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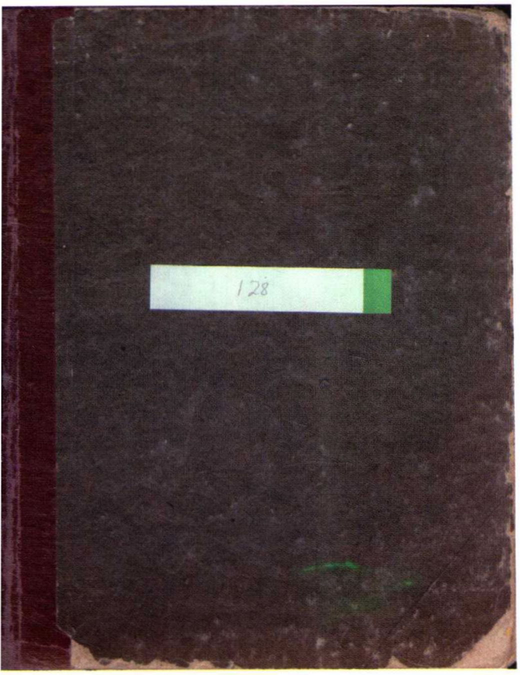

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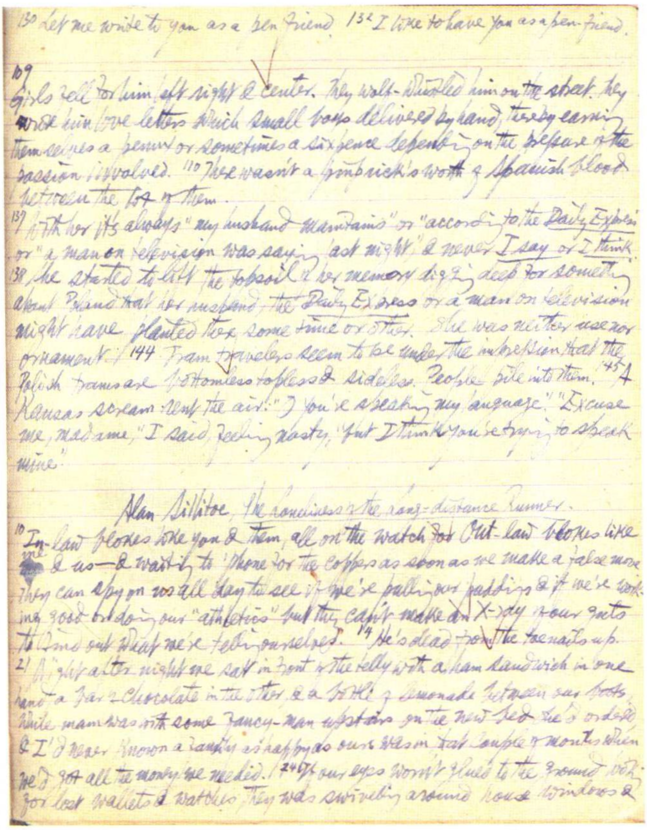

130 Let me write to you as a pen friend. 132 I like to have you as a pen-friend.

109 Girls fell for him left right & center. They wolf-whistled him on the street. They wrote him love letters which small boys delivered by hand, thereby earning themselves a penny or sometimes a sixpence depending on the [illegible] of the passion involved. 110 There wasn't a pinprick's worth of Spanish blood between the lot of them.
137 With her it's always "my husband maintains" or "according to the Daily Express" or "a man on television was saying last night" & never I say or I think. 138 She started to lift the topsoil of her memory digging deep for something about Poland that her husband, the Daily Express or a man on television might have planted there some time or other. She was neither use nor ornament. 144 Tram travelers seem to be under the impression that the Polish trams are bottomless topless & sideless. People pile into them. 145 A Kansas scream rent the air: "You're speaking my language." "Excuse me, madame," I said feeling nasty, "but I think you're trying to speak mine."

Alan Sillitoe, The Loneliness of the Long-distance Runner.

10 In-law blokes like you & them, all on the watch for Out-law blokes like me & us—& waiting to 'phone for the coppers as soon as we make a false move. They can spy on us all day to see if we're pulling our puddings & if we're working good or doing our "athletics" but they can't make an X-ray of our guts to find out what we're telling ourselves. 14 He's dead from the toenails up. 21 Night after night we sat in front of the telly with a ham sandwich in one hand, a bar of chocolate in the other, & a bottle of lemonade between our boots, while mam was with some fancy-man upstairs on the new bed she'd ordered & I'd never known a family as happy as ours was in that couple of months when we'd got all the money we needed. 24 If our eyes weren't glued to the ground looking for lost wallets & watches they was swivelling around house windows &

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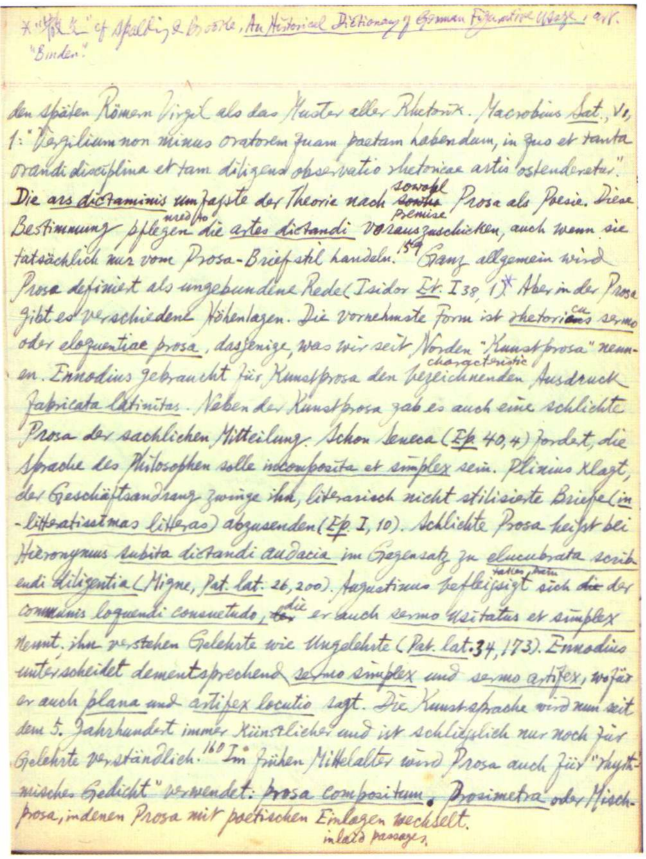

*"散文" cf Spalding & Brooke, An Historical Dictionary of German Figurative Usage, 948.
"Binden."

den späten Römern Virgil als das Muster aller Rhetorik. Macrobius Sat. V, 1: "Vergilium non minus oratorem quam poetam habendum, in quo et tanta orandi disciplina et tam diligens observatio rhetoricae artis ostenderetur." Die ars dictaminis umfasste der Theorie nach ~~sowie~~ sowohl Prosa als Poesie. Diese Bestimmung pflegen used to die artes dictandi vorauszuschicken premise, auch wenn sie tatsächlich nur vom Prosa-Briefstil handeln.[159] Ganz allgemein wird Prosa definiert als ungebundene Rede (Isidor Et. I 38, 1).* Aber in der Prosa gibt es verschiedene Höhenlagen. Die vornehmste Form ist rhetoricus sermo oder eloquentiae prosa, dasjenige, was wir seit Norden "Kunstprosa" nennen. Ennodius gebraucht für Kunstprosa den bezeichnenden characteristic Ausdruck fabricata Latinitas. Neben der Kunstprosa gab es auch eine schlichte Prosa der sachlichen Mitteilung. Schon Seneca (Ep. 40, 4) fordert, die Sprache des Philosophen solle incomposita et simplex sein. Plinius klagt, der Geschäftsandrang zwinge ihn, literarisch nicht stilisierte Briefe (inlitteratissimas litteras) abzusenden (Ep. I, 10). Schlichte Prosa heißt bei Hieronymus subita dictandi audacia im Gegensatz zu elucubrata scribendi diligentia (Migne, Pat. lat. 26, 200). Augustinus befleißigt taken pains sich ~~die~~ der communis loquendi consuetudo, ~~der~~ die er auch sermo usitatus et simplex nennt; ihn verstehen Gelehrte wie Ungelehrte (Pat. lat. 34, 173). Ennodius unterscheidet dementsprechend sermo simplex und sermo artifex, wofür er auch plana und artifex locutio sagt. Die Kunstsprache wird nun seit dem 5. Jahrhundert immer künstlicher und ist schließlich nur noch für Gelehrte verständlich.[160] Im frühen Mittelalter wird Prosa auch für "rhythmisches Gedicht" verwendet: prosa compositum. Prosimetra oder Mischprosa, in denen Prosa mit poetischen Einlagen inlaid passages wechselt.

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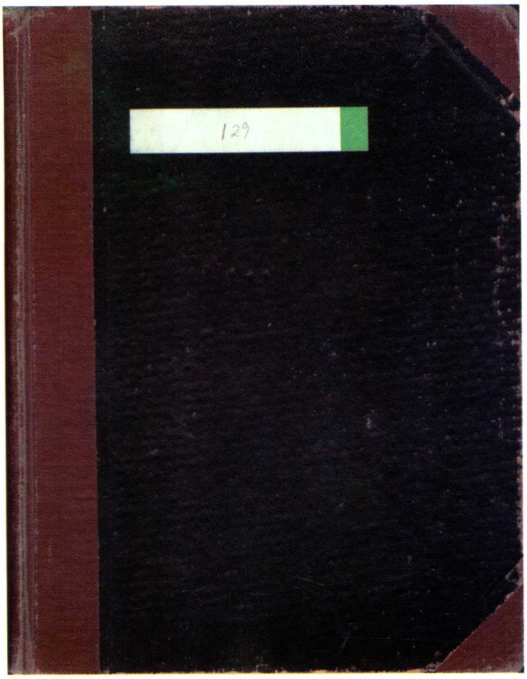

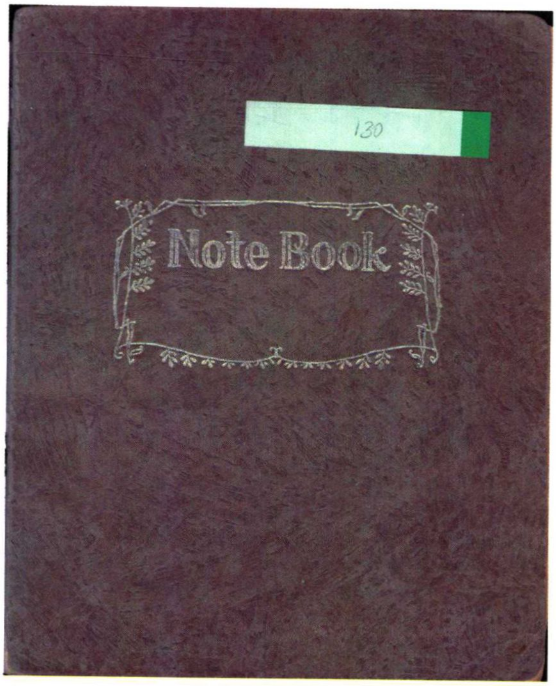

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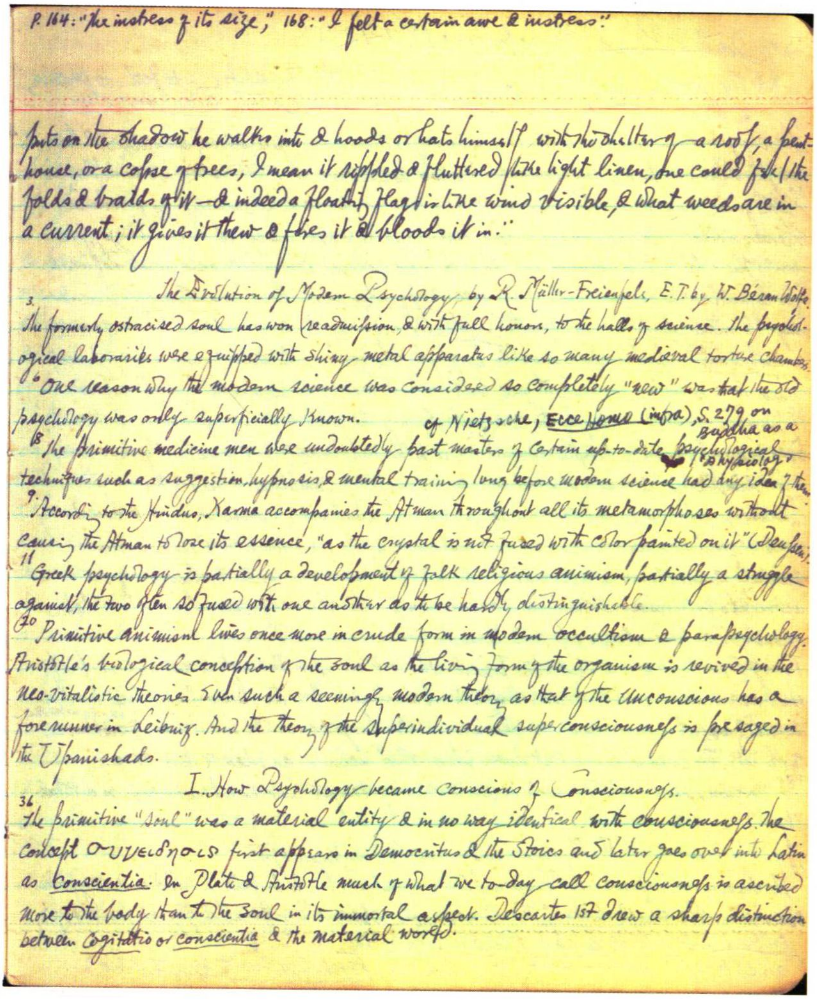

P. 164: "the instress of its size;" 168: "I felt a certain awe & instress."

puts on the shadow he walks into & hoods or hats himself with the shelter of a roof, a penthouse, or a copse of trees, I mean it rippled & fluttered like light linen, one could feel the folds & braids of it — & indeed a floating flag is like wind visible, & what weeds are in a current; it gives it thew & fires it & bloods it in."

The Evolution of Modern Psychology, by R. Müller-Freienfels, E.T. by W. Béran Wolfe.

3. The formerly ostracised soul has won readmission, & with full honors, to the halls of science. The psychological laboratories were equipped with shiny metal apparatus like so many medieval torture chambers.

6 "One reason why the modern science was considered so completely "new" was that the old psychology was only superficially known.

cf Nietzsche, Ecce Homo (infra), S. 279 on Buddha as a "physiologist"

18 The primitive medicine men were undoubtedly past masters of certain up-to-date psychological techniques such as suggestion, hypnosis, & mental training long before modern science had any idea of them.

9. According to the Hindus, Karma accompanies the Atman throughout all its metamorphoses without causing the Atman to lose its essence, "as the crystal is not fused with color painted on it" (Deussen;

11 Greek psychology is partially a development of folk religious animism, partially a struggle against, the two often so fused with one another as to be hardly distinguishable.

20 Primitive animism lives once more in crude form in modern occultism & parapsychology. Aristotle's biological conception of the soul as the living form of the organism is revived in the neo-vitalistic theories. Even such a seemingly modern theory as that of the Unconscious has a forerunner in Leibniz. And the theory of the superindividual superconsciousness is presaged in the Upanishads.

I. How Psychology became Conscious of Consciousness.

36 The primitive "soul" was a material entity & in no way identical with consciousness. The concept συνειδησις first appears in Democritus & the Stoics and later goes over into Latin as conscientia. In Plato & Aristotle much of what we to-day call consciousness is ascribed more to the body than to the soul in its immortal aspect. Descartes 1st drew a sharp distinction between cogitatio or conscientia & the material world.

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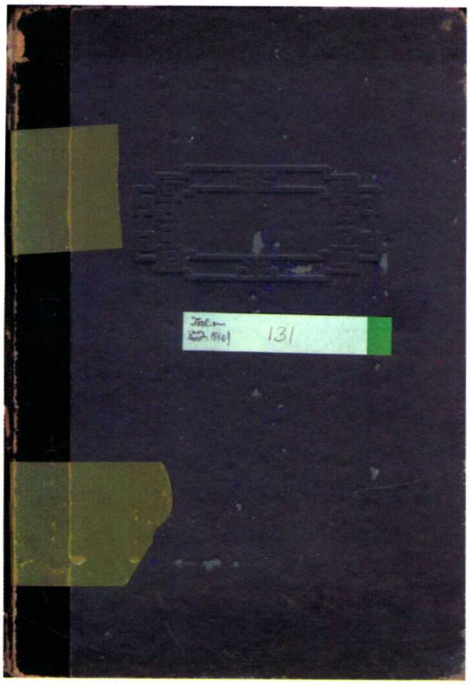

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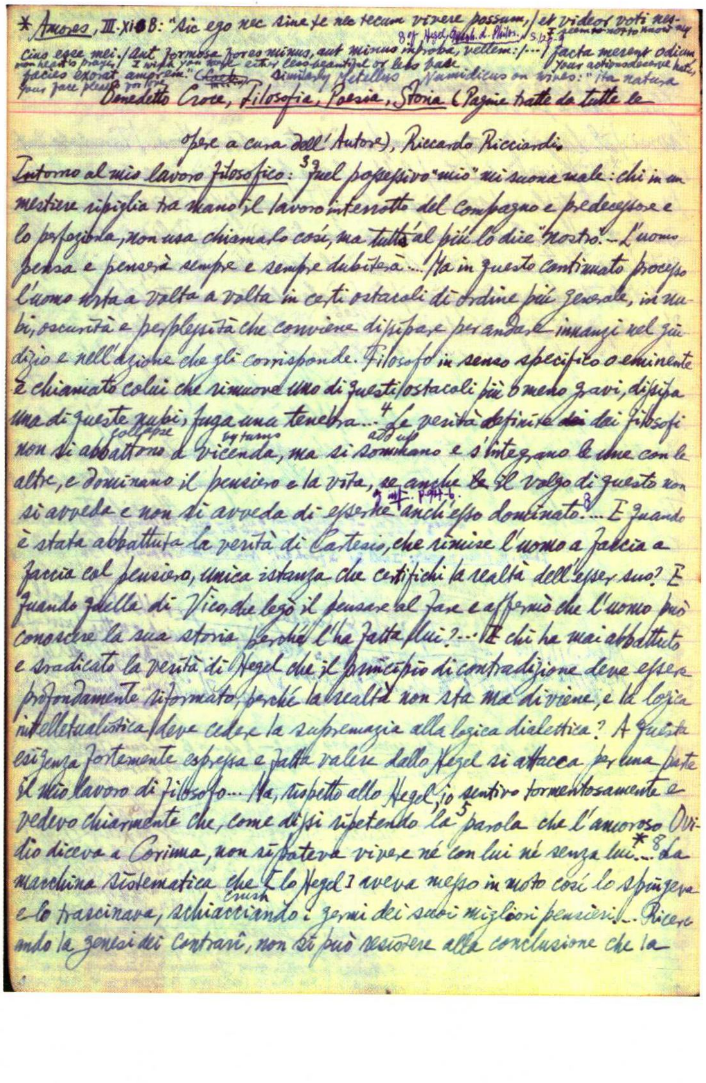

* Amores, III.xi B: "Sic ego nec sine te nec tecum vivere possum, / et videor voti nescius esse mei. / Aut formosa fores minus, aut minus improba, vellem: / ... / facta merent odium, facies exorat amorem." (~~Goethe~~) Similarly Metellus Numidicus on wives: "Ita natura

I seem not to know my own heart's prayer / I wish you were either less beautiful or less bad / your actions deserve hate, your face pleads for love

8 cf. Hegel, Gesch. d. Philos. S.12

Benedetto Croce, Filosofia, Poesia, Storia (Pagine tratte da tutte le opere a cura dell'Autore), Riccardo Ricciardi.

Intorno al mio lavoro filosofico: 3 "quel possessivo "mio" mi suona male: chi in un mestiere ripiglia tra mano il lavoro interrotto del compagno e predecessore e lo perfeziona, non usa chiamarlo così, ma tutt'al più lo dice "nostro". — L'uomo pensa e penserà sempre e sempre dubiterà.... Ma in questo continuato processo l'uomo urta a volta a volta in certi ostacoli di ordine più generale, in nubi, oscurità e perplessità che conviene dissipare per andare innanzi nel giudizio e nell'azione che gli corrisponde. Filosofo in senso specifico o eminente è chiamato colui che rimuove uno di questi ostacoli più o meno gravi, dissipa una di queste nubi, fuga una tenebra... 4 Le verità definite ~~dai~~ dai filosofi non si abbattono (collapse) a vicenda (by turns), ma si sommano (add up) e s'integrano le une con le altre, e dominano il pensiero e la vita, se anche ~~ba~~ il volgo di questo non si avveda e non si avveda di esserne (9 cf. p.44-6) anch'esso dominato. 8 ... E quando è stata abbattuta la verità di Cartesio, che rimise l'uomo a faccia a faccia col pensiero, unica istanza che certifichi la realtà dell'esser suo? E quando quella di Vico, che legò il pensare al fare e affermò che l'uomo può conoscere la sua storia perché l'ha fatta lui?... E chi ha mai abbattuto e sradicato la verità di Hegel che il principio di contraddizione deve essere profondamente riformato, perché la realtà non sta ma diviene, e la logica intellettualistica deve cedere la supremazia alla logica dialettica? A questa esigenza fortemente espressa e fatta valere dallo Hegel si attacca per una parte il mio lavoro di filosofo... Ma, rispetto allo Hegel, io sentivo tormentosamente e vedevo chiaramente che, come dissi ripetendo la 5 parola che l'amoroso Ovidio diceva a Corinna, non si poteva vivere né con lui né senza lui*... 8 La macchina sistematica che [lo Hegel] aveva messo in moto così lo spingeva e lo trascinava, schiacciando (crush) i germi dei suoi migliori pensieri!... Ricercando la genesi dei contrari, non si può resistere alla conclusione che la

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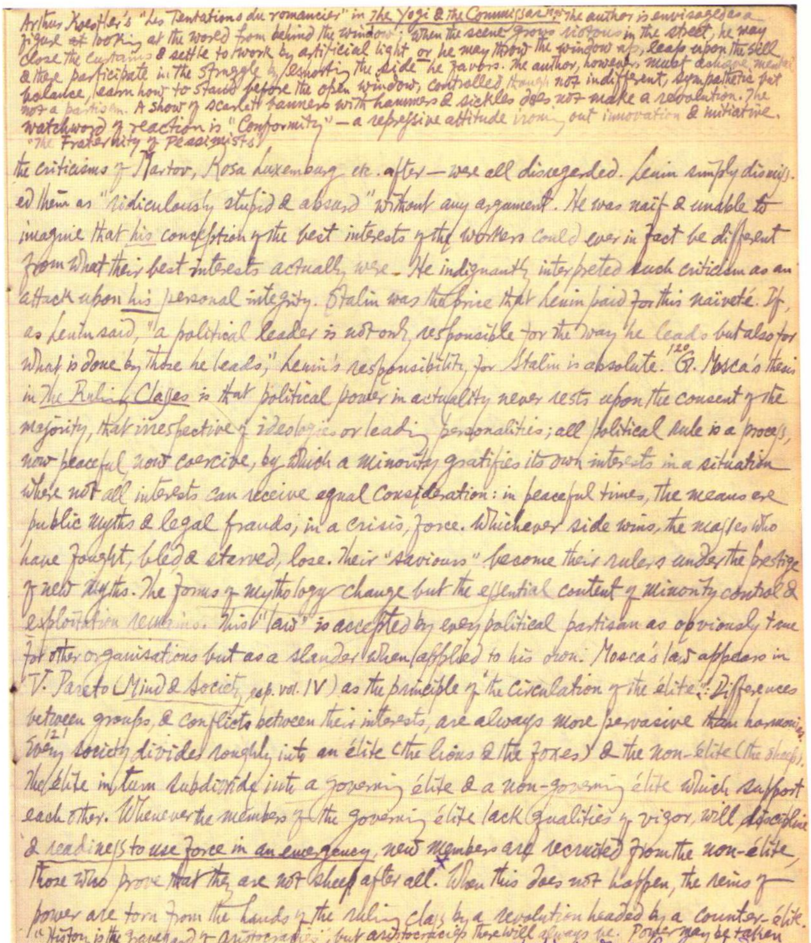

Arthur Koestler's "Les Tentations du romancier" in *The Yogi & the Commissar*: the author is envisaged as a figure ~~at~~ looking at the world from behind the window; when the scene grows riotous in the street, he may close the curtains & settle to work by artificial light or he may throw the window up, leap upon the sill & there participate in the struggle by exhorting the side he favors. The author, however, must achieve mental balance, learn how to stand before the open window, controlled though not indifferent, sympathetic but not a partisan. A show of scarlet banners with hammers & sickles does not make a revolution. The watchword of reaction is "Conformity" — a repressive attitude ironing out innovation & initiative. "The Fraternity of Pessimists"

the criticisms of Martov, Rosa Luxemburg etc. after — were all disregarded. Lenin simply dismissed them as "ridiculously stupid & absurd" without any argument. He was naïf & unable to imagine that *his* conception of the best interests of the workers could ever in fact be different from what their best interests actually were. He indignantly interpreted such criticism as an attack upon *his* personal integrity. Stalin was the price that Lenin paid for this naïveté. If, as Lenin said, "a political leader is not only responsible for the way he leads but also for what is done by those he leads," Lenin's responsibility for Stalin is absolute.[120] G. Mosca's thesis in *The Ruling Classes* is that political power in actuality never rests upon the consent of the majority, that irrespective of ideologies or leading personalities; all political rule is a process, now peaceful, now coercive, by which a minority gratifies its own interests in a situation where not all interests can receive equal consideration: in peaceful times, the means are public myths & legal frauds; in a crisis, force. Whichever side wins, the masses who have fought, bled & starved, lose. Their "saviours" become their rulers under the prestige of new myths. The forms of mythology change but the essential content of minority control & exploitation remains. This "law" is accepted by every political partisan as obviously true for other organisations but as a slander when applied to his own. Mosca's law appears in V. Pareto (*Mind & Society*, esp. vol. IV) as the principle of "the circulation of the élite": Differences between groups, & conflicts between their interests, are always more pervasive than harmonies.[121] Every society divides roughly into an élite (the lions & the foxes) & the non-élite (the sheep). The élite in turn subdivide into a governing élite & a non-governing élite which support each other. Whenever the members of the governing élite lack qualities of vigor, will, discipline & readiness to use force in an emergency, new members are recruited from the non-élite, those who prove that they are not sheep after all.* When this does not happen, the reins of power are torn from the hands of the ruling class by a revolution headed by a counter-élite. "History is the graveyard of aristocracies"; but aristocracies there will always be. Power may be taken in the name of humanity; it can only be wielded by a few. * This is what Balzac ~~had in mind when he s~~ means by his theory of

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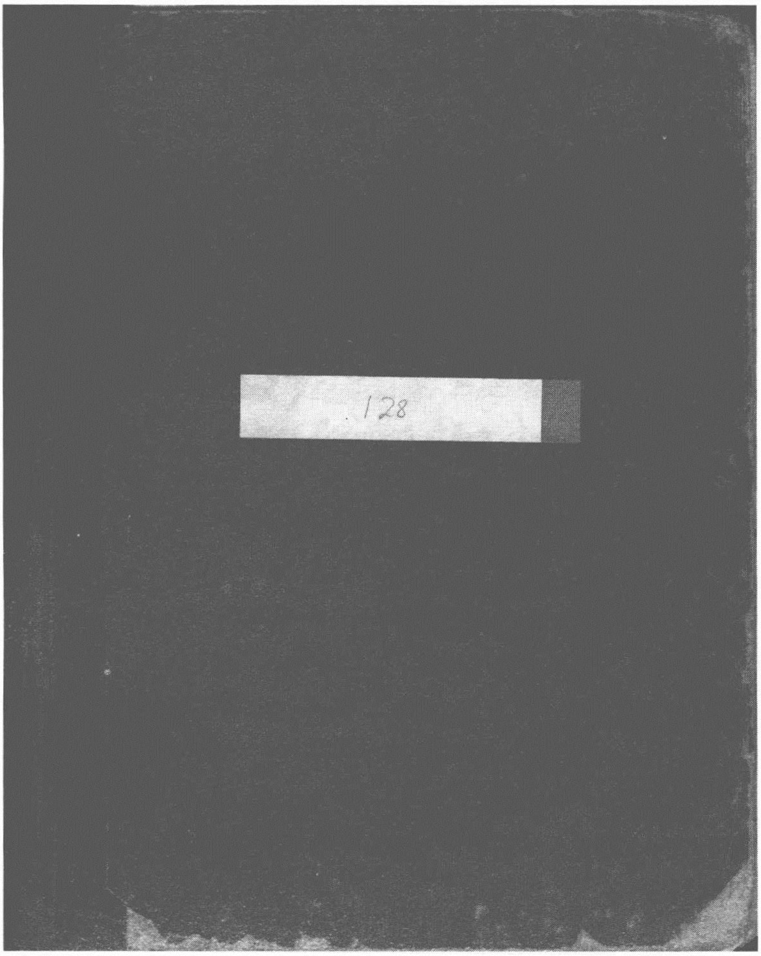

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John Masters, Fandango Rock

32 I just don't have a strong enough stomach for eating the squid in ink &
bull's testicles (criadillas). 33 Beyond the fence, the shadow of the tree lay on
Spain. Inside it, whatever the treaty said about sovereignty, the shadow lay on
the U.S. 34 She must have weighed herself again, & found that she was up a
pound from lunch-time. 35 It's a Red Whispering campaign. If anything goes
wrong, the Yanks are responsible.
39 Where on earth, or off it, was happiness? 44 I'm going to carry the problems of the
U.S. Air Force round my neck for ever. 45 You're better than an honours stu-
dent has a right to be.
56 The sooner you get married, the safer for you — & for the boys. 62 To have a love
so big that it filled your whole life, & simply blotted out doubt & selfishness
& worry about personal freedom. 57 It's plain love, with the sex there but held
back.
69 The bulls of San Marco couldn't satisfy Gitano's goal, but Gitano will do his
best. I don't want to put a bullet in your tripes, but you understand, at long
range, you might be difficult to recognize.
71 Nothing could be mass-produced because no one wanted exactly the same as
anyone else. Apenas podemos existir, pero sabemos vivir — we can't
hardly exist, but we know how to live.
72 They eat 3 times a day. But at what price? √ As whores by bartering their vir-
tue & as slaves by bartering their freedom.
74 Shakespeare was larger than life. His men & women fell in love like diving
over thousand-foot cliffs into a raging ocean, not as it was when you wondered
whether a man you liked preferred you in blue or green.
75 pre-digested like your food. 76 The only way a man could grow was in a job
too big for him. 77 The bull's missing equipment [penis] √
105 Inflation. Too much money chasing too few goods. √

*148. Well, he would get her back soon enough, & in pretty good condition, considering. Better condition than when she left him. Worn in, like these slippers.

**cf Keith Waterhouse, Jubb, p. 127

112 The girl snapped, "Look at your great fat bottom. Like a woman's. Worse than mine". The man shouted: "It takes a big hammer to drive a 30-centimeter nail." Everybody yelled with laughter.

117 She had got herself laid. He mounted her & completion overwhelmed her like a draught of hot soporific.

124 Not a virgin, though technically. Probably that clumsy, red-faced captain had 125 had the privilege of putting the first key in that lock.*

129 Half the words I can't understand, & those that I do are unprintable

139 It's like the farmer's dog & the farmer telling the mailman he doesn't bite, & the mailman saying, "You know he doesn't bite & I know he doesn't bite, but does the dog know?" Everyone's got his own load to carry.

142 And the measurements? 35-25-36.**

151 All that he wanted of her, she was sitting on. 173 She heard an appreciative wolf whistle. 181 Is the American girl giving you lots of nice exercise? 182 He has the morals of an alley cat.

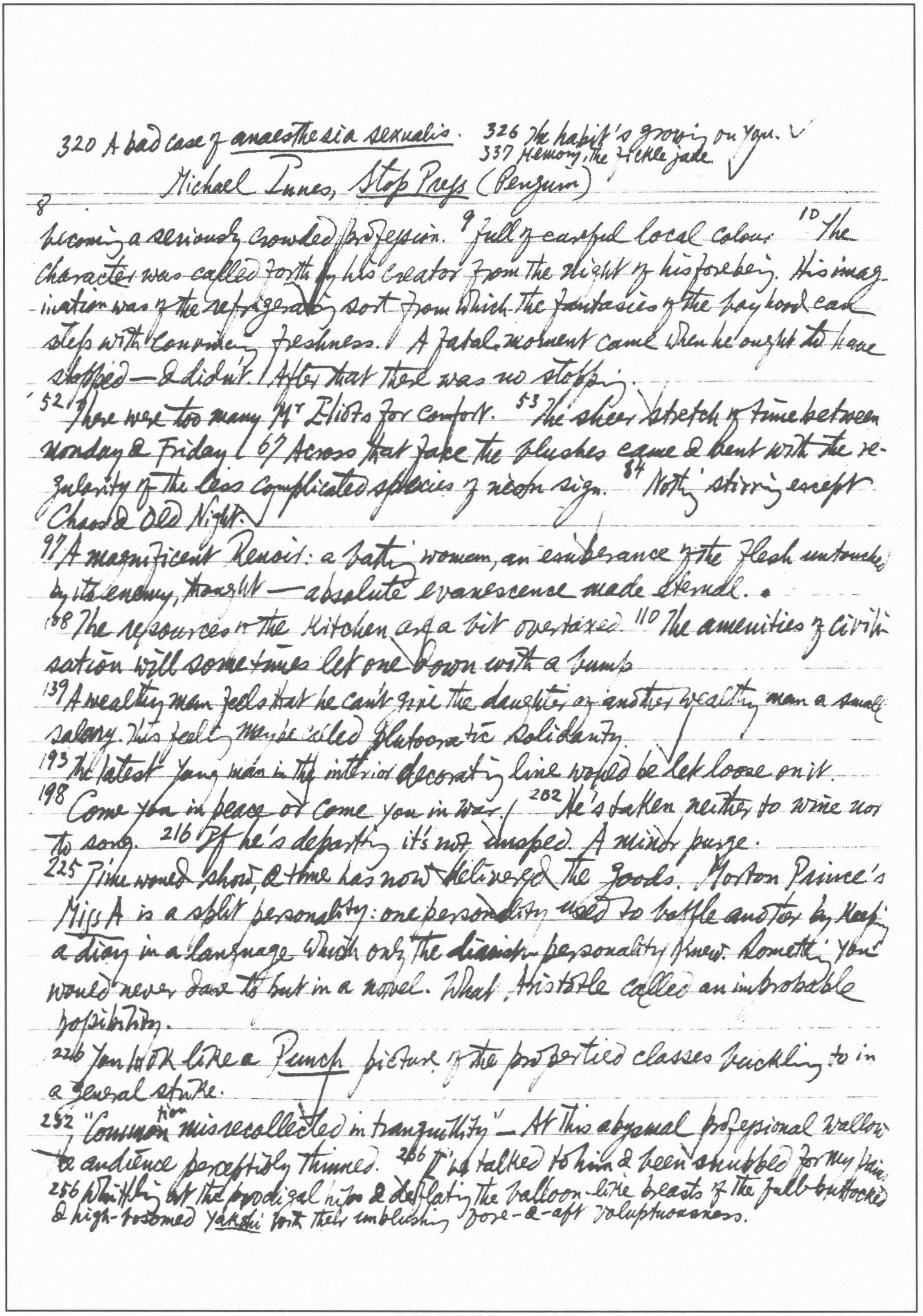
191 She was ready to drop her pants at the crinkle of a 5-dollar bill. An amateur whore.

203 The Chief was going to put the city off limits tonight.

217 "A witch! She has an Evil Eye!" he cried out in horror & jabbed his right hand in & out towards her face, forefinger & little finger extended, & with his left hand grabbed at his testicles in the ancient incantation.[8]

255 The frozen food & the frigid tarts 265 None of our boys in England can tickle a barmaid's fanny without hitting the headlines 268 You know what the British were saying during the war? "The trouble with the Americans is that they are overpaid, oversexed, & over here."

[8] cf W. G. Sumner, Folkways, pp. 515 ff



320 A bad case of *anaesthesia sexualis*. 326 The habit's growing on you. ✓
337 Memory, the fickle jade. ✓

Michael Innes, *Stop Press* (Penguin)

8 becoming a seriously crowded profession. 9 full of careful local colour. 10 The character was called forth by his creator from the slight of his forebeing. His imagination was of the refrigerating sort from which the fantasies of the boyhood can step with convincing freshness. A fatal moment came when he ought to have stopped — & didn't. After that there was no stopping.

52 There were too many Mr Eliots for comfort. 53 The sheer stretch of time between Monday & Friday. 67 Across that face the blushes came & went with the regularity of the less complicated species of neon sign. 84 Nothing stirring except Chaos & Old Night.

97 A magnificent Renoir: a bathing woman, an exuberance of the flesh untouched by its enemy, thought — absolute evanescence made eternal.

108 The resources of the kitchen are a bit overtaxed. 110 The amenities of civilisation will sometimes let one down with a bump

139 A wealthy man feels that he can't give the daughter of another wealthy man a small salary. This feeling may be called plutocratic solidarity.

193 The latest young man in the interior decorating line would be let loose on it.

198 Come you in peace or come you in war. 202 He's taken neither to wine nor to song. 216 If he's departing it's not unsped. A minor purge.

225 Time would show, & time has now delivered the goods. Morton Prince's *Miss A* is a split personality: one personality used to baffle another by keeping a diary in a language which only the ~~[illegible]~~ personality knew. Something you would never dare to put in a novel. What Aristotle called an improbable possibility.

226 You look like a *Punch* picture of the propertied classes knuckling to in a general strike.

252 "Commotion misrecollected in tranquillity" — At this abysmal professional wallow the audience perceptibly thinned. 266 I've talked to him & been snubbed for my pains. 256 Whittling at the prodigal hips & deflating the balloon-like breasts of the full-buttocked & high-bosomed *Yakshi* with their unblushing fore-&-aft voluptuousness.

Raymond Chandler, Farewell, My Lovely. (Pocket Book Ed.)

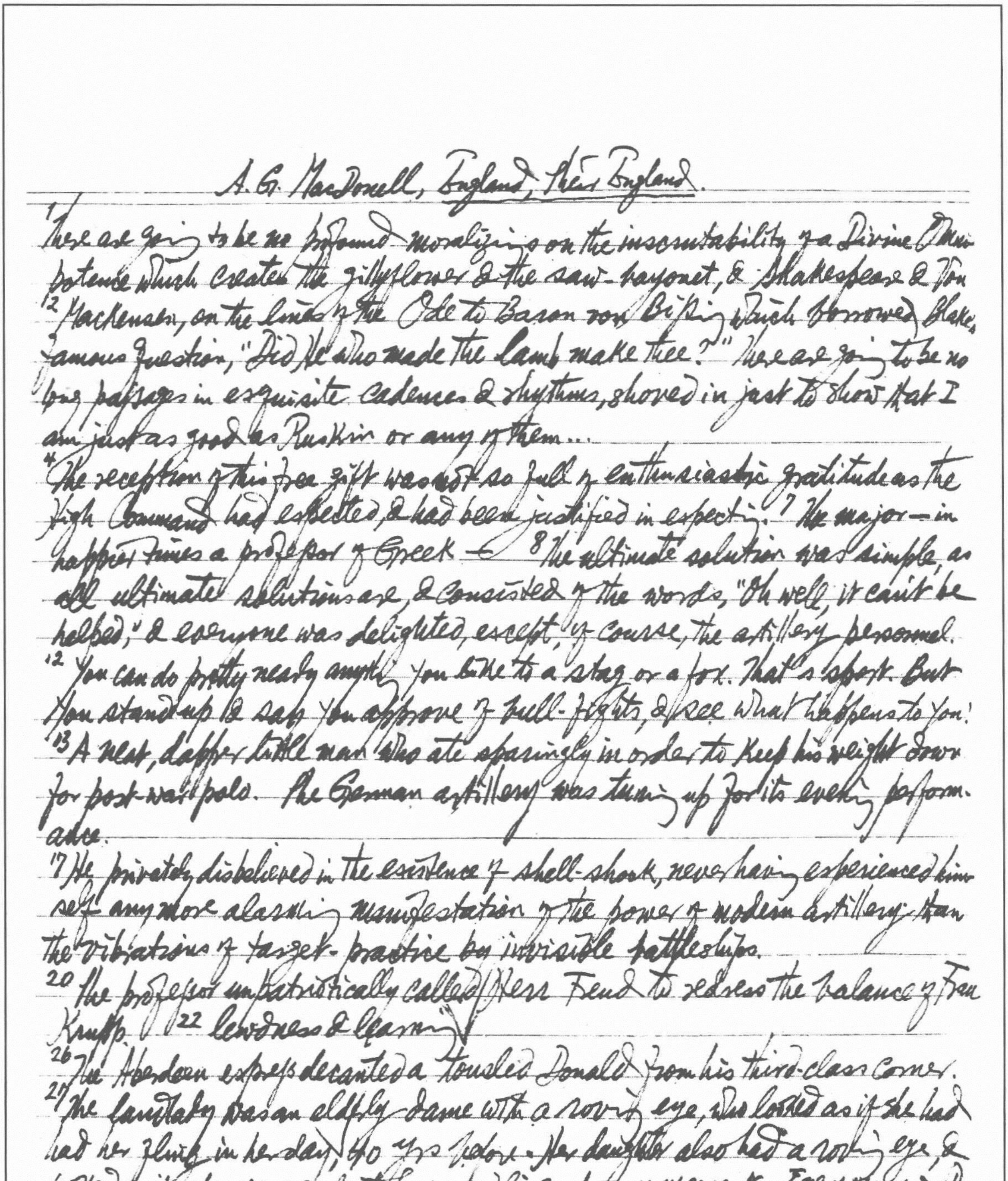
5 It was a face that had nothing to fear. Everything had been done to it that anybody could think of. 11 The gun had probably seemed like a good idea at the time but the position of Mr Montgomery's head proved that the idea had been wrong. 12 He looked poor enough to be honest. 18 Lunch is something a man of my shape aims to do without.
20 The voice dragged itself out of her throat like a sick man getting out of bed.
27 It was a very ordinary face & its prettiness was strictly assembly line.
30 Oh yeah, funny. Remind me to laugh on my day off.
37 Houses of various sizes & shapes hanging by their teeth & eyebrows to a spur of mountain & looking as if a good sneeze would drop them down.
40 It was a room where anything could happen except work. 76 I lit my pipe. It makes you look thoughtful when you are not thinking.
86 Rich bitches. 117 He snorted. His nostrils had been wide enough for mouseholes to start with. 123 She had a good figure if you like them 4 sizes bigger below the waist.
ch. 24. p. 136
"Who is this Hemingway person at all?" "A guy that keeps saying the same thing over & over until you begin to believe it must be good."
140 He had a heart as big as one of Mae West's hips. 144 I used my knee on his face. It hurt my knee. He didn't tell me whether it hurt his face.
151 His words were coming so fast they were leap-frogging themselves.
156 She sat down & made a lot of business of arranging herself in the chair.
189 His eyes popped so far out of his head they looked as if they were on stilts.

Joy Packer, Nor the Moon by Night

16
"This is Lily." Dicky held up the monkey for admiration. It was old, threadbare &
grubby, much mauled by love. 17 The Game-warden of The Wild Life Sanc-
41 You're trying to substantiate a paper love.
tuary. 22 Out of ink & paper [by correspondence] she had created a lover &
breathed life into a dream! Soon, soon he would be flesh & blood, bone &
sinew, arms to hold her, lips to kiss her & a virile body to take hers.
29 He put on the brakes & killed the engine.
42 For the last 4 years he had taken his comfortable, shabby house for granted.
Now, during the past week, it had begun to fling its shortcomings in his face.
~~They~~ The very walls had cried out "Alice wouldn't like this, she won't like that".
44 I'm not the marrying sort. 45 Never before have I felt my bowels turn to
water quite like this. 47 He was attractive to women & ready to take what
fun came his way & forget it. Only with children did the tender streak show
in the tough meat.
I 60 like a bit of blood & thunder [sensational press] with my breakfast. Adds
spice to the eggs & bacon. 61 Where could she pick up a boy-friend? Even if
she has what it takes in certain ways, the simple factor of opportunity was
missing. If you'd taken your share of the rough you'd have picked your
share of the smooth. That bag of gossip! 63 I suited 'er an' this place
suited me.
75 Every trap leaves its wound & scars. And the worst wounds come in the
effort to get free. 77 They kill for gain or blood-lust. 78 The leopard is more
ferocious than the lion, quicker on the draw. 80 The giraffe's powerful slashing
forelegs & hooves can inflict mortal injury even a lion. 81 The vultures
are waiting for the lion to leave his kill. Scavengers don't sit at table
with the King. 84 The law of Nature — the old & the lame provide food for
the swift & the strong.
92 For years she had forgotten how to be a woman. The nurse had been dom-
inant. The starched uniform of the hospital nurse had armoured the heart & soul

174. A medecine murder 175 The Witch Doctor says human eyes taken from a living girl are needed to strengthen the vision of the chief.

The woman, as a plaster cast armours & immobilize a broken limb.
104 She's opening to the sun like a tightly closed bud saved from frost.
113 An animal which must at all costs be protected from its own folly.
114 That was the hell of having a woman tied round your neck in this sort of job. 115 Uprooted trees, peeling bark, broken boughs & flattened grass told their tale of the the great brute's progress. 119 The elephant took the few backward steps that presaged a charge, he spread his mighty ears like two great sails. The earth shook & the woods trembled as the maddened elephant pounded down the slope, screaming his shocking primeval battle-cry. Rusty's narrowed gaze sought the precise spot between eye & ear. He saw into the brain. He was not aiming at the great head but into it.
122 Her "puppy-fat" had melted away. 126 His heart was in his eyes whenever he looked at Thea.
139 One way & another, words were spoken that wiped the slate clean. She could begin life again. 156 I don't trust human nature one inch. I'd put nothing past anybody.
180 She gave him a fleeting furtive smile. It was ~~of~~ as if a butterfly of great beauty had flitted across her dark features & vanished.
206 A fitful ~~warm~~ wind with rain on its breath was rising stormily.



A. G. MacDonell, *England, Their England.*

1 There are going to be no profound moralizings on the inscrutability of a Divine Omnipotence which created the gillyflower & the saw-bayonet, & Shakespeare & Von 12 Mackensen, on the lines of the Ode to Baron von Bissing which borrowed Blake's famous question, "Did He who made the lamb make thee?" There are going to be no long passages in exquisite cadences & rhythms, shoved in just to show that I am just as good as Ruskin or any of them...

4 The reception of this free gift was not so full of enthusiastic gratitude as the High Command had expected, & had been justified in expecting. 7 The major—in happier times a professor of Greek— 8 The ultimate solution was simple, as all ultimate solutions are, & consisted of the words, "Oh well, it can't be helped," & everyone was delighted, except, of course, the artillery personnel.

12 You can do pretty nearly anything you like to a stag or a fox. That's sport. But you stand up & say you approve of bull-fights, & see what happens to you!

13 A neat, dapper little man who ate sparingly in order to keep his weight down for post-war polo. The German artillery was turning up for its evening performance.

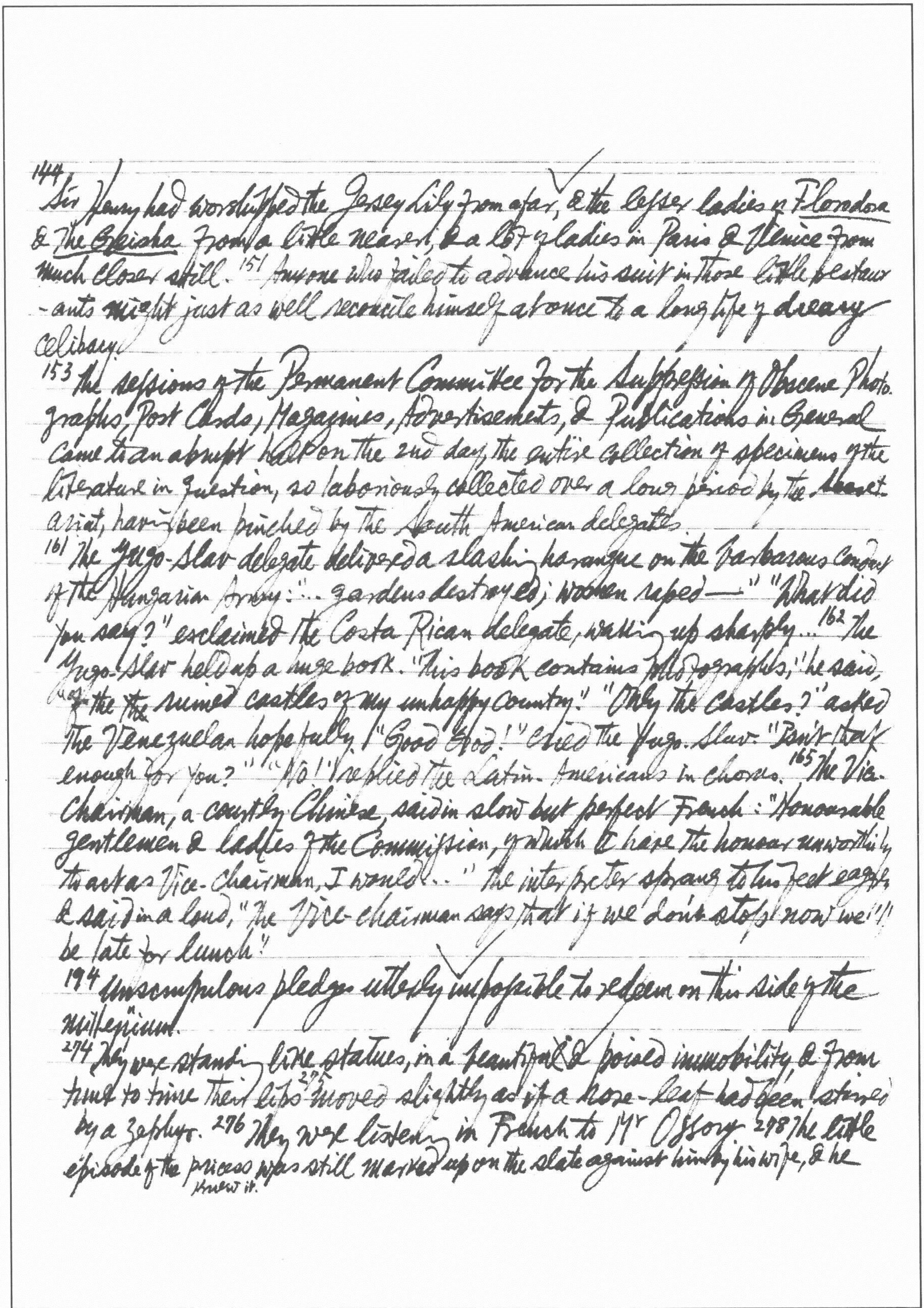
17 He privately disbelieved in the existence of shell-shock, never having experienced himself any more alarming manifestation of the power of modern artillery than the vibrations of target-practice by invisible battleships.

20 The professor unpatriotically called Herr Freud to redress the balance of Frau Krupp. 22 lewdness & learning

26 The Aberdeen express decanted a tousled Donald from his third-class corner.

27 The landlady was an elderly dame with a roving eye, who looked as if she had had her fling in her day, 40 yrs before. Her daughter also had a roving eye, & looked as if she was ready to have a fling at any moment. Every morning Donald met her at the door of the bathroom, for his descent, at whatever hour he made it, invariably seemed to coincide with her entrance or exit—screaming modestly in a flurry of pink dressing-gown.

39 Mr William Hodge, a fastidious genius who published a poem seldom, a bad poem
never.
57 Nervous spinsters put out their heads to see if anyone was offering murder,
arson, or rape. | 60 Good night, old chap. Thank me another time.
63 In what are now usually called the spacious days before the War, the
Saturday-to-Monday hospitality lasted from Friday until Tuesday.
66 All were seductive, & all were, in due course, seduced.
78 Esmeralda had drawn up her quite-well-shaped & million-pound-insured
legs into a position that complied with the rules of decorum & yet at the
same time wrecked the peace of mind of an Anglo-Indian Major-General
across the hall. 78 She called up her reserves, gave an unconscious hitch
to her skirt, & exhibited another 7500 pounds' worth of leg, & leant forward
seductively, turning her full battery of dark eyes upon the doomed
youth. She had tried this attitude upon the old Duke of Dorchester, at his
house in Grosvenor Square, & the old Duchess, who had been watching
through a peep-hole in a 13th-century tapestry, had been carried, screaming
to a private nursing-home behind Cavendish Street.
83 He had not neglected the recreational side of a warrior's life & knew how to
flirt with a pretty girl. But he did not know how to flirt with a pretty girl
under the eyes of his wife.
120 Up & up the ball went & then at the top it seemed to hang motionless in the
air, poised like a hawk, fighting, as it were, a heroic but forlorn battle
against the chief invention of Sir Isaac Newton, & then it began its slow
descent. 123 The movements of the portly wicket-keeper were a positive triumph
of the spirit over the body.
138 The scent of the famous club fish-pie mingled itself with all the perfumes
of Arabia & Mr Coty.



144 Sir Henry had worshipped the Jersey Lily from afar, & the lesser ladies of *Florodora* & *The Geisha* from a little nearer, & a lot of ladies in Paris & Venice from much closer still. 151 Anyone who failed to advance his suit in those little restaurants might just as well reconcile himself at once to a long life of dreary celibacy.

153 The sessions of the Permanent Committee for the Suppression of Obscene Photographs, Post Cards, Magazines, Advertisements, & Publications in General came to an abrupt halt on the 2nd day, the entire collection of specimens of the literature in question, so laboriously collected over a long period by the Secretariat, having been pinched by the South American delegates.

161 The Jugo-Slav delegate delivered a slashing harangue on the barbarous conduct of the Hungarian Army: "... gardens destroyed; women raped—" "What did you say?" exclaimed the Costa Rican delegate, waking up sharply... 162 The Jugo-Slav held up a huge book. "This book contains photographs," he said, "of the ~~the~~ ruined castles of my unhappy country." "Only the castles?" asked the Venezuelan hopefully. "Good God!" cried the Jugo-Slav. "Isn't that enough for you?" "No!" replied the Latin-Americans in chorus. 165 The Vice-Chairman, a courtly Chinese, said in slow but perfect French: "Honourable gentlemen & ladies of the Commission, of which I have the honour unworthily to act as Vice-chairman, I would..." The interpreter sprang to his feet eagerly & said in a loud, "The Vice-chairman says that if we don't stop now we'll be late for lunch!"

194 Unscrupulous pledges utterly impossible to redeem on this side of the millennium.

274 They were standing like statues, in a beautiful & poised immobility, & from time to time their lips 275 moved slightly as if a rose-leaf had been stirred by a zephyr. 276 They were listening in French to Mr Ossory. 298 The little episode of the princess was still marked up on the slate against him by his wife, & he knew it.

Ernest Bramah, Short Stories

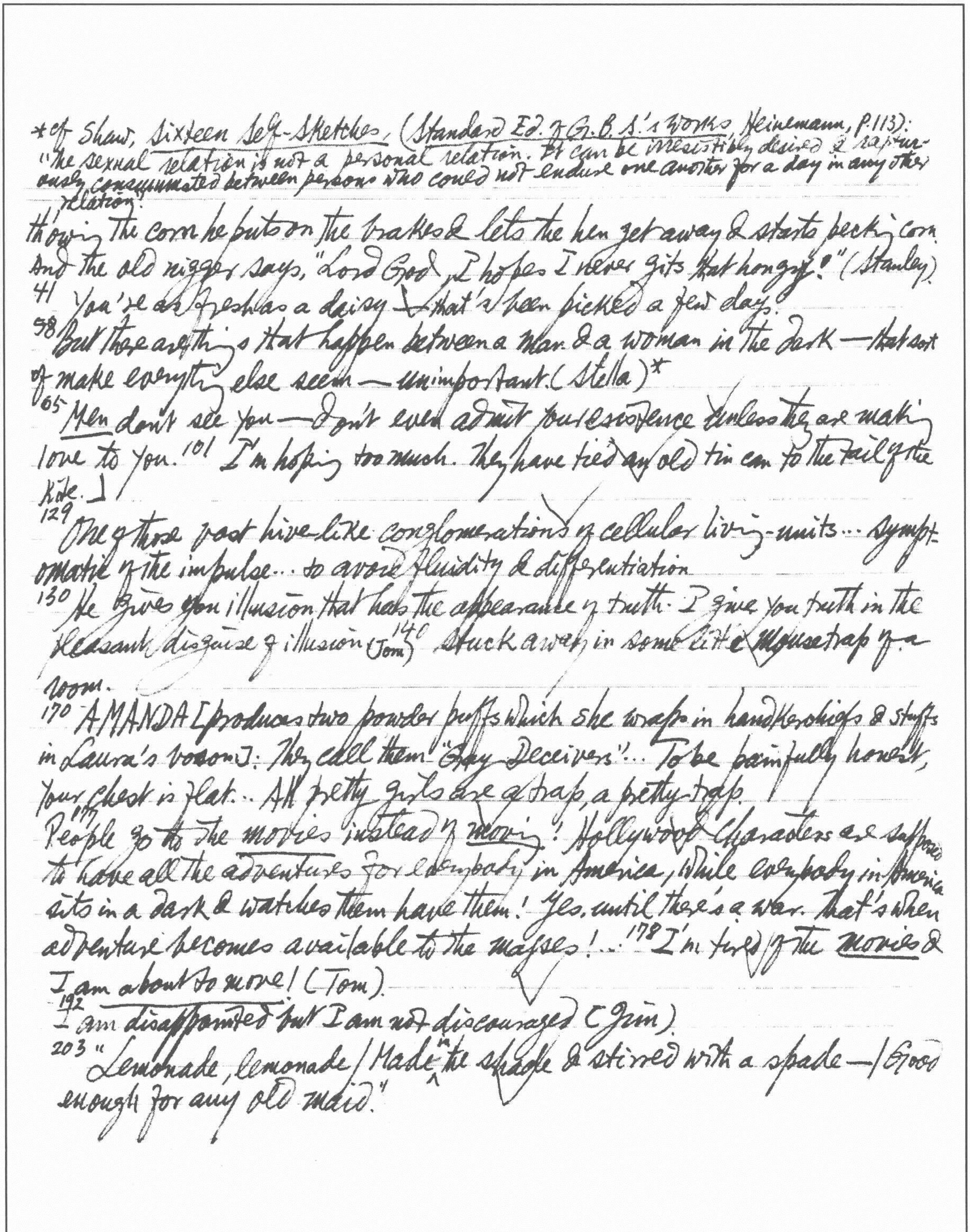
134
It was no longer a question of peace trembling in the balance: it was merely the detail of when it would kick the beam. 184 Will you drink the toast, in whisky, port, or coffee? 195 She certainly is a dazzling thing, but, strictly between ourselves,
176 her mind is little more than an assortment of obsolete film captions.
217 "If I struggle, I may infer that I shall be treated as Lizzie was?" — "'Tis a great mistake to dhrop from the exthract on to the concrate, as the man remarked when he fell from the distillery window down into the sthrate."

George Gissing, The Town Traveller.

2 If it wasn't too much trouble I'd come out & smack your face for you. she heard him out. 5 "Will you come with me?" "No, I certainly will not!" "Thank you, Polly. I felt a bit afraid you might say yes."
7 It does a man good to see such energy on a warm morning.
13 He & his like take what the heavens send them, never reflecting upon their place in the sum of things.
101 Polly declared that she had never in her life gone to such a remote spot without a "lady friend" to keep her in countenance. "Everything must have a beginning," said Gammon merrily.

Tennessee Williams, A Streetcar Named Desire & the Glass Menagerie (Penguin Plays)

18 I thought you'd volunteer that information.
22 You just came home in time for the funerals, Stella. And funerals are pretty
23 compared to deaths. Funerals are quiet, but deaths — not always. Sometimes their breathing is hoarse, & sometimes it rattles, & sometimes they even cry out to you, "Don't let me go!" (Blanche)
40 This ole nigger is out in back of his house sittin' down th'owing corn to the chickens when all at once he hears a loud cackle & his young hen comes lickety split around the side of the house with the rooster right behind her and gaining on her fast. But when the rooster catches sight of the nigger



*cf Shaw, _Sixteen Self-Sketches_. (_Standard Ed. of G.B.S.'s Works_, Heinemann, P.113): "The sexual relation is not a personal relation. It can be irresistibly desired & rapturously consummated between persons who could not endure one another for a day in any other relation."

throwing the corn he puts on the brakes & lets the hen get away & starts pecking corn. And the old nigger says, "Lord God, I hopes I never gits that hongry!" (Stanley)

41 You're as fresh as a daisy — that's been picked a few days.

58 But there are things that happen between a man & a woman in the dark — that sort of make everything else seem — unimportant. (Stella)*

65 _Men_ don't see you — don't even admit your existence unless they are making love to you. 101 I'm hoping too much. They have tied an old tin can to the tail of the kite.]

129 One of those vast hive-like conglomerations of cellular living-units... symptomatic of the impulse... to avoid fluidity & differentiation

130 He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion (Tom) 140 Stuck away in some little mousetrap of a room.

170 AMANDA [produces two powder puffs which she wraps in handkerchiefs & stuffs in Laura's bosom]: They call them "Gay Deceivers"... To be painfully honest, your chest is flat... All pretty girls are a trap, a pretty trap.

177 People go to the _movies_ instead of _moving_! Hollywood characters are supposed to have all the _adventures_ for everybody in America, while everybody in America sits in a dark & watches them have them! Yes, until there's a war. That's when adventure becomes available to the masses!... 178 I'm tired of the _movies_ & I _am about to move_! (Tom).

192 I am disappointed but I am not discouraged (Jim).

203 "Lemonade, lemonade / Made in the shade & stirred with a spade— / Good enough for any old maid."

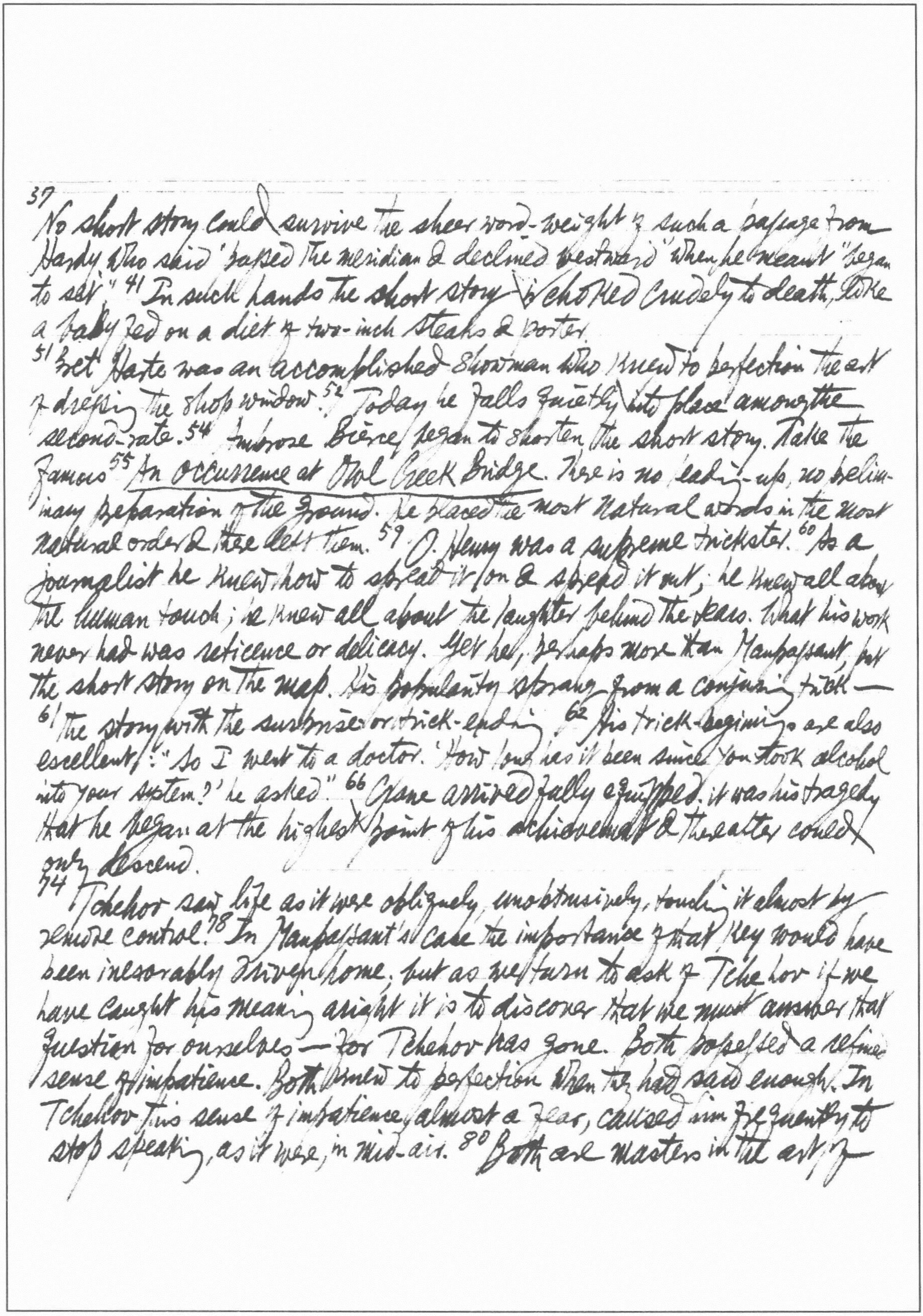
H. E. Bates, *The Modern Short Story*

7 "Anyone who can put together a sentence of three words is a writer. Perhaps for this reason few writers trouble to serve an apprenticeship. There is no need for a writer to study anatomy, counterpoint, composition, the use of the chisel. "I should rather like to write," he says, & begins. 8 Sincerity may, indeed, conceal a multitude of sins, of which technical competence is by no means the least, & is offered very often as the literary equivalent of "Don't shoot the pianist; he is doing his best."

18 Jack London's demand for a concoction with "snap & go & life" is a perfect answer for those who like whisky, but it will be lost on those whose taste has been educated to the bouquet of Turgenev.

22 Dickens played with gusto & brilliance the game of underestimating the reader: so much so that he not only described every character by the system of catalogue but, in many cases, reissued that catalogue 23 after an interval in which he judged the reader might have forgotten what goods were for sale. 24 It is no longer necessary to describe; it is enough to suggest. The full-length portrait, in full dress with scenic background, has become superfluous; now it is enough that we should know a woman by the shape of her hands.

26 Gorky's phrase, "We all spring from Gogol's *Overcoat*," is one of wide truth. 28 They are the dog beneath the skin. 29 Forces quite apart from something technical. 30 Poe anticipated the vast 19-century hunger for dream-worlds, scientific fantasy, & the mystery-drama of the dividing line between known & unknown. 32 He excelled in the study of passive horror (*The Pit & the Pendulum*), the murder mystery (*The Murders in the Rue Morgue*, anticipation of Conan Doyle) & scientific puzzles (*The Gold Bug*, a lead to Wells). 33 He understood to perfection the art of wrapping it up so that the fools don't know it" (Tennyson).



37 No short story could survive the sheer word-weight of such a passage from Hardy who said "passed the meridian & declined westward" when he meant "began to set". 41 In such hands the short story is choked crudely to death, like a baby fed on a diet of two-inch steaks & porter.

51 Bret Harte was an accomplished showman who knew to perfection the art of dressing the shop window. 52 Today he falls quietly into place among the second-rate. 54 Ambrose Bierce began to shorten the short story. Take the famous 55 *An Occurrence at Owl Creek Bridge*. There is no leading-up, no preliminary preparation of the ground. He placed the most natural words in the most natural order & there left them. 59 O. Henry was a supreme trickster. 60 As a journalist he knew how to spread it on & spread it out; he knew all about the human touch; he knew all about the laughter behind the tears. What his work never had was reticence or delicacy. Yet he, perhaps more than Maupassant, put the short story on the map. His popularity sprang from a conjuring trick — 61 the story with the surprise or trick-ending. 62 His trick-beginnings are also excellent: "So I went to a doctor. 'How long has it been since you took alcohol into your system?' he asked." 66 Crane arrived fully equipped. It was his tragedy that he began at the highest point of his achievement & thereafter could only descend.

74 Tchehov saw life as it were obliquely, unobtrusively, touching it almost by remote control. 78 In Maupassant's case the importance of that key would have been inexorably driven home, but as we turn to ask of Tchehov if we have caught his meaning aright it is to discover that we must answer that question for ourselves — for Tchehov has gone. Both possessed a refined sense of impatience. Both knew to perfection when they had said enough. In Tchehov this sense of impatience, almost a fear, caused him frequently to stop speaking, as it were, in mid-air. 80 Both are masters in the art of —

Tchehov: "No literature can outdo real life in its cynicism." √

* cf R.M. Albérès, Hist. du roman moderne, pp. 49 ff; M. Nadeau, Le Roman fr. depuis la guerre, pp. 215 ff.
supra 24/8

distillation. Contrast their effect with "Scott's laborious mountains & carefully scooped out glens & carefully ruined abbeys." (Forster).

115 Kipling's natives are voiceless.

129 From Tchehov Katherine Mansfield learned casual & oblique narration.

130 The girlish, chattering voice of her characters is the voice of the writer thinly disguised.

146 When he is good, like the little girl, Maugham is very good; & similarly when he is bad he is horrid.

166 Anderson's Winesburg Ohio records lives that led "out of nowhere into nothing".

169. Hemingway trimmed off explanation, discussion, even comment; he hacked off all metaphorical floweriness. His theory can be found in The Green Hills of Africa & especially in Death in the Afternoon where he made a crack at Aldous Huxley: "No matter how good a phrase or a simile he may have if he puts it in where it is not absolutely necessary & irreplaceable he is spoiling his work for egotism." *

cf Colette's advice to the young Simenon: "Suppress all the literature"

\cf Raymond Chandler, Farewell, My Lovely, ch. 27. p. 136 (supra). cf Graham Greene, A Sort of Life, p. 203

*cf Blackmur, The Lion & the Honeycomb.

8 Perspectivism is really Croce (La Poesia, pp. 64, 73, 83-86) + Dewey (Sidney Hook in Essays in Honour of John Dewey); cf A. [illegible] L'Arte e le Arti, 140

Joseph Harned & Neil Goodwin, ed. Art & the Craftsman

Archibald MacLeish:[280] Frost, back in those days, couldn't have found a single pupil even if he had wanted one, but now they follow him 'round like Hemingway's cats. Mannerism can be imitated — even manner — but not the ~~manner~~ himself if there is a man himself. Actually all that one writer can do for another younger writer is to loan him his coat until it no longer fits — until the younger writer finds out for himself that it no longer fits.[282] Though I had not then heard of Lu Chi's Wen Fu, it had begun to dawn on me that everything in the art of letters begins when the meaning is in control of the document.*

Fr. A. Pottle:[286] This theory is not contextualism but perspectivism. Its first assumption in F. R. Leavis's words, is that poetry of the past is alive only in so far as it is alive for us. I had been trained to think that contemporary literature is judged by reference to classics winnowed by time. Eliot asked me rather to consider the view that every new significant work of literature changes all the work that had gone before. Just as every forward step in a landscape results in new views around & before us, so it changes the vista to the rear. Contemporary literature becomes the base & standard for evaluating the literature of the past. The value of any poem of the past is the value we can see in it standing where we are. Of course perspectivist theory calls for some annotation. But the object of annotation is exclusively to enable us "to read the poem as poem." Annotation should be ad hoc, from the poem outward, not from a context or background in. We are invited to read all poems with the same expectations & judge them by the same standards. Historical justifications disappear.[8] 287 Dr Johnson in Preface to Shakespeare: "Let him that is yet unacquainted with the powers of Shakespeare & who desires to feel the highest pleasure that the drama can give, read every play from the first scene to the last with utter negligence of all his commentators. . . Let him read on through brightness & obscurity, through integrity & corruption. . ."[288] Granted that contextual annotation gives us only the last 10%; that is a precious margin.

*E.D. Hirsch, Jr., *Wordsworth & Schelling*, p.13; R.L. Brett, *Reason & Imagination*, p.12 ff.

A reader does not read poems through mere native intelligence. He gets equipped to read poems by learning how to read. Why be a partisan? Why not get the values of both methods? Why not teach (to use Ferdinand de Saussure's terms) both synchronically & diachronically? 289 Mr Empson caused a tremendous flurry among Wordsworthians by his assertion that in line 96 of *Tintern Abbey* "it is not certainly what is 'more deeply interfused' than what." 290 Grammatically & syntactically Empson is right. But grammar & syntax alone will never enable us to say which of the various possible readings is the right one. This kind of rightness can be determined only by context: the context of the poem & the context of Wordsworth's ideas generally.* A reader who had read Arthur Beatty's study would say without any hesitation: "Wordsworth is moving up Hartley's ladder from Sympathy loving awareness of man to Theopathy of God. The something which is a 'felt presence', a 'sense sublime' is 'more deeply interfused' than the 'still, sad music of humanity' mentioned 5 lines above". And sure enough the lines continue...

Robert Homan, *A Matter of Duty.*

10 Don't try to bully me, you tin-pot little Civil Servant! 14 I know the native language fairly well & the interpreter is frightened to pull a fast one on me.
23 You soldier on! 25 Have another drink, another nail in the coffin.
32 We were back at the heart of an Empire. What an Empire! and what a heart!
33 A piece of two-legged lard. 37 One more tour & I would be past the point of no return. 42 She's trapped him into marrying her. 44 He misspent 20 yrs of his life in Africa playing God to a lot of savages.
55 You don't keep a dog & bark yourself. 63 The price of freedom is eternal vigilance.
70 United we stand, divided we fall.
122 You're boasting. It's the whisky talking.
147 He had brainwashed himself over the years & forgotten his own past.

Bosley Crowther, Hollywood Rajah.

6 Samuel Goldwyn who never loved Louis B. Mayer, remarked tersely at the end.
"The reason so many people showed up at his funeral was because they wanted to
make sure he was dead." 23 The office of Kosher butcher was also religiously
ordained. 52 He was the busy beaver who took care of everything.
58 He cut him in for 1/8 of the profits. 72 Florence Browning would put into the letters words
he didn't understand. He would call her into the office & demand, "What kind of
damn word ~~was~~ is this?" She would tell him the simple meaning. He would look at
her critically & snort. But he usually used the words later in conversation. Correctly,
too. 75 The marriage was not one framed in heaven; it soon became holy hell.
110 He was a bit disappointed to discover that Greta Garbo was on the plump side
& had rather heavy ankles. But her face & her eyes were divine! He said to the
interpreter, "Tell her that, in America, men don't like 'fat women'" The actress
accepted this information with a solemn nod. 188 "I was his sounding board &
wailing wall". "The son-in-law also rises." 211 expensive vulgarity.
257 "The Talmud says a man is not responsible for a sin committed by any part
of his body below the waist." A mutual pact of nonaggression was negotiated
early between Mayer & God. 270 Parsons & others played Cupid for him.
294 "You can't take your money with you." "If I can't take it with me, I won't go."
318 He would be most effective as an "elder statesman."

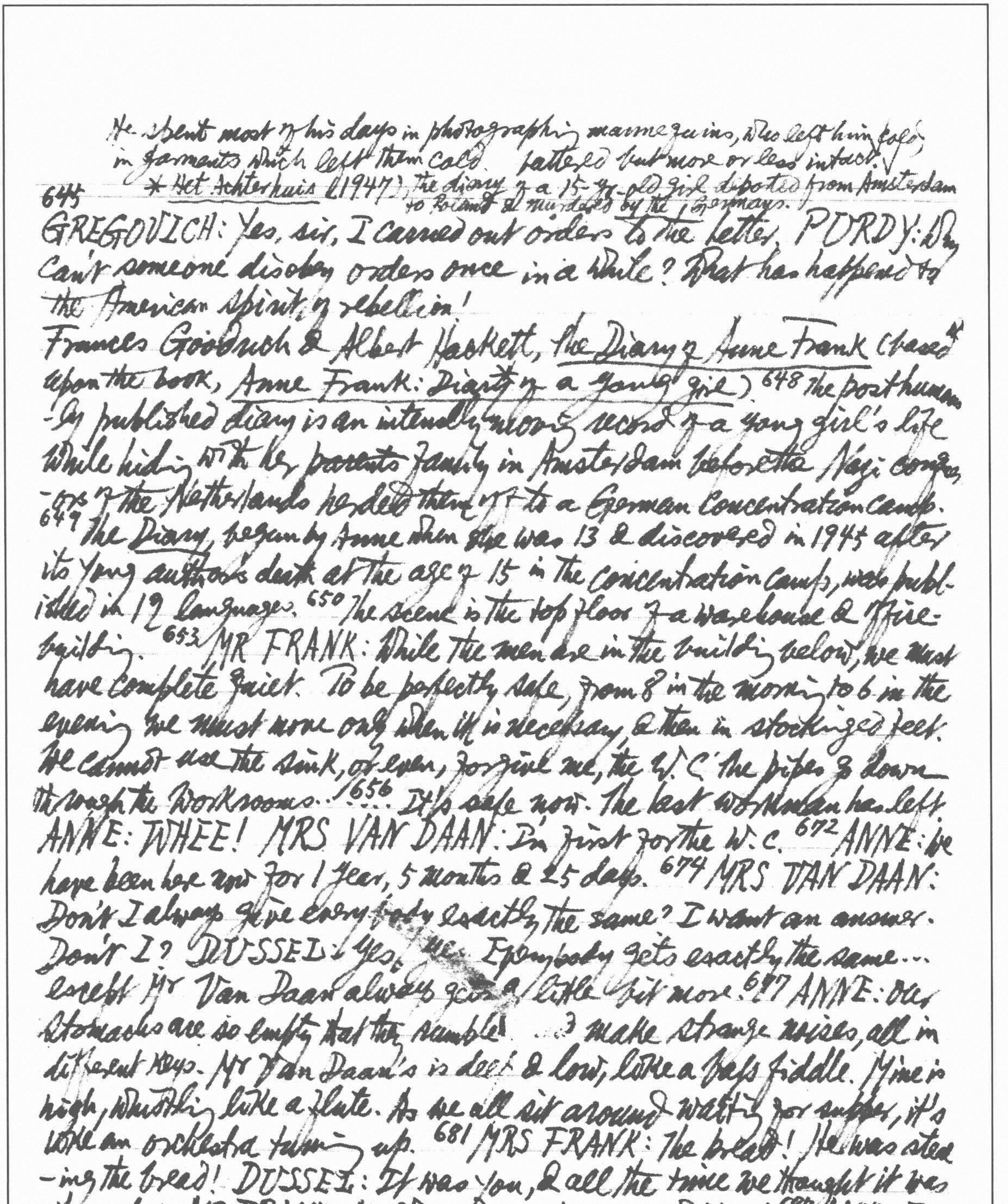
John Gassner, ed., *Best American Plays: Supplementary Volume, 1918-1958.*

Lynn Riggs, *Green Grow the Lilacs*: ^{135} They's women & women. And some of 'em is accordin' to the rules, & some of 'em ain't never *heared* no rules to be accordin' to

Clifford Odets, *Awake & Sing!* ^{525} Who the hell wantsa hear a Wop air his tonsils all day long!

Philip Barry, *Here Comes the Clowns*. ^{543} Don't misquote the Bard. That's not allowed even to scholars like you. Where philosophy comes in, is where I go out. ^{553} W-i-t-c-h — "W" as in "father" (i.e. "bitch"). ^{554} I won't stand it! — Then sit it!

John Patrick, *The Teahouse of the August Moon* (adapted from the novel by Vern Sneider). ^{612} SAKINI: Interpreter by profession. Education by ancient dictionary. Okinawa very fortunate. Culture brought to us. Not have to leave home for it. In Okinawa, wash self in public bath with nude lady quite proper. Picture of nude lady in private home, quite improper. In America, statue of nude lady in park win prize. But nude lady in flesh in park win penalty. Conclusion? Pornography question of geography. Colonel Purdy displays splendid example of cleanliness for native population to follow. But native population cannot follow. Native not *have* two pairs of pants. PURDY: ^{614} You're quite right. It isn't often I make a mistake, but when I do— GREGOVICH: It's a beaut? PURDY: I wasn't going to say that. I was going to say—I admit it.... ^{616} You don't even have to think. This document relieves you of that responsibility. It's all covered in Section Four: "Orienting the Oriental." FISBY: ^{624} I can't accept a human present from Mr Sumata. SAKINI: Oh, human present very lovely. Lotus Blossom, geisha girl 1st-class.



He spent most of his days in photographing mannequins, who left him cold, in garments which left them cold. battered but more or less intact. √

* Het Achterhuis (1947), the diary of a 15-yr-old girl deported from Amsterdam to Poland & murdered by the Germans.

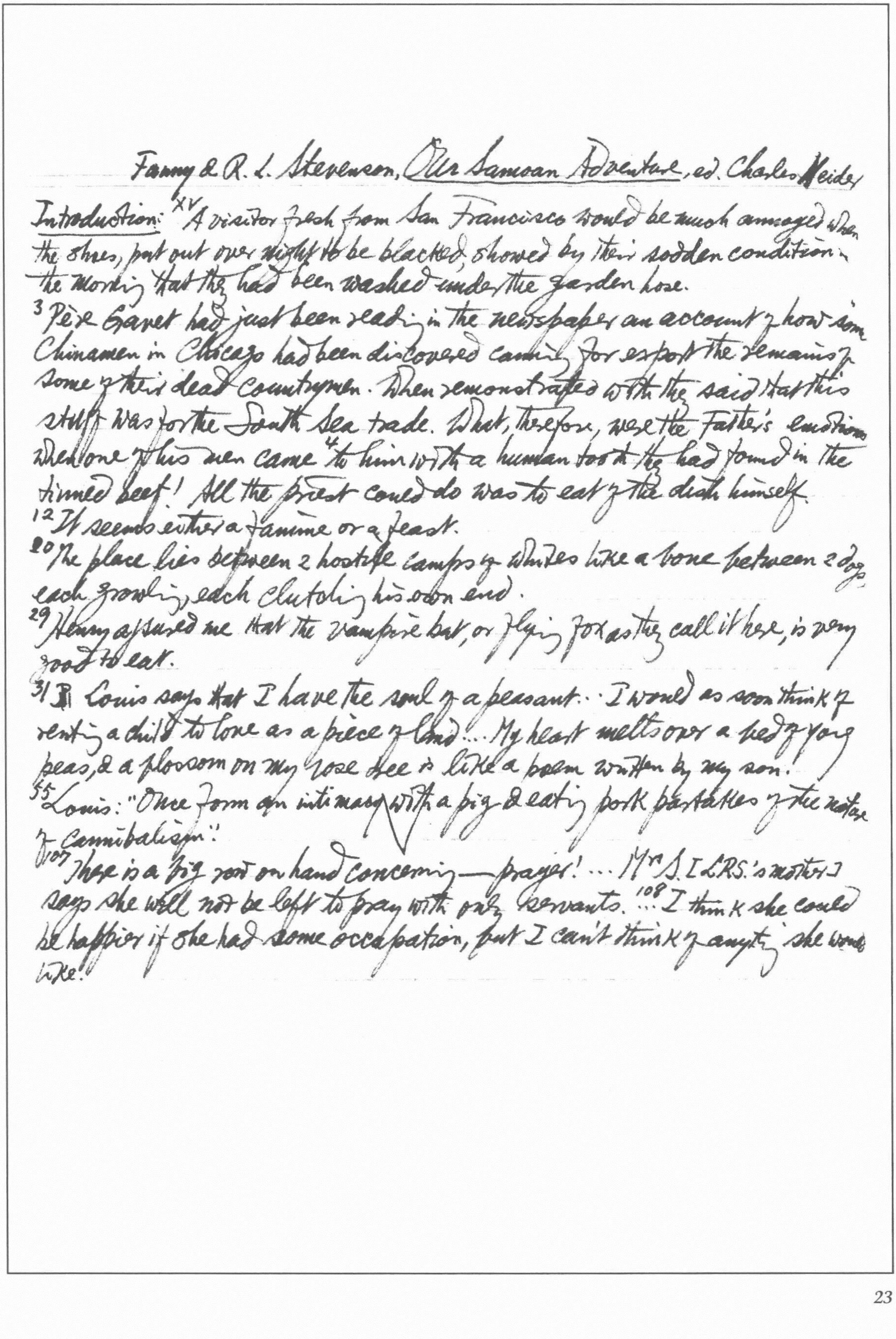
645 GREGOVICH: Yes, sir, I carried out orders to the letter. PURDY: Why can't someone disobey orders once in a while? What has happened to the American spirit of rebellion!

Frances Goodrich & Albert Hackett, The Diary of Anne Frank (based* upon the book, Anne Frank: Diary of a Young Girl). 648 The posthumously published diary is an intensely moving record of a young girl's life while hiding with her ~~parents~~ family in Amsterdam before the Nazi conquerors of the Netherlands herded them off to a German concentration camp. 649 The Diary, begun by Anne when she was 13 & discovered in 1945 after its young author's death at the age of 15 in the concentration camp, was published in 12 languages. 650 The scene is the top floor of a warehouse & office building. 653 MR FRANK: While the men are in the building below, we must have complete quiet. To be perfectly safe, from 8 in the morning to 6 in the evening we must move only when it is necessary, & then in stockinged feet. We cannot use the sink, or even, forgive me, the W.C. The pipes go down through the workrooms... 656 It's safe now. The last workman has left. ANNE: WHEE! MRS VAN DAAN: I'm first for the W.C. 672 ANNE: We have been here now for 1 year, 5 months & 25 days. 674 MRS VAN DAAN: Don't I always give everybody exactly the same? I want an answer. Don't I? DUSSEL: Yes, yes. Everybody gets exactly the same... except Mr Van Daan always gets a little bit more. 677 ANNE: Our stomachs are so empty that they rumble & make strange noises, all in different keys. Mr Van Daan's is deep & low, like a bass fiddle. Mine is high, whistling like a flute. As we all sit around waiting for supper, it's like an orchestra tuning up. 681 MRS FRANK: The bread! He was stealing the bread! DUSSEL: It was you, & all the time we thought it was the rats! MR FRANK: Mr Van Daan, how could you! 687 ANNE: In spite of everything, I still believe that people are really good at heart.

208 there was a nail-paring of a moon in the West.
225 a beautiful little country seat

E. F. Benson, Paying Guests (Tauchnitz Ed.)

5
For the proprietors of the hotels & boarding houses at Bolton Spa rheumatism &
its kindred afflictions had a silver if not a golden lining... Though she did not
want money, ~~at~~ Mrs Oxney liked it, & though she liked a holiday, she did not
want it. 8 She had a unspeakable capacity for seeing the dark side of every situation
& for suitably croaking over it. 18 Miss Howard hardly ever walked, but tripped,
& sat on the hearth-rug in front of the fire, even though there was a far more
comfortable seat ready. 22 I've come to trespass on your good nature —
you shan't be prosecuted. 24 That was like an application of the bellows
to Colonel Chase's smouldering wrath. 25 She ~~ly~~ gave a laughing peal of
yells on her own account. 28 If those are ~~a~~ Army manners, give me the Navy.
52 Miss Kemp gave him time to get upstairs, in order to avoid the indelicacy
of seeing a gentleman open his bedroom door. 58 She became a certified
spinster at the age of 30. No man alive could justly claim to have raised
the beat of her placid blood by a single pulsation.
98 When I have a cold like that, I know I shall have 2 days in hell & 3 in
purgatory. 99 Mrs Bliss couldn't smile any more, for she always smiled to
her full capacity.
120 A fugue on the subject of "Oh, do" followed.
130 His stories were so well known to everybody by repute ... & by repetition.
160 She was divided between high hopes & low suspicions. 177 She had a perfect
genius for just not telling lies. 199 Like most reserved women, when once the
cork came out, it made an explosive exit, & a stream of bottled-up effervescence
followed. 200 She had to bottle herself up again.
228 The worshipper has a far more exciting time than the image that he worships
244 Men, as typified by the Colonel, had to be beaten & then rubbed in the dirt.
256 Lawyers were all rascals: the convenient fellows did dirty work for clean men



Fanny & R. L. Stevenson, Our Samoan Adventure, ed. Charles Neider

Introduction: xv "A visitor fresh from San Francisco would be much amazed when the shoes, put out over night to be blacked, showed by their sodden condition in the morning that they had been washed under the garden hose.

3 Père Gavet had just been reading in the newspaper an account of how some Chinamen in Chicago had been discovered canning for export the remains of some of their dead countrymen. When remonstrated with they said that this stuff was for the South Sea trade. What, therefore, were the Father's emotions when one of his men came 4 to him with a human tooth they had found in the tinned beef! All the priest could do was to eat of the dish himself.

12 It seems either a famine or a feast.

20 The place lies between 2 hostile camps of whites like a bone between 2 dogs, each growling, each clutching his own end.

29 Henry assured me that the vampire bat, or flying fox as they call it here, is very good to eat.

31 Louis says that I have the soul of a peasant... I would as soon think of renting a child to love as a piece of land... My heart melts over a bed of young peas, & a blossom on my rose tree is like a poem written by my son.

55 Louis: "Once form an intimacy with a pig & eating pork partakes of the nature of cannibalism."

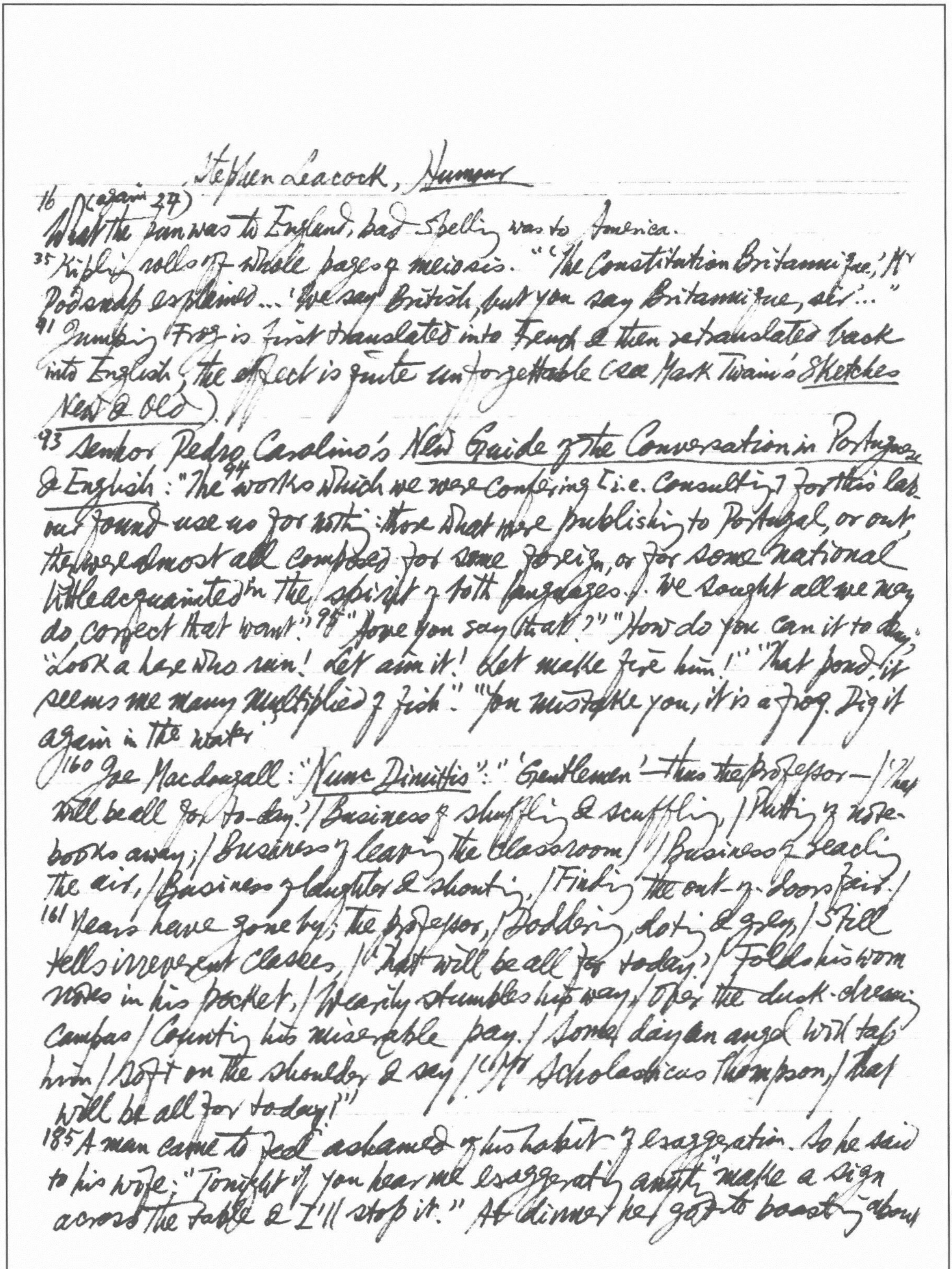
107 There is a big row on hand concerning—prayer!... Mrs S. [RLS.'s mother] says she will not be left to pray with only servants. 108 ... I think she could be happier if she had some occupation, but I can't think of anything she would like.

Frank Swinnerton, Nocturne (World's Classics)

Introduction: ix the author would need to reject stuffing & divagation, & walk a kind of technical tightrope. xiv there are a few errors. No yacht would anchor in the River Thames at Westminster Bridge: it would be moored there. Jenny would not have worn at once a hat which she had just steamed into revived jauntiness.

10 Emmy, who was older than Jenny by a mysterious period — diminished by herself, but kept at its normal term of 3 years by Jenny, except in moments of some heat, when it grew for purposes of retort, — was also less effective in many ways, such as in appearance & in adroitness; & Jenny comprised in herself, as it were, the good looks of the family. 11 With the endurance of pots, they mutely bore their scars & waited dumbly for superannuation. 23 It was all very well for Emmy to say "What about me?" It was no business of hers what happened to Emmy. 29 The love she needed was under her eyes being wasted upon Jenny. 31 "I'm not going to take your leavings." 75 Alf had taken Jenny out several times — not as many times as Emmy imagined, because Emmy had thought about these excursions a great deal & not only magnified but multiplied them.

124 She saw a hand-basin with taps for hot & cold water. Impulsively she tried the hot-water tap & was both relieved & disappointed when it gasped & offered her cold water. 129. Keith had been sure she would come — that was unforgivable. 131 He had spoilt her for another man. No other man could escape the withering comparison with Keith.



Stephen Leacock, Humour

16 (again 27)
What the pun was to England, bad spelling was to America.

35 Kipling rolls off whole pages of meiosis. "'The Constitution Britannique,' Mr Podsnap explained... 'we say British, but you say Britannique, sir'..."

91 Jumping Frog is first translated into French & then retranslated back into English; the effect is quite unforgettable (see Mark Twain's Sketches New & Old).

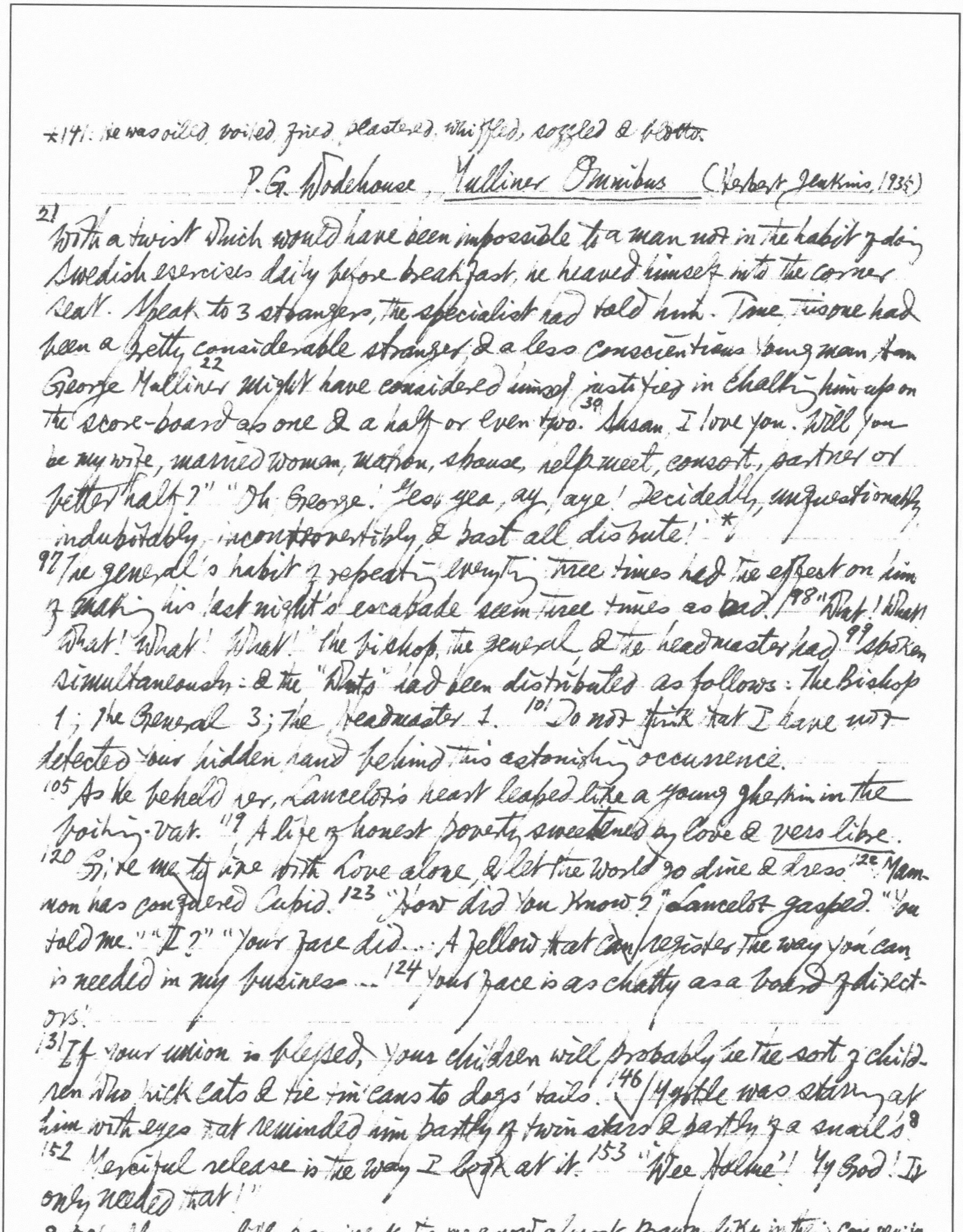
93 Senhor Pedro Carolino's New Guide of the Conversation in Portuguese & English: "The 94 works which we were confering [i.e. consulting] for this labour found use us for nothing: those what were publishing to Portugal, or out, they were almost all composed for some foreign, or for some national little acquainted in the spirit of both languages. We sought all we may do, correct that want." 95 "Come you say that?" "How do you can it to day?" "Look a hare who run! Let aim it! Let make fire him!" "That pond, it seems me many multiplied of fish." "You mistake you, it is a frog. Dig it again in the water"

160 See Macdougall: "Nunc Dimittis": "'Gentlemen'—thus the Professor—/ 'That will be all for to-day.' / Business of shuffling & scuffling, / Putting of note-books away; / Business of leaving the classroom / / Business of rending the air, / Business of laughter & shouting, / Finding the out-of-doors fair. /
161 Years have gone by; the professor, / Doddering, doting & grey, / Still tells irreverent classes, / 'That will be all for today.' / Folds his worn notes in his pocket, / Wearily stumbles his way, / Over the dusk-dreaming campus / Counting his miserable pay. / Some day an angel will tap him / Soft on the shoulder & say / 'Mr Scholasticus Thompson, / That will be all for today!'"

185 A man came to feel ashamed of his habit of exaggeration. So he said to his wife: "Tonight if you hear me exaggerating anything make a sign across the table & I'll stop it." At dinner he got to boasting about

the big conservatory he had at home when he was a boy: "It was easily a hundred feet long & I should say about 60 feet high." At this moment he got the sign from his wife, checked himself & added very quickly — "but of course it was only about 18 inches wide."

192 A wealthy Jew entered his son as a student of Harvard University & said to the Professor of English: "I vant him taught the vay you spigg here, & I vant you take him in hand yourself & give him private instructions." "Well," said the professor, in a cultivated accent, "I shall certainly be glad to do so." The Jew returned a few months later. "Vell," he asked, "& how iss my boy gettin on mid his English?" "Oh," said the professor, "he is meggin brogress, goot brogress I togg mid him effery day."



*141: he was oiled, boiled, fried, plastered, whiffled, sozzled & blotto.

P. G. Wodehouse, *Mulliner Omnibus* (Herbert Jenkins, 1935)

21 With a twist which would have been impossible to a man not in the habit of doing
Swedish exercises daily before breakfast, he heaved himself into the corner
seat. Speak to 3 strangers, the specialist had told him. True, this one had
been a pretty considerable stranger, & a less conscientious young man than
George Mulliner 22 might have considered himself justified in chalking him up on
the score-board as one & a half or even two. 39 "Susan, I love you. Will you
be my wife, married woman, matron, spouse, helpmeet, consort, partner or
better half?" "Oh, George! Yes, yea, ay, aye! Decidedly, unquestionably,
indubitably, incontrovertibly & past all dispute!" *
97 The general's habit of repeating everything three times had the effect on him
of making his last night's escapade seem three times as bad. 98 "What! What!
What! What! What!" the bishop, the general & the headmaster had 99 spoken
simultaneously: & the "Whats" had been distributed as follows: The Bishop
1; the General 3; the Headmaster 1. 101 Do not think that I have not
detected your hidden hand behind this astonishing occurrence.
105 As he beheld her, Lancelot's heart leaped like a young gherkin in the
boiling-vat. 119 A life of honest poverty sweetened by love & vers libre.
120 Give me to live with Love alone, & let the World go dine & dress. 122 Mammon
has conquered Cupid. 123 "How did you know?" Lancelot gasped. "You
told me." "I?" "Your face did... A fellow that can register the way you can
is needed in my business..." 124 Your face is as chatty as a board of directors.

131 If your union is blessed, your children will probably be the sort of children
who kick cats & tie tin cans to dogs' tails. 146 Myrtle was staring at
him with eyes that reminded him partly of twin stars & partly of a snail's.[8]
152 Merciful release is the way I look at it. 153 "Wee Holme"! My God! It
only needed that!"
8 506: Always a little prominent, they were now almost prawn-like in their convexity

309 this modern boom in divorce. + 364 He is certainly a total loss in mixed society. 646 .. something of a dead weight in general conversation

150 She gazed at him as if he were the smell of onions. 160 Girls are sometimes inclined to be vain. I know a little girl not a hundred miles from this room who was so proud of her new panties that she ran out in the street in them. 162 Thoughts of a kind which would have made the meditations of Schopenhauer on one of his bad mornings seem like the day-dreams of Polyanna. 170 I saw him eating a peach & splashing himself to the eyebrows.

173 Why do men with faces which you would have thought they would be anxious to hush up wish to be strewn about the country on whatnots & in albums? There is absolutely no excuse for a man with a face like that perpetuating his features!

229 Formerly girls had as many curves as a Scenic Railway. Now you can't see them sideways. 230 A world full of the sort of young women that Meredith used to put into his novels would be a world full of permanent spinsters.

232 Archibald, sighting her, reeled as if the cocktail he had just consumed had been his 10th instead of his 1st. 234 At last he had leisure to think: & thinking always hurt his head. 235 He may be a pretty minus quantity in many ways,* but he can imitate a hen laying an egg. 237 "When the moment comes Blood will tell." He must court the aunt, ingratiate himself with her — always of course, making it clear from the start that she was not the one. 240 Leaving him to waste the tie, to the composition of which he had devoted no less than 22 minutes, on the aunt! 254 "Do you drink as well?" "Quite as well. In fact, rather better."

276 Her ears stick out & her chin goes in.

336 One of those girls who take a mean advantage of having a private income to write verse for the higher-browed weeklies. 341 Don't like his eyes. Wouldn't gaze into them if you paid me. 342 Two minutes of my uncle

is considered by the best judges a good medium dose for an adult. 343 "How lovely the world is!" "Yes, isn't it?" "How softly the breeze caresses yonder water." "Yes, doesn't it!" "How fragrant a scent of wild flowers it has." "Yes, hasn't it!" 356 The chief's 3rd supplementary wife. The fascination of shooting as a sport depends almost wholly on whether you are at the right or wrong end of the gun.

360 I was getting along splendidly until you two pimples broke out. 371 "Love frequently comes after marriage, I believe."—"So does suicide." 373 "You would hardly believe how this coat cramps the shoulders. I feel as if I were a sardine trying to wriggle in its tin." 377 With all the facilities for divorce which modern civilisation so beneficently provides, what was there to be afraid of in marriage, even with an Agnes Flack? 385 She skipped in a manner extraordinarily reminiscent of the high hills mentioned in Sacred Writ. 388 Rather on the large side, but still a woman.

395 It is a pretty tough thing if a man of letters who has sold his critical soul is not to receive the reward of his crime. 409 The removal of constricting garments caused him to bulge in every direction. He seized Roland by the hair & started pulling. "Ouch!" said Roland, & came out from under the bed like a winkle at the end of a pin.

418 He stood gazing up & down the street like a male Lady of Shalott.

423 He swallowed a potato which in a calmer moment, he would have realized was some 80° Fahrenheit too warm for mastication. 426 So vivid had been the imaginary figure that his hostess in the flesh had the effect of being a changeling. He preferred the female eye to be a good deal less like a combination of gimlet & X-ray & his taste in chins was something a little softer & not quite so reminiscent of a battleship going into action.

456-7 He finds himself sooner or later up to the Adam's apple in some ghastly mess.

463
the boy seemed as liberally equipped with these as a centipede & there was scarcely a moment when his boots were not rubbing the polish off Ambrose's glittering shoes. 464 "Here you are, sir. Here's your hat. A little the worse for wear, this hat is, I'm afraid sir.... You can't step on a hat not without hurting it. That hat is not the hat it was."

510 Cats, as a class, have never completely got over the snootiness caused by the fact that in Ancient Egypt they were worshipped as gods. 540 The lower self won hands down. His days started early & finished late. 544 Here I plan to spend the evening of my life. 560 I shall not be permitted out of her sight, & the end can be only a question of time. And I one of Nature's bachelors! 566 He watched my pet countering Percy's onslaught with what had the appearance of being about 16 simultaneous legs. 567 Her pet is so manifestly getting the loser's end.

568 But now the men are mild & meek; They seem to have a yellow streak.

597 "Fancy Bingo a ~~sc~~ headmaster! Dash it, he was at school with me" — "One lives these things down in time."

684 vulnerable to any ailment that happened to be going the rounds.

739 As Montrose put it to himself, if a man's duties brought him into constant contact with Mr Schnellenhamer, where was the sense of wasting time looking at gorillas? Blasé about sums up his attitude.

780 "Aren't I right?" said Mr Schnellenhamer. "Yes," said the senior Yes-man. "Yes," said the junior Yes-man. And all the Nodders nodded.

798 "He looked kind of... What's that word beginning with an s?" asked Mr Schnellenhamer. "Cynical?" said Mr Levitsky. "No, a sickle is a thing you cut corn with. Ah, I've got it. Sardinic. Every time I spoke he looked sardinic." Mr Levitsky was out of his depth. "Like a sardine, do you mean?" "No, sort of cold & sneering." 803 The

Yessir yessir. The Nodder's heads bent like poplars in a breeze.

816 The great drawback to being the man in control of a large studio is that everybody you meets starts acting at you. They all try to catch the boss's eye & do their stuff. Since leaving home that morning Mr Schnellenhamer had been acted at practically incessantly. First, it was the studio watchman who, having opened the gate to admit his car, proceeded to play a little scene designed to show what he could do in a heavy rôle. 817 But then every girl you see in Hollywood has either ethereal beauty or a roguish gaminerie or a dark, slumberous face that hints at hidden passion.

818 The parlour-maid: "Watch! I am going to register." She smiled. "Joy!" She closed her mouth. "Grief." She wiggled her ears. "Horror." She raised her eyebrows. "Hate." 819 "Get out this minute. You're fired!" shouted Mr Schnellenhamer. 820 With one quick droop of the eyelids & a twitch of the muscles of the cheeks she registered resignation. Then her nostrils quivered & she bared the left canine tooth to indicate Menace.

857 His eyes bulged & his nose drooped like the trunk of an elephant which has been refused a peanut.

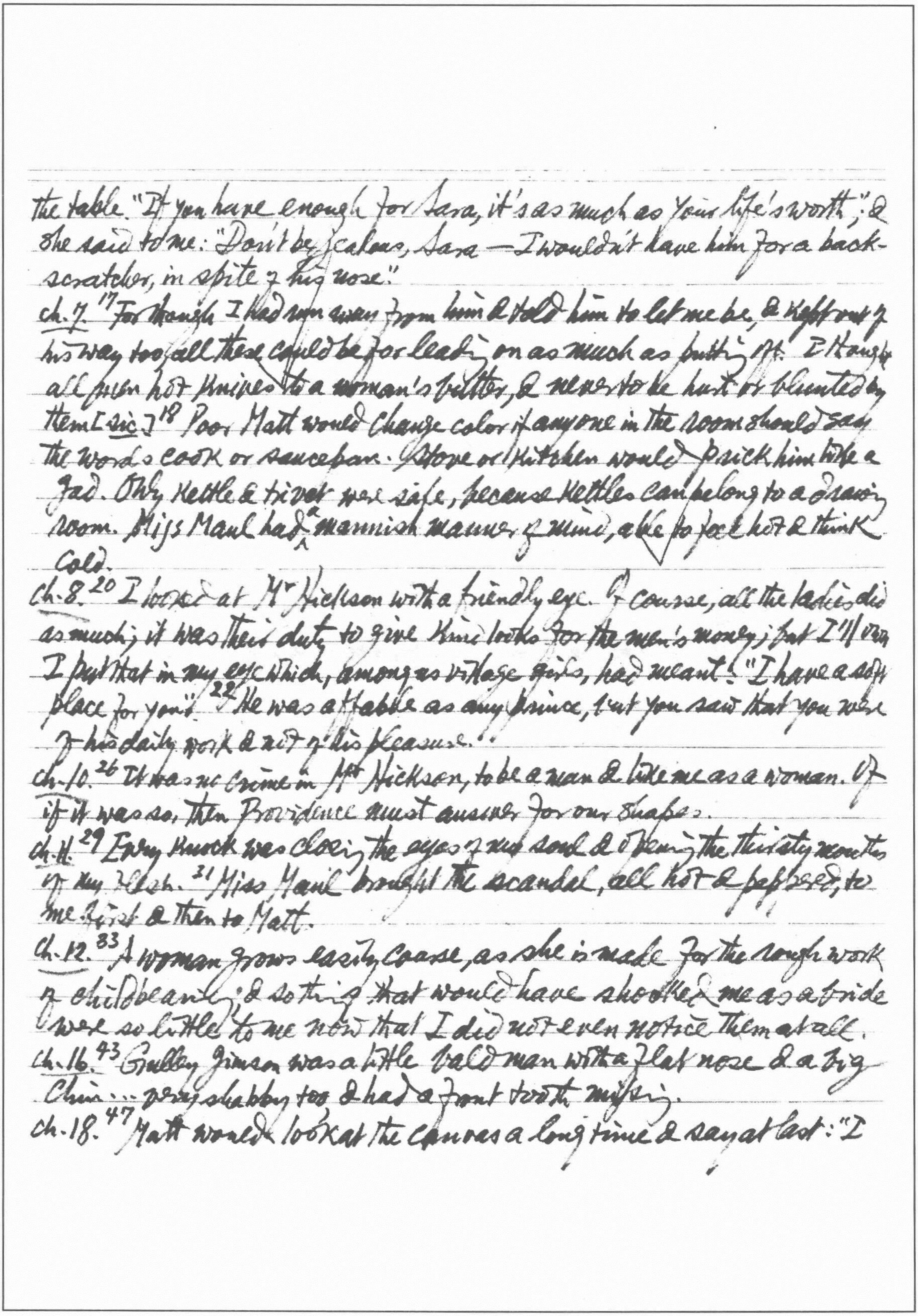
Joyce Cary, Herself Surprised (the Universal Library).

Ch. 1. [1] It is strange to stand in that box & hear yourself taken to pieces by strangers. [2] I couldn't deny that each little bit they brought against me was, or nearly true; & that something they did not know was worse. It had[3] big mirrors in the showroom, between the pillars, like glass doors, & I was walking to the stairs in my new hat as big as an Easter cake, & feeling the swish of my new silk petticoats & the squeeze of my new French stays. I seemed to be looking into the next saloon, & I thought: Look at that fat, common trollop of a girl with a snub nose & the shiny cheeks, jumping out of her skin to be in a Paris hat... But in the same flash I saw that it was me. It stopped me dead with a blow. I knew I was not a beauty, but till that hour I had not seen myself with the world's eye... [3] I had made a belle of myself when I was nothing, as they used to say at home, but maiden meat... I remember in my first month I asked a lady who had been on the Rhine about the Russian food, thinking she had been in Russia. But the worst thing was when I saw Matt turning red, I went on to mistake things which I knew quite well, & said: "Oh, I didn't know Russia was in Germany." [4] I knew, of course, that all the ladies of Bradnell Green were studying me & telling the news—"a month ago she was a servant."

Ch. 2. [8] My mother would say, "For if you want to get a husband, you'll have to do it on your temper & your character. Your face & your shape will take you no farther than the workhouse".

Ch. 4. [12] Rozzie's looks were spoiled by a bad skin, & in those days a girl used not "powder & paint" to give herself justice.

Ch. 5. [13] Never knowing whether they were Matt's own way or proper rules of the class I had come into. [14] Rozzie turned to old Mrs Monday without being introduced & said: "We know men, don't we, ma'am—hogs by night & monkeys by day." She told Matt at dinner not to kick her under



the table. "If you have enough for Sara, it's as much as your life's worth"; &
she said to me: "Don't be jealous, Sara — I wouldn't have him for a back-
scratcher, in spite of his nose."
ch. 7. [17] For though I had run away from him & told him to let me be, & kept out of
his way too, all these could be for leading on as much as putting off. I thought
all men hot knives to a woman's butter, & never to be hurt or blunted by
them [sic.] [18] Poor Matt would change color if anyone in the room should say
the words cook or saucepan. Stove or kitchen would prick him like a
goad. Only kettle & trivet were safe, because kettles can belong to a drawing
room. Miss Maul had a mannish manner of mind, able to feel hot & think
cold.
ch. 8. [20] I looked at Mr Hickson with a friendly eye. Of course, all the ladies did
as much; it was their duty to give kind looks for the man's money; but I'll own
I put that in my eye which, among us village girls, had meant: "I have a soft
place for you." [22] He was affable as any prince, but you saw that you were
of his daily work & not of his pleasure..
ch. 10. [26] It was no crime in Mr Hickson, to be a man & like me as a woman. Or
if it was so, then Providence must answer for our shapes.
ch. 11. [29] Every knock was closing the eyes of my soul & opening the thirsty mouths
of my flesh. [31] Miss Maul brought the scandal, all hot & peppered, to
me first & then to Matt.
ch. 12. [33] A woman grows easily coarse, as she is made for the rough work
of childbearing; & so things that would have shocked me as a bride
were so little to me now that I did not even notice them at all.
ch. 16. [43] Gulley Jimson was a little bald man with a flat nose & a big
chin ... very shabby too & had a front tooth missing.
ch. 18. [47] Matt would look at the canvas a long time & say at last: "I

think I see what you mean." "It's more than I do," Jimson would answer, turning & grinning at me. When he grinned like that, the gab made him look wicked.

Ch. 19. ^{48} I was surprised.. I had been ashamed of my great thick arms. But one night at a party given for him, he took hold of my arm all mottled as it was in the cold weather, & lifted it up before all & asked them to admire it.

Ch. 23. ^{63} Yet I had put on my best dress & powdered.. Not knowing that I ought to have dressed down for him, not up. The picture showed the plumbing — there was even a W.C. with a man in it.

Ch. 24. ^{67} Nina (Jimson's wife): "He thinks you have the finest figure he ever saw." I: "He is a fanciful man & he likes fat women."

Ch. 27. ^{77} He kept eying me, & said: "Mrs Monday — I think you've improved." "I'm fatter."

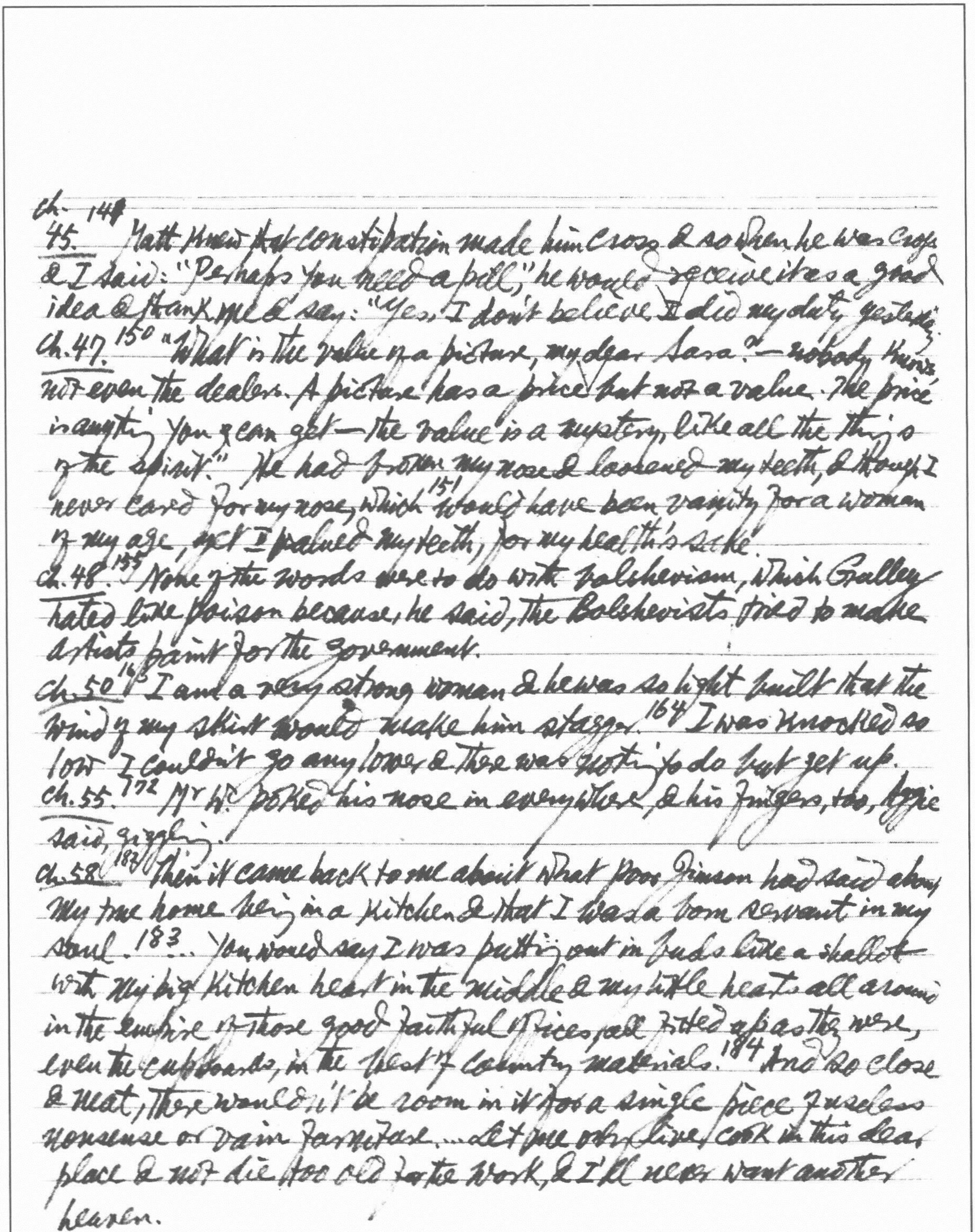
Ch. 32. ^{92} Now when I found myself sewing his trouser buttons & he in his sleeves, I thought: this is not fit for a new widow, & I looked closely enough.

Ch. 33. ^{99} Rozzie would look at me, & say: "I'll bet he's good at the work. The little ones are. The sap is tighter packed."

Ch. 34. ^{103} And he would hang himself if I went on refusing him. I told him that if he did, it would be the loss of nothing but a rope.

Ch. 35. ^{109} I saw that I had talked too much & abused him too much. For to abuse a man is a loving-like thing & gives him rights, which Jimson felt very well.

Ch. 37. ^{113} Love was the source of all the trouble in the world & Rozzie wished God had left Adam & Eve plain & not stuck the odd bits onto them. ^{114} I was a bigger fool than I weighed.



ch. 148
45. Matt knew that constipation made him cross & so when he was cross & I said: "Perhaps you need a pill," he would receive it as a good idea & thank me & say: "Yes. I don't believe I did my duty yesterday."

ch. 47. 150 "What is the value of a picture, my dear Sara? — nobody knows not even the dealers. A picture has a price but not a value. The price is anything you can get — the value is a mystery, like all the things of the spirit." He had broken my nose & loosened my teeth, & though I never cared for my nose, which 151 would have been vanity for a woman of my age, yet I valued my teeth, for my health's sake.

ch. 48. 155 None of the words were to do with Bolshevism, which Gulley hated like poison because, he said, the Bolshevists tried to make artists paint for the government.

ch. 50 163 I am a very strong woman & he was so light built that the wind of my skirt would make him stagger. 164 I was knocked so low I couldn't go any lower & there was nothing to do but get up.

ch. 55. 172 Mr W. poked his nose in everywhere, & his fingers, too, [illegible] said, giggling.

ch. 58 182 Then it came back to me about what poor Jimson had said about my true home being in a kitchen & that I was a born servant in my soul. 183 ... You would say I was putting out in buds like a shallot with my big kitchen heart in the middle & my little hearts all around in the empire of those good faithful offices, all fitted up as they were, even the cupboards, in the best of country materials. 184 And so close & neat, there wouldn't be room in it for a single piece of useless nonsense or vain furniture ... Let me only live & cook in this dear place & not die too old for the work, & I'll never want another heaven.

ch. 59. 186 She tried to powder her nose with plaster off the wall & tooth powder.

ch. 64. 201 It surprised us all how that girl had changed in one single year from a lumpish sort of kitten into a touch-me-not kind of cat.

ch. 65. 204 "Pretty comfortable," Gralley said. "Housekeeper to a single gentleman, all found & bed & board, especially nice." 205 He would rear up at the name of Hickson; he had made it a hobby to hate him.

ch. 66. 211 Mr Witcher: "... I never liked it. It means going out on wet miserable nights which make the whole thing a perfect penalty. And now that I'm getting older & have a touch of rheumatism, it is really quite ridiculous... If it could be avoided, by any possible way, I will gladly stay at home. So the question is, how can it be done, ... If you could help me to answer it, I should think myself a very lucky man & a completely happy man..." 212 pleasant as it would be & convenient, since we do inhabit the same house... And you think you could give me this other addition to it?... 213 Come on, my dear I don't want to be too late. I've got a board meeting tomorrow".

ch. 79 252 Rozzie: "I wonder why I was ever born — but I expect I was an accident — one at the start & one at the finish".

ch. 80 256 Gralley had two smiles, his smile of keeping up, & his smile of joy, which was like any street child's with a sugar bun.

Wm. M. Hardy, A Little Sin.

9 The pad of fat around his belly. His wife's jokes about his "pot."
9 For a woman of 37 — for a man of 42. He & Susan had both reached the age of qualification.
13 There is no little woman I have to please. — No one little woman, that is.
69 He hurried on past the knots of students, & found sanctuary in his office. 156 He had watched her going through the motions of existence.

Academy Papers: Addresses on Language Problems (1925)

P. E. More: 16 For Addison it was comparatively easy to be modern without being vulgar, & to write as he spoke without being ephemeral. 18 They assail us with a speech that is no speech, but a jargon calculated to put on edge the teeth of men & gods, if gods have teeth. 9 Much of the spoken & written language of this country at least is not properly English, but it by analogy [to Hellenistic Greek] I may coin a barbarous word, "Englistic."

Paul Shorey: 136 Mr Mencken adds himself to the list of those who take Lincoln's name in vain; 137 he forgets that one of Lincoln's greatest oratorical triumphs turned on a distinction which we are told the new teaching of English abandons. "We will not secede, & you shall not." 162 One doesn't argue why it is that the French can use entrails in poetry & we cannot, but can use bowels. Why in translating Aeschylus you may say "the eagle sceptre-mounted hound of Zeus," but must not say "dog of Zeus"; while "Bring forth the horse, the horse was brought, in truth 163 it was a noble steed" is in right order, & "Bring forth the steed, the steed was brought, in truth it was a noble horse" would never do. 171 An American philologist supports the general propositions that short words are better than long & that linguistic change is generally improvement by the fact that the Gospel of Matthew in Greek contains 39 thousand syllables, & in the more highly evolved English about 29 thousand. But in the Chinese version, it appears, there are 17 thousand syllables. Evolution in China then is 12 thousand syllables in advance of England. 173 You cannot pin words to their etymologies, the journalists protests! And so we continue to "indorse on the face of the envelope", "fall prone on our backs", & make our "pillar-box glare with one sinister eye, the right one." 177 Writers who understand more words than they use vs. writers who use more words than they understand.

Monica Dickens, One Pair of Feet (Penguin Books)

7 Ch. 1. It seemed that women, having been surplus for 20 yrs, were suddenly wanted in a hundred places at once. You couldn't open a newspaper without being told that factory wheels would stop running unless you rushed into overalls at once; every hoarding beckoned you. The Services? I didn't think my hips would stand the cut of the skirt. 8 Ministries & Bureaux? Apart from the question of my hips (sitting is so spreading) they didn't seem to want me. It was reading Farewell to Arms, I think, that finally decided me, though what sort of hospital allowed such goings on, I can't imagine. 12 You must imagine the hill on which the town is built as a rather squat pudding & the town as a sauce which has been poured over & run down the sides. 13 Over all this broods the hospital. Illness is ugly enough, Heaven knows, without its headquarters emphasising it. The human etcetera, like the glimmer of a nurse's cap at a window, seemed insignificant. I came to a sort of glass ticket office, which must have been built round the vast man who sat palpitating inside.

Ch. 2. 18 only learning the right things to do by doing the wrong ones first. 19 Dim blue bulbs made the ghostly twilight of a photographer's dark room. 22 So this was what it was like to rise at 6! 23 The doorsteps that they got through at an hour when my stomach was only just stirring in its sleep, were staggering. 24 She was usually too busy doing something frightfully responsible to reply. 26 "I can remember what it was like to be strange," she said, as one looking down the years & stretching out a hand from the summit of experience.

Ch. 3. 27 I tasted the dripping once, & tasted it all day in consequence. 32 "Getting done" is the purpose of every nurse. You have so much work to do by a certain time & not long enough in which to do it. My feet became scorched by the friction & were balls of fire at night. Nurse

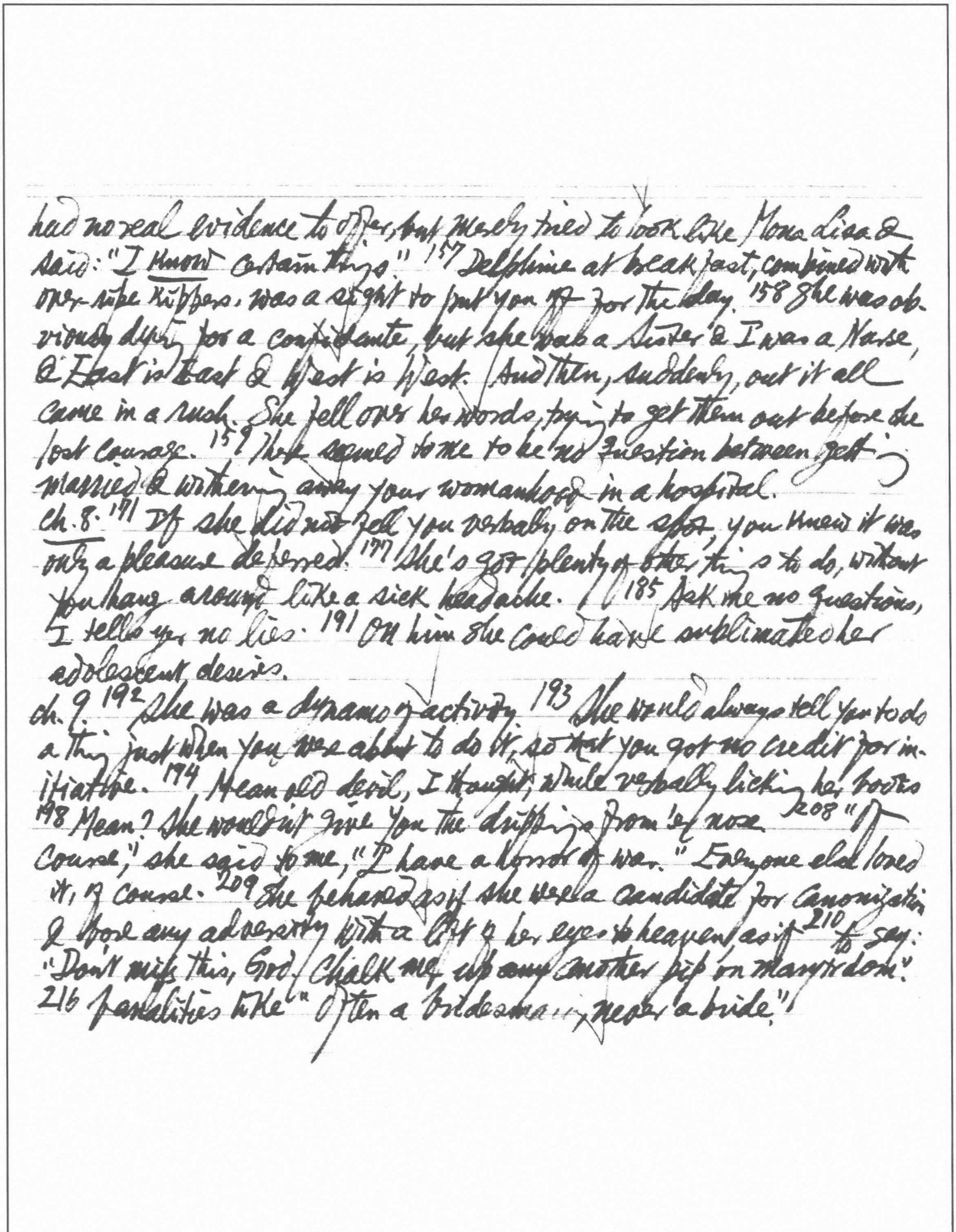
Drew had a happy knack of looking busy about doing nothing. 34 The only 2 occasions on which a nurse may run are fire & haemorrhage.

Ch. 4. 47 She had the energy of the small, wiry person, & shot about from bed to bed like those cash holders on wires in old-fashioned drapers' shops. 48 She might be quite pretty if she would only stand still long enough for you to see. 57 My ~~f~~ legs didn't feel like my own; they carried me about like automatons.

Ch. 5. 60 They had been getting out of hand for some time — ever since Sister Martin removed her velvet-gloved control. ... With her "How are you, Jenkins?" or Fox, or Stuart, or whatever the name might not be... 65 Naughty little girl to run away. I'll have to keep you on ~~in~~ a collar & lead. 66 with a majestic hangover from the party. 70 It's a question of dignity. You're letting down the whole Profession. 71 I left her to contemplate this interesting possibility.

Ch. 6. 82 She had no ins & outs & her apron hung rigidly tubular. She spoke primly, folding her mouth after each remark, in the same way that one felt she would never leave a drawer or a cupboard door open. 88 She looked like one of those potatoes that people photograph & send to the papers because it bears a curious resemblance to a human face. 113 Save your prayers for yourself. She's alive.

Ch. 7. 115 She was definitely round the corner & getting better every day. Nurse Dickens was too familiar, Nurse Dickens was too opinionated, Nurse D.'s name, in short, was Mud. 121 He was very free with his cigarettes. 134 Dhobie's Itch. Poor Dhobie, or was it better to be immortalized for your itch than not at all? 136 It was difficult to see whether she was flushing or the rash was getting worse! 142 A patient is not to be used as a practice dummy by incompetent novices. 149 She



had no real evidence to offer, but merely tried to look like Mona Lisa & said: "I know certain things." 157 Delphine at breakfast, combined with over-ripe kippers, was a sight to put you off for the day. 158 She was obviously dying for a confidante, but she was a Sister & I was a Nurse, & East is East & West is West. And then, suddenly, out it all came in a rush. She fell over her words, trying to get them out before she lost courage. 159 There seemed to me to be no question between getting married & withering away your womanhood in a hospital.

Ch. 8. 171 If she did not tell you verbally on the spot, you knew it was only a pleasure deferred. 177 She's got plenty of other things to do, without you hang around like a sick headache. 185 Ask me no questions, I tells yer no lies. 191 On him she could have sublimated her adolescent desires.

ch. 9 192 She was a dynamo of activity. 193 She would always tell you to do a thing just when you were about to do it, so that you got no credit for initiative. 194 Mean old devil, I thought, while verbally licking her boots. 198 Mean? She wouldn't give you the drippings from her nose. 208 "Of course," she said to me, "I have a horror of war." Everyone else loved it, of course. 209 She behaved as if she were a candidate for canonization & bore any adversity with a lift of her eyes to heaven, as if 210 to say: "Don't miss this, God. Chalk me up another pip on martyrdom." 216 banalities like "Often a bridesmaid, never a bride."

Constantine FitzGibbon, When the Kissing had to Stop.

5 A group of steely-eyed, iron-jawed law-enforcing officers. Since there were so many microphones dotted about the square, the closing words were magnificently multiplied into "children's children's children's children", reminding him of those chapters in the Bible where somebody begat somebody who begat someone else again. 7 His dear son was trotted out, year after year, in support of cause after cause. 8 His chin resting upon his fist in an attitude reminiscent of Rodin's "Thinker".

7° Husband & wife become stale bedfellows, nagging & bored.

98 It's what the English have been saying to the Americans all along — like those wives who say to their husbands: "I want a divorce & a fat alimony, & then we can be good friends."

Norman Mailer, The Deer Park

10 I blew a piece of my fortune & stayed at the Yacht Club. 12 The time, "I'm dumb, I'm dumb, but you're a scream." The capsule biography by which most of the people knew one another. 14 A celebrity was surrounded by a court which was split into cliques jockeying for his favour.

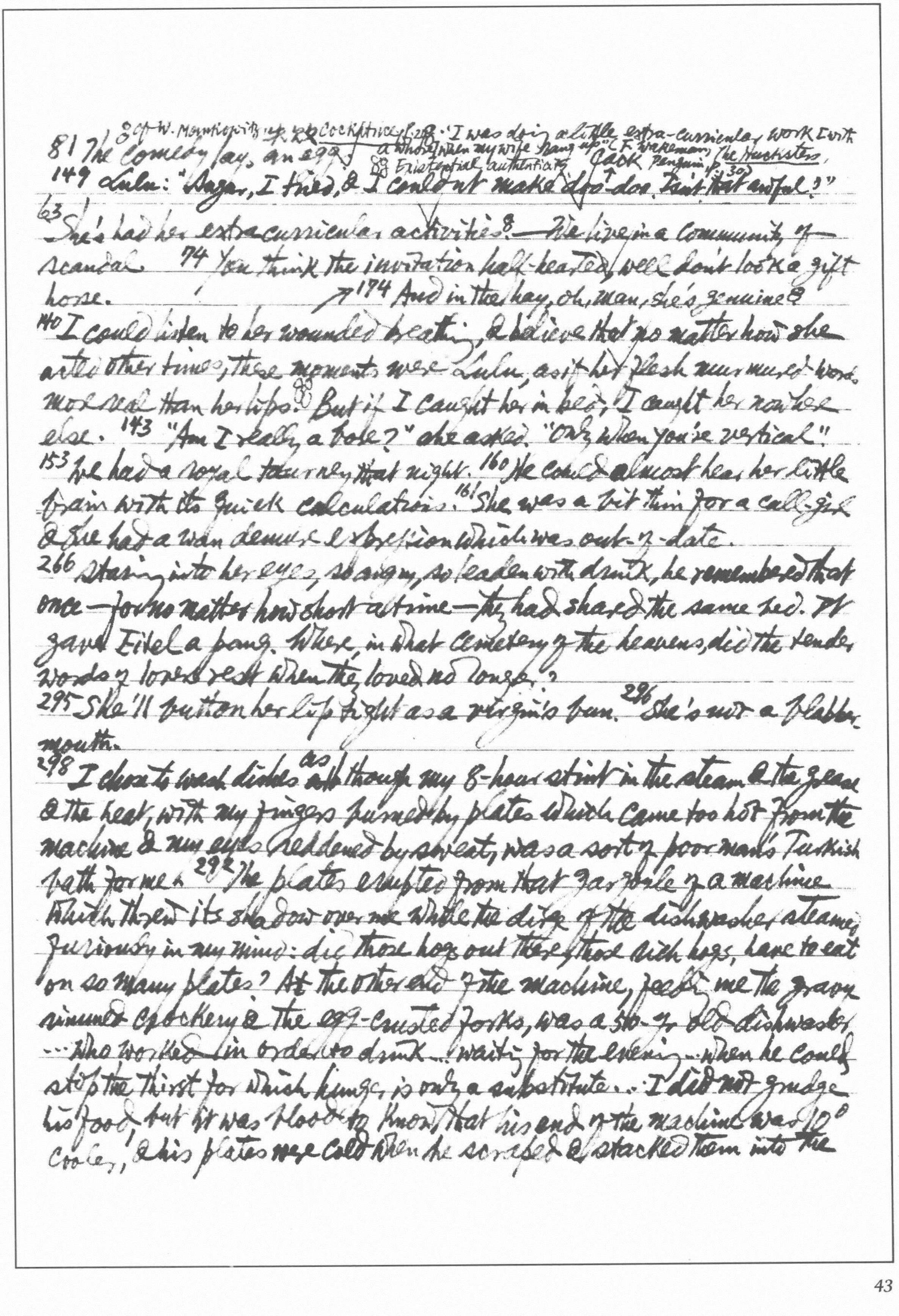
25 I had tried to cut my knot & only succeeded in tying it more tightly. (dénouer les aiguillettes)

"I'm keeping myself for the woman I love," I said to steer him away.

27 Like most traitors she felt strongly & thought weakly. cf. Joyce Cary, Herself Surprised, p. 18

33 I answer with reluctance & under duress. "Do you love your country?" — "Well, I've been married 3 times, & I've always thought of love in connection with women." 35 Patriotism asks you to be ready to leave your wife at a moment's notice. Possibly that's the secret of its appeal.

44 It didn't matter if I were in the middle of a romance or between girls. The marriage was the meeting of zero & zero.



8 cf W. Mankowitz ~~[illegible]~~ Cockatrice p. 28 · 'I was doing a little extra-curricular work [with a whore] when my wife rang up' (F. Wakeman, The Hucksters, JACK Penguin p. 30)
88 Existential authenticity
81 The Comedy lay an egg
149 Lulu: "Sugar, I tried, & I couldn't make 'do-do.' Isn't that awful?"
63 She's had her extracurricular activities 8 — We live in a community of
scandal. 74 You think the invitation half-hearted, well don't look a gift
horse. 174 And in the hay, oh, man, she's genuine 8
140 I could listen to her wounded breathing, & believe that no matter how she
acted other times, these moments were Lulu, as if her flesh murmured words
more real than her lips. 88 But if I caught her in bed, I caught her nowhere
else. 143 "Am I really a bore?" she asked. "Only when you're vertical."
153 We had a royal tourney that night. 160 He could almost hear her little
brain with its quick calculations. 161 She was a bit thin for a call-girl
& she had a wan demure expression which was out-of-date.
266 Staring into her eyes, so angry, so leaden with drink, he remembered that
once—for no matter how short a time—they had shared the same bed. It
gave Eitel a pang. Where, in what cemetery of the heavens, did the tender
words of lovers rest when they loved no longer?
295 She'll button her lip tight as a virgin's bun. 296 She's not a blabber-
mouth.
298 I chose to wash dishes ~~al~~ as though my 8-hour stint in the steam & the grease
& the heat, with my fingers burned by plates which came too hot from the
machine & my eyes reddened by sweat, was a sort of poor man's Turkish
bath for me. 292 The plates erupted from that gargoyle of a machine
which threw its shadow over me while the dirge of the dishwasher steamed
furiously in my mind: did those hogs out there, those rich hogs, have to eat
on so many plates? At the other end of the machine, feeding me the gravy-
rimmed crockery & the egg-crusted forks, was a 50-yr old dishwasher
... who worked ~~in~~ in order to drink ... waiting for the evening ... when he could
stop the thirst for which hunger is only a substitute ... I did not grudge
his food, but it was blood to know that his end of the machine was 10°
cooler, & his plates were cold when he scraped & stacked them into the

racking boxes while they hissed at my end of the tunnel in boiling water. I learned again the great anger of working at the bottom where the thought that you do not own a Cadillac is as far away as the infantryman's knowledge that he will never get a general's star, but what bites is that the man on the next cot in the endless barracks at the front has the soft job, is on permanent latrine duty let us say, & therefore is given the benefit of missing morning inspection... 301 You dropped to the bottom only to gain momentum for the leap to the top.

303 I'm not being a prude. It's just that it would be better if it didn't feel so planned, I mean if it just happened.

368 I was still an anarchist, & an anarchist I would always be.

Frederic Wakeman, *The Hucksters* (Penguin)

7 Both suits had cost $150, & he debated which one better looked the price.

8 The minute an applicant showed job hunger, his chances went way down. The best time to get a job was when you didn't need one.

10 When I sneeze, it's just a sneeze. But when he sneezes, it causes tremors in Wall Street.

11 The only good propaganda is a big victory — & no other propaganda can ever compensate for lack of victory.

20 They are lax. I'd goose them all a little, if I were you. He was either galvanized or goosed into action. 32 ... to make those nobodies feel like somebodies

54 They jumped as if goosed.

55 That was all water over the dam... no sense in looking backward.

62 A wonderful bed-mate, but a lousy husband.

65 Not that he objected, but he could never understand the necessity for a man to use whores, amateurs being a dime a dozen these days

67 "My breasts are very photogenic. They always cut my head off & put somebody else's head on the photograph. But the breasts were mine."
167 I planned to be late. It's the kind of meeting where being late is one of the dramatic effects. 192 They don't have thoughts. They just have reflexes.
195 He determined to match her silence with his, second for second, & it was she who finally spoke.

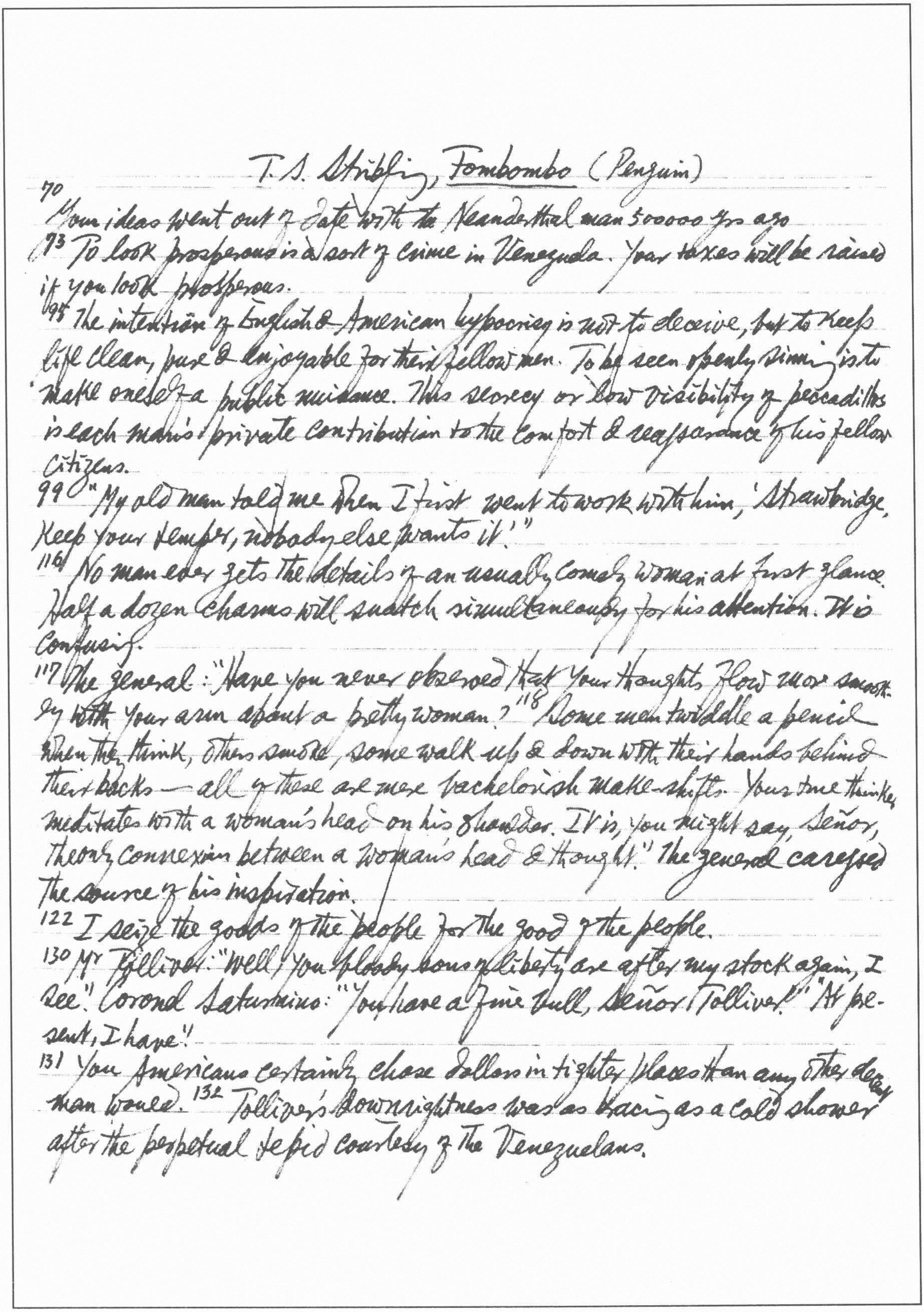
Olivia Manning, The Spoilt City

3. Each day began with a fierce, white light splintering in between blinds & shutters. By noonday the ingot of the sun dissolved in the sky as in a vat of molten silver. 101 An euphoria, one of the periodic intermissions in its chronic disease of dread, possessed the city.
5 This sudden euphoria spread as rapidly as the earlier panic.
14 One can't spend the summer lazing around while other men are fighting a war. 15 a candidate for martyrdom. 27 like a tired horse glad to stand rather than move.
30 How much easier life must be when one has that little bit of extra something that tips one to the manic rather than the depressive side.
31 What is the basis of his love affair with Russia? 32 He's always somewhere else when I need him.
43 "Dire adieu, c'est mourir un peu." Myself, I never say no to a slice of turkey. 44 It's the old story: infiltrate, then complain about the natives. 53 No man could do a proper job with his wife around.
59 He & she faced life alone with nothing but the weapons her sex provided
85 A smile lingered round his lips like the grime left by bath-water.
88 She glanced around the bar, seeing but avoiding seeing Yakimov.
117 The Legation is trying to thin out the British colony by getting rid of the "Culture boys".

124 Professor Lord Pinkrose is out of the top drawer.
140 A war between Rumania & Germany would be like the life of primit-
ive man: nasty, brutish & short. 174 If anything happens, we shall have
a ringside seat. 178 The song was no more than a pulse in the air.
182 My German is so good the shopkeepers fall over themselves to serve
me. People are saying they're like potatoes: the best of them are under-
ground.
222 It's a meatless day. The steaks & roasts listed on the menu card
are like the paper money here, they're not backed here by hard currency.
233 The important thing is to survive.
272 The ~~[illegible]~~ whole German colony is piss-scared of this bastard.
289 Good-bye. I'll be back before you have time to miss me.

Simon Harvester, The Chinese Hammer.

9 They have been keeping you on ice. 19 Sinuous & purposefully female.
23 powerful shoulders & barrel chest.
27 There is a great deal to be said for meeting one's friends from a position of
strength. We are all allies but some of us are made to feel more allies
than others. →63 Some were more comrades than others. 181 The senior partner in the alliance
29 "And the best of luck"—"We do need a little of it, each of us."—"The chance
of his being alive is three British billions to one."
39 A bruise swelled angrily on his right cheek.
59 A few cuts across their rumps improved their energy if not their willingness.
64 He's just shooting a propaganda line. 65 My lice are having a feast.
71 Officers are quartered in houses where they can keep a finger on the pulse of local
opinion.
88 He sidled from the room with a fairy homosexual tread.



T. S. Stribling, Fombombo (Penguin)

70 Your ideas went out of date with the Neanderthal man 500000 yrs ago

93 To look prosperous is a sort of crime in Venezuela. Your taxes will be raised if you look prosperous.

95 The intention of English & American hypocrisy is not to deceive, but to keep life clean, pure & enjoyable for their fellow men. To be seen openly sinning is to make oneself a public nuisance. This secrecy or low visibility of peccadillos is each man's private contribution to the comfort & reassurance of his fellow citizens.

99 "My old man told me when I first went to work with him, 'Strawbridge, keep your temper, nobody else wants it.'"

116 No man ever gets the details of an unusually comely woman at first glance. Half a dozen charms will snatch simultaneously for his attention. It is confusing.

117 The general: "Have you never observed that your thoughts flow more smoothly
with your arm about a pretty woman?" 118 "Some men twiddle a pencil
when they think, others smoke, some walk up & down with their hands behind
their backs — all of these are mere bachelorish make-shifts. Your true thinker
meditates with a woman's head on his shoulder. It is, you might say, Señor,
the only connexion between a woman's head & thought." The general caressed
the source of his inspiration.

122 I seize the goods of the people for the good of the people.

130 Mr Tolliver: "Well! You bloody sons of liberty are after my stock again, I see." Coronel Saturnino: "You have a fine bull, Señor Tolliver." "At present, I have."

131 You Americans certainly chase dollars in tighter places than any other decent
man would. 132 Tolliver's downrightness was as bracing as a cold shower
after the perpetual tepid courtesy of the Venezuelans.

8 For Boroli's return to his native town, cf J.-L. Curtis, Les Justes Causes, pp. 296 ff François Donadieu's return to Sault-en-Labourd

133 The general won & spoiled like an egg.

138 Each time the words "horse thieves" bobbed up in his mind he put them down rather like a man who is trying to keep some buoyant object under water.

177 The girl caught up the corner of her apron & stuffed it into her mouth as a mirth-extinguisher.

199 The fisherman shook his fist violently in the air, a peaceable Spanish gesture to work off unusual excitement.

275 The canoe took form out of the night.

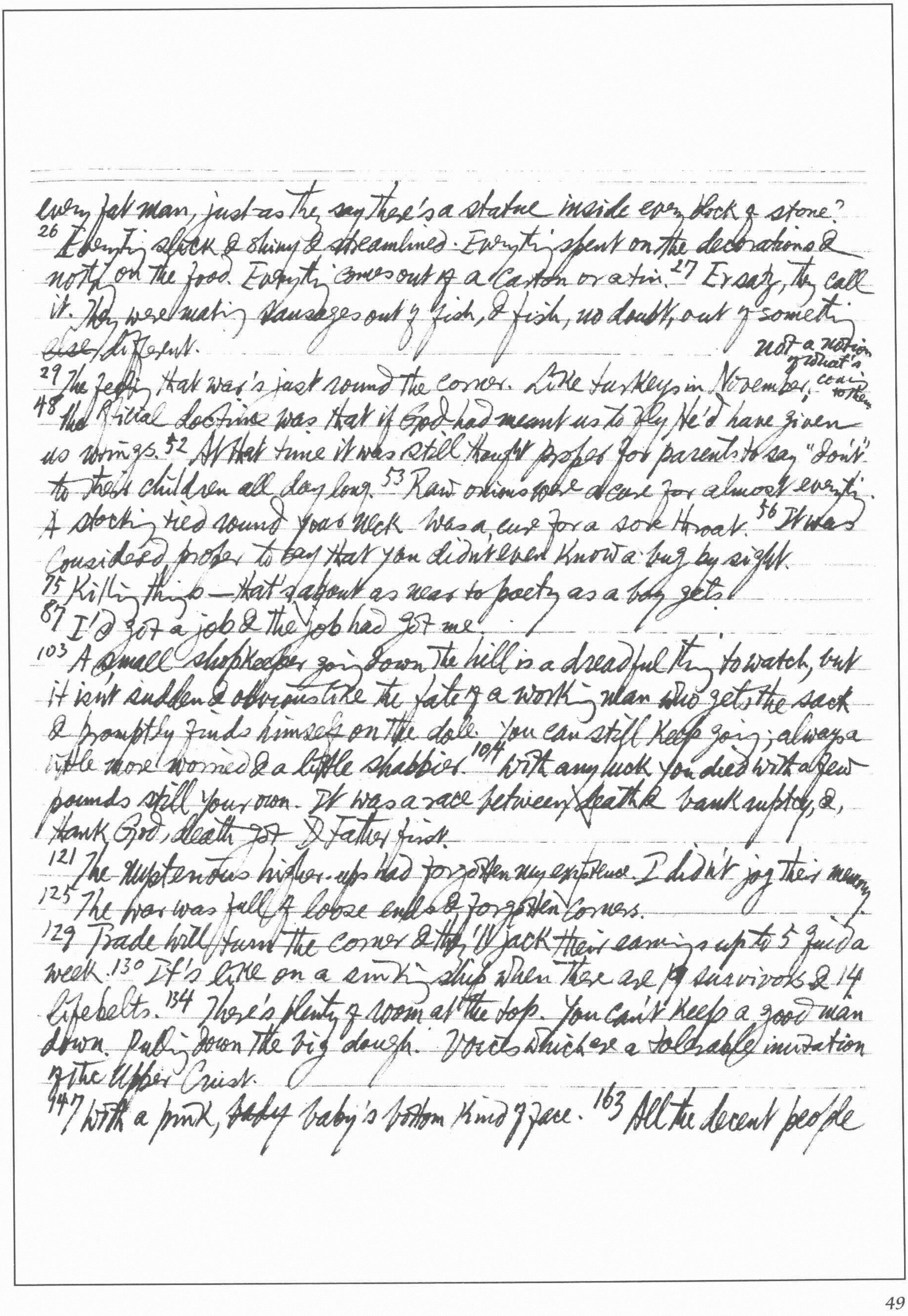
George Orwell, Coming up for Air (Secker & Warburg, 1959) 8

5 "He's dead, but he won't lie down" (Popular song).

7 There are several parts of my body that I can't reach nowadays... 8 I'm not what they call "disgustingly" fat... It's merely that I'm a little bit broad in the beam, with a tendency to be barrel-shaped... I was fat as well as 45. No woman, I thought as I worked the soap round my belly, will ever look twice at me again, unless she's paid to. Not that at that moment I particularly want any woman to look twice at me. 10 Two kids in a house the size of ours is like a quart of beer in a pint mug. 11 Butter is going up, the gas bill is enormous — that's Hilda's litany. 12 I feel that there's life in the old dog yet & plenty of good times ahead.

15 Of course the basic trouble with people like us... is that we all imagine we've got something to lose... 19 Pure funk, of course. One back-answer & you get the sack.

23 But it's also a fact that internally, mentally, I'm not altogether fat... 24 I'm fat, but I'm thin inside. Has it ever struck you that there's a thin man inside



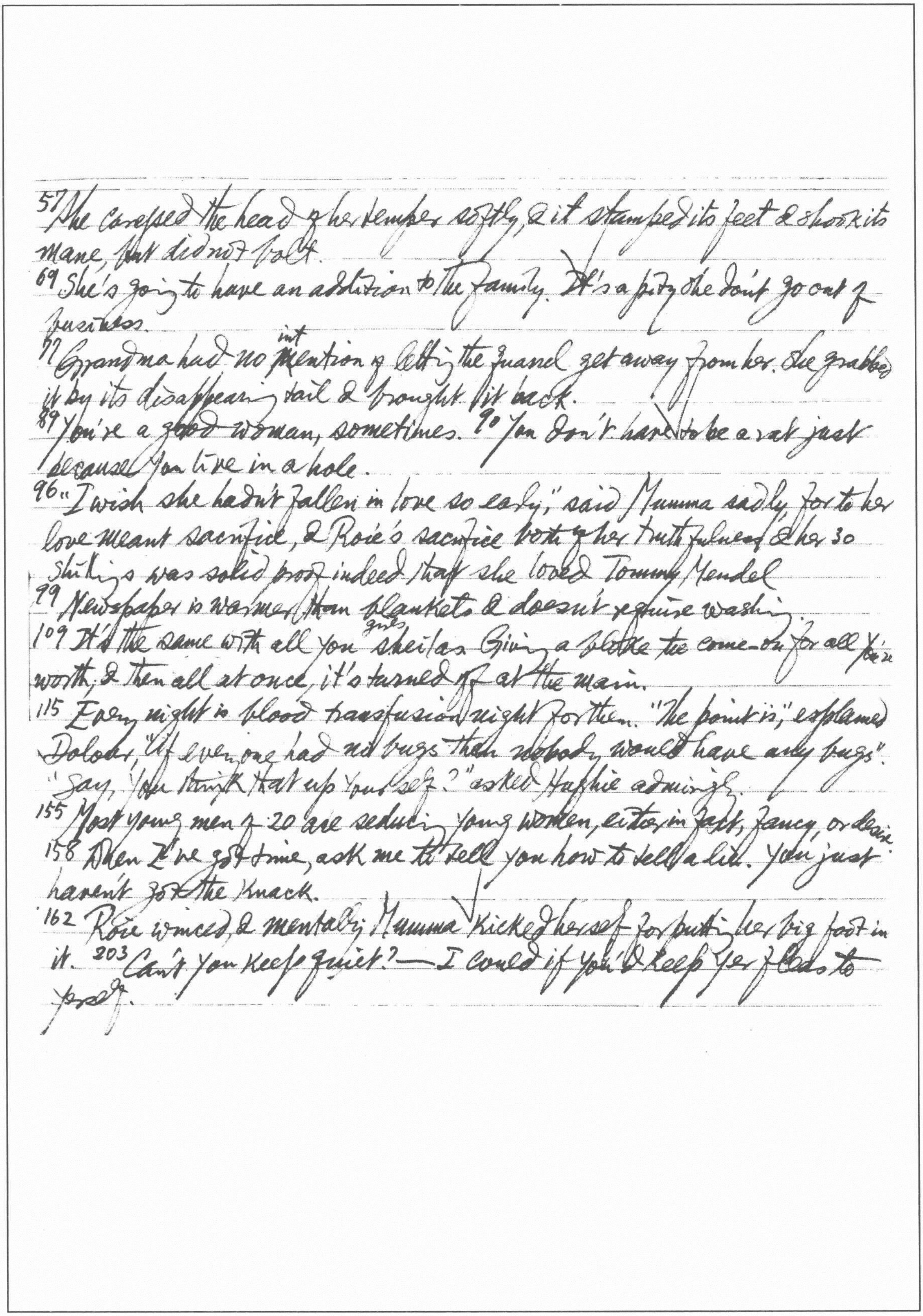
every fat man, just as they say there's a statue inside every block of stone?
26 Everything sleek & shiny & streamlined. Everything spent on the decorations &
nothing on the food. Everything comes out of a carton or a tin. 27 Ersatz, they call
it. They were making sausages out of fish, & fish, no doubt, out of something
~~else~~ different.
29 The feeling that war's just round the corner. Like turkeys in November, not a notion of what's coming to them
48 ~~The~~ Official doctrine was that if God had meant us to fly He'd have given
us wings. 52 At that time it was still thought proper for parents to say "don't"
to their children all day long. 53 Raw onions were a cure for almost everything.
A stocking tied round your neck was a cure for a sore throat. 56 It was
considered proper to say that you didn't even know a bug by sight.
75 Killing things—that's about as near to poetry as a boy gets.
87 I'd got a job & the job had got me.
103 A small shopkeeper going down the hill is a dreadful thing to watch, but
it isn't sudden & obvious like the fate of a working man who gets the sack
& promptly finds himself on the dole. You can still keep going, always a
little more worried & a little shabbier. 104 With any luck you died with a few
pounds still your own. It was a race between death & bankruptcy, &,
thank God, death got Father first.
121 The mysterious higher-ups had forgotten my existence. I didn't jog their memory.
125 The war was full of loose ends & forgotten corners.
129 Trade will turn the corner & they'll jack their earnings up to 5 quid a
week. 130 It's like on a sinking ship when there are 19 survivors & 14
lifebelts. 134 There's plenty of room at the top. You can't keep a good man
down. Pulling down the big dough. Voices which are a tolerable imitation
of the Upper Crust.
147 With a pink, ~~baby~~ baby's bottom kind of face. 163 All the decent people

* cf Ben Jonson, The Magnetic Lady, Act II. Captain Ironside: "Run away
like cimici, / Into the crannies of a rotten bed-stead" (Plays, "Everyman's
Lib.", II, p. 530).

are paralysed. Dead men & live gorillas. Doesn't seem to be anything between.
171 You know the feeling I had. Coming up for air!
185 The new suit has what the tailor calls a "reducing effect." 208 I'm fat,
I grant you. I'm the wrong shape, if you like. But at least I'm a shape.
Elsie was merely shapeless.

Ruth Park, The Harp in the South (Penguin Books)

5 Those old emigrants who came looking for roads cobbled with gold & found
them made of stone harder than an overseer's heart. 6 Mouldering wallpaper
which has soaked up the odours of a thousand meals.
7 Hughie tended to become rambunctious, just to prove that he was as good
as she was, & a damn sight better. 11 Get out of here. It's forcedentry, that's
what it is. 15 As the darkness grew deeper the bugs came out of their cracks
in the walls, from under the paper, & out of the cavities in the old iron bed-
steads, where they hung by day in grape-like clusters.* They were thin &
flat & starved, but before the dawn they would return to their foul
hiding places round & glistening & bloated with blood, so fat they could
hardly waddle.
42 Like all the poor, she had nowhere to be private except in the lavatory,
& even that had no lock on the door.
47 "You ain't smelt her breath." "You're the one who'd recognize it, then. Drinking
her breath in like perfume, there's no doubt, you old tosspot."
51 A dirty old prostitute with no mind, no soul, & not much body
55 She loved & petted her temper. It was like a horse that she caressed &
fed & teased when necessary. When it suddenly rose & took control of her,
it gave her an exhilaration comparable with that of drink. Now it was
well away, in a tossing gallop, upsetting one more restraint each split second.



57 She caressed the head of her temper softly, & it stamped its feet & shook its mane, but did not bolt.

69 She's going to have an addition to the family. It's a pity she don't go out of business.

77 Grandma had no intention of letting the quarrel get away from her. She grabbed it by its disappearing tail & brought it back.

89 You're a good woman, sometimes. 90 You don't have to be a rat just because you live in a hole.

96 "I wish she hadn't fallen in love so early," said Mumma sadly, for to her love meant sacrifice, & Roie's sacrifice both of her truthfulness & her 30 shillings was solid proof indeed that she loved Tommy Mendel

99 Newspaper is warmer than blankets & doesn't require washing

109 It's the same with all you gins sheilas. Giving a bloke the come-on for all you're worth, & then all at once, it's turned off at the main.

115 Every night is blood transfusion night for them. "The point is," explained Dolour, "If everyone had no bugs then nobody would have any bugs". "Say, you think that up yourself?" asked Hughie admiringly.

155 Most young men of 20 are seducing young women, either in fact, fancy or desire.

158 When I've got time, ask me to tell you how to tell a lie. You just haven't got the knack.

162 Roie winced, & mentally Mumma kicked herself for putting her big foot in it. 203 Can't you keep quiet? — I could if you'd keep yer fleas to yerself.

Henry Miller, *The Colossus of Maroussi* (Secker & Warburg, 1945)

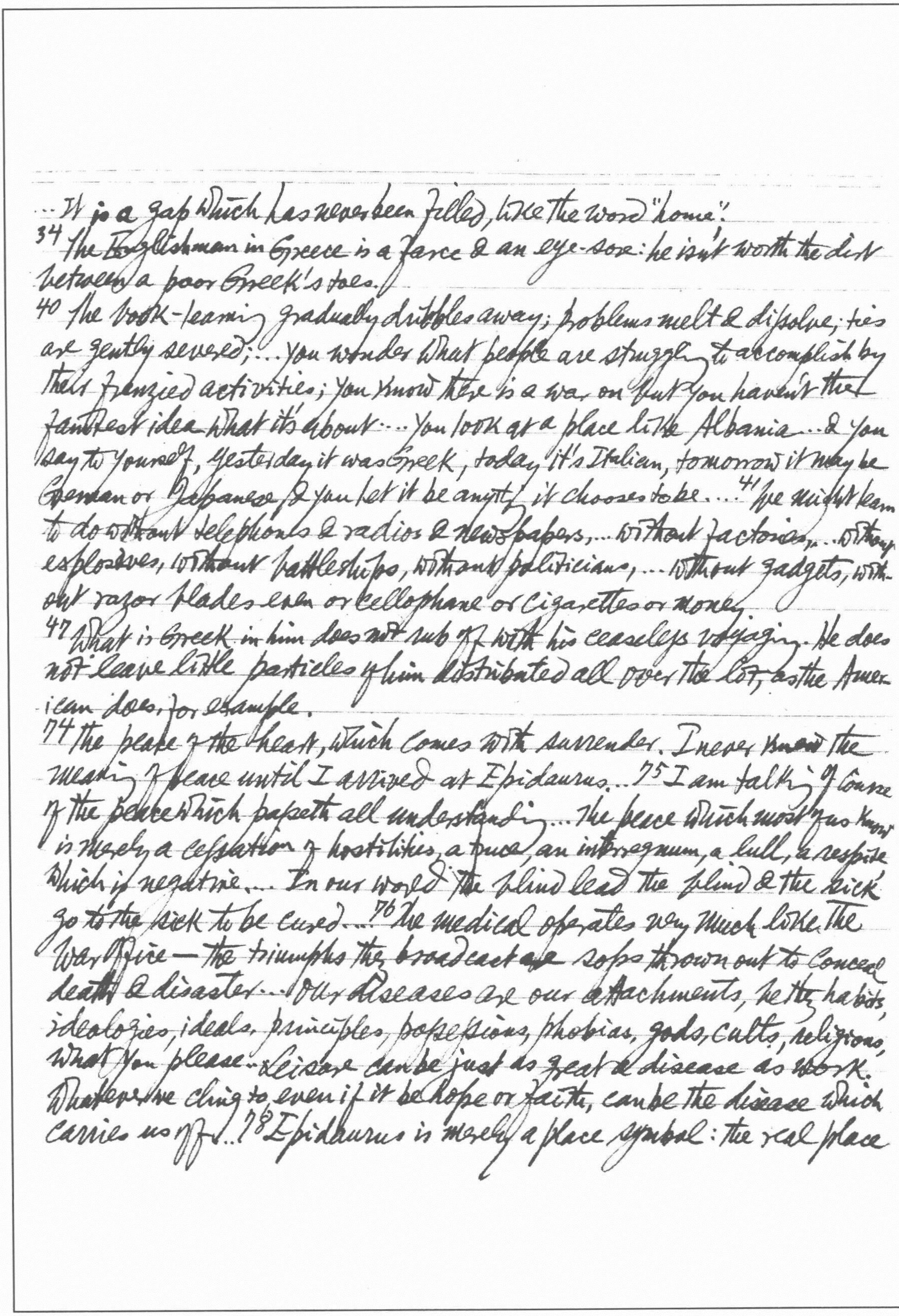
4 I found in the Turk an expression of the American spirit at its worst. Progress was their obsession. More machines, more efficiency, more capital, more comforts — that was their whole talk.... I asked them if they realized how empty, restless & miserable the American people were with all their machine-made luxuries & comforts.

17 I began to talk Chinese to him [a mayor of some mountain village] not knowing a word of the language, whereupon to my astonishment he answered me in Chinese, his own Chinese, which was just as good as mine.

24 The gist of it was that he was eager to get back home — meaning *America*; he found his countrymen ignorant, dirty, backward, inefficient & so on & so forth.... I ^{25} apologized to my fellow passengers for the presence of this idiot; I explained to them that that's what America does to its adopted sons. Athens has a temperamental climate, like New York.

28 Katsimbalis believed in going the whole hog & then taking your punishment. Despite the bad arm, the dislocated knee, the damaged eye, the disorganized liver & God knows what, what was left of the catastrophe was alive & flourishing like a smoking dung-heap. He could galvanize the dead with his talk. If he couldn't dispose of a thing at once, for lack of a phrase or an image, he would spike it temporarily & move on, coming back to it later & devouring it piecemeal. Or like a juggler, he would toss it in the air &, just when you had forgotten it, that it would fall & break, he would deftly put an arm behind his back & catch it in his palm without even turning his eye.

31 The Greek becomes a friend immediately: he goes out to you. With the Frenchman friendship is a long & laborious process. He is best in acquaintanceships where there is little to risk & where there are no aftermaths. The very word *ami* contains almost nothing of the flavor of friend, as we feel it in English.



...It is a gap which has never been filled, like the word "home".

34 The Englishman in Greece is a farce & an eye-sore: he isn't worth the dirt between a poor Greek's toes.

40 The book-learning gradually dribbles away; problems melt & dissolve; ties are gently severed;... You wonder what people are struggling to accomplish by their frenzied activities; you know there is a war on but you haven't the faintest idea what it's about... You look at a place like Albania... & you say to yourself, yesterday it was Greek, today it's Italian, tomorrow it may be German or Japanese, & you let it be anything it chooses to be... 41 We might learn to do without telephones & radios & newspapers,... without factories,... without explosives, without battleships, without politicians,... without gadgets, without razor blades even or cellophane or cigarettes or money.

47 What is Greek in him does not rub off with his ceaseless voyaging. He does not leave little particles of him distributed all over the lot, as the American does, for example.

74 The peace of the heart, which comes with surrender. I never knew the meaning of peace until I arrived at Epidaurus... 75 I am talking of course of the peace which passeth all understanding... The peace which most of us know is merely a cessation of hostilities, a truce, an interregnum, a lull, a respite which is negative... In our world the blind lead the blind & the sick go to the sick to be cured... 76 The medical operates very much like the War Office — the triumphs they broadcast are sops thrown out to conceal death & disaster... Our diseases are our attachments, be they habits, ideologies, ideals, principles, possessions, phobias, gods, cults, religions, what you please... Leisure can be just as great a disease as work. Whatever we cling to, even if it be hope or faith, can be the disease which carries us off... 78 Epidaurus is merely a place symbol: the real place

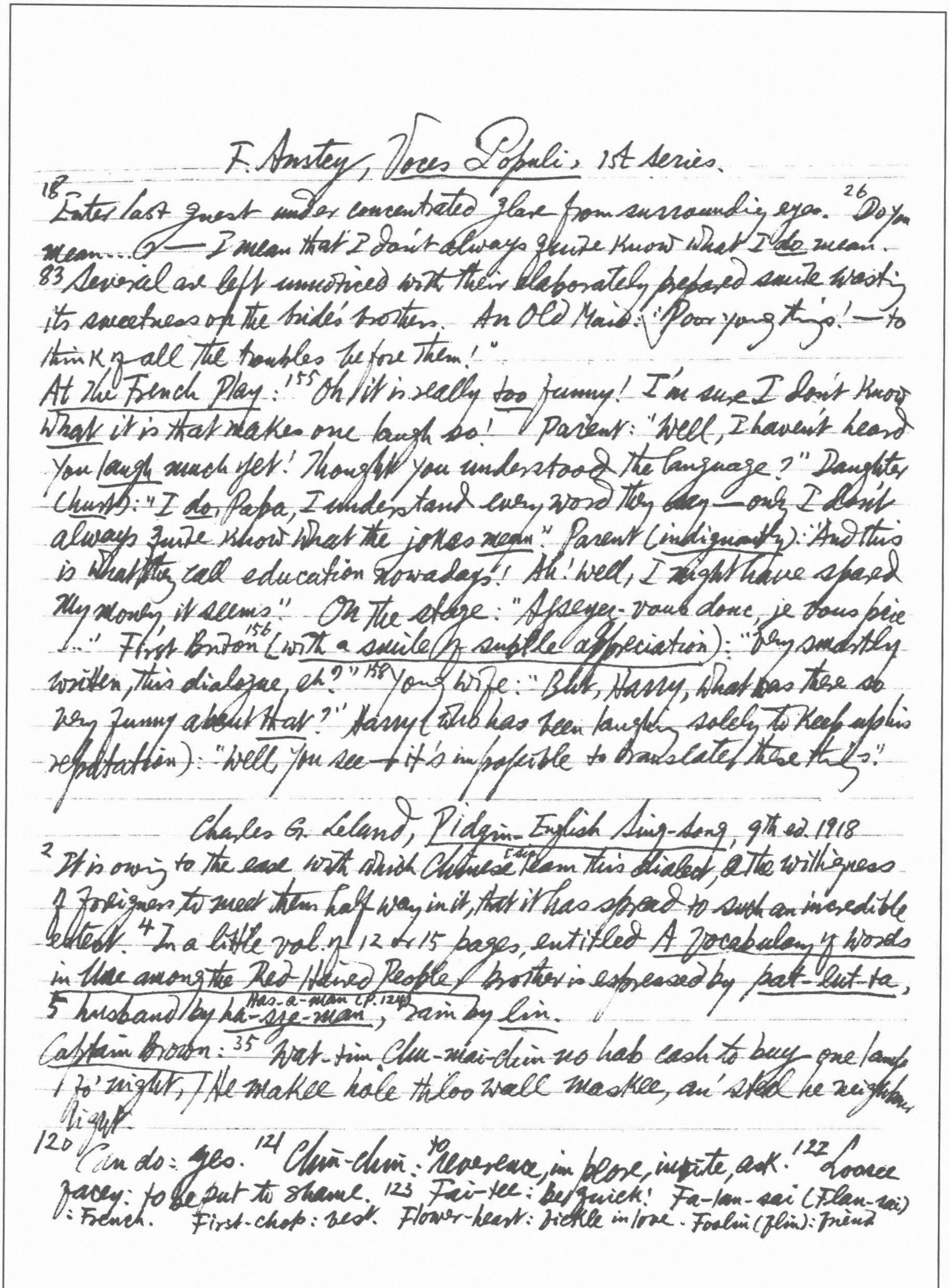
is in the heart... The wise man has no need to journey forth; it is the fool who seeks the pot of gold at the rainbow's end... 85 Suddenly we came upon a little boy crying as if his heart would break... He was crying because his sister had stolen his money. How much money? 3 drachmas. Money, money... Even here there was such a thing a money. The word money never sounded so preposterous to me before. How could one think such a word in this world of terror & beauty & magic?.. I couldn't believe he was weeping. It was an hallucination... He didn't belong, he was an anomaly.

102 A Greek is alive to the finger-tips; he oozes vitality, he's effervescent, he's ubiquitous in spirit. The Englishman is lymphatic, made for the arm-chair, the fireside, the dingy tavern, the didactic tread-mill... How can I ever forget the young girl whom we passed one day at the foot of the Acropolis? 103 She was child, virgin, angel, seductress, priestess, harlot, prophetess all in one. In that slow, sustained smile which she gave us... there was that enigmatic quality which da Vinci has immortalized... which indeed seems to be the culminating expression of the spiritual achievement of the human race, but which today is totally absent in the countenance of the Western woman.

118 He laughed. "Greece very poor country, yes? No money. America rich. Everybody got money, yes?" I said yes to satisfy him... Just then the bus came along. I made as if to go. "No hurry," said he. "He no go yet. He make water here!"

125 They thought America was experiencing a cultural renascence. We clashed. I can't stand this idea, which is rooted in the minds of little peoples, that America is the hope of the world.

225 We never addressed a word to one another. At meals I looked straight through him, as if he were a transparent object. 226 It's a wonder we didn't get dyspepsia before the voyage was out.



F. Anstey, *Voces Populi*, 1st series.

18 Enter last guest under concentrated glare from surrounding eyes. 26 "Do you mean ... ?" — I mean that I don't always quite know what I *do* mean. 83 Several are left unnoticed with their elaborately prepared smile wasting its sweetness on the bride's brothers. An Old Maid: "Poor young things! — to think of all the troubles before them!"

At the French Play: 155 "Oh! it is really *too* funny! I'm sure I don't know *what* it is that makes one laugh so!" Parent: "Well, I haven't heard you *laugh* much yet! Thought you understood the language?" Daughter (*hurt*): "I *do*, Papa, I understand every word they say — only I don't always quite know what the jokes *mean*." Parent (*indignantly*): "And this is what they call education nowadays! Ah! well, I might have spared my money, it seems." On the stage: "Asseyez-vous donc, je vous prie ...!" First Briton 156 (*with a smile of subtle appreciation*): "Very smartly written, this dialogue, eh?" 158 Young Wife: "But, Harry, what was there so very funny about *that*?" Harry (who has been laughing solely to keep up his reputation): "Well, you see — it's impossible to translate these things."

Charles G. Leland, *Pidgin-English Sing-Song*, 9th ed. 1918

2 It is owing to the ease with which Chinese [cap] learn this dialect, & the willingness of foreigners to meet them half way in it, that it has spread to such an incredible extent. 4 In a little vol. of 12 or 15 pages, entitled *A Vocabulary of Words in Use among the Red Haired People*, brother is expressed by *pak-lut-ta*, 5 husband by ha-*sze-man* Has-a-man (p. 124), rain by *lin*.

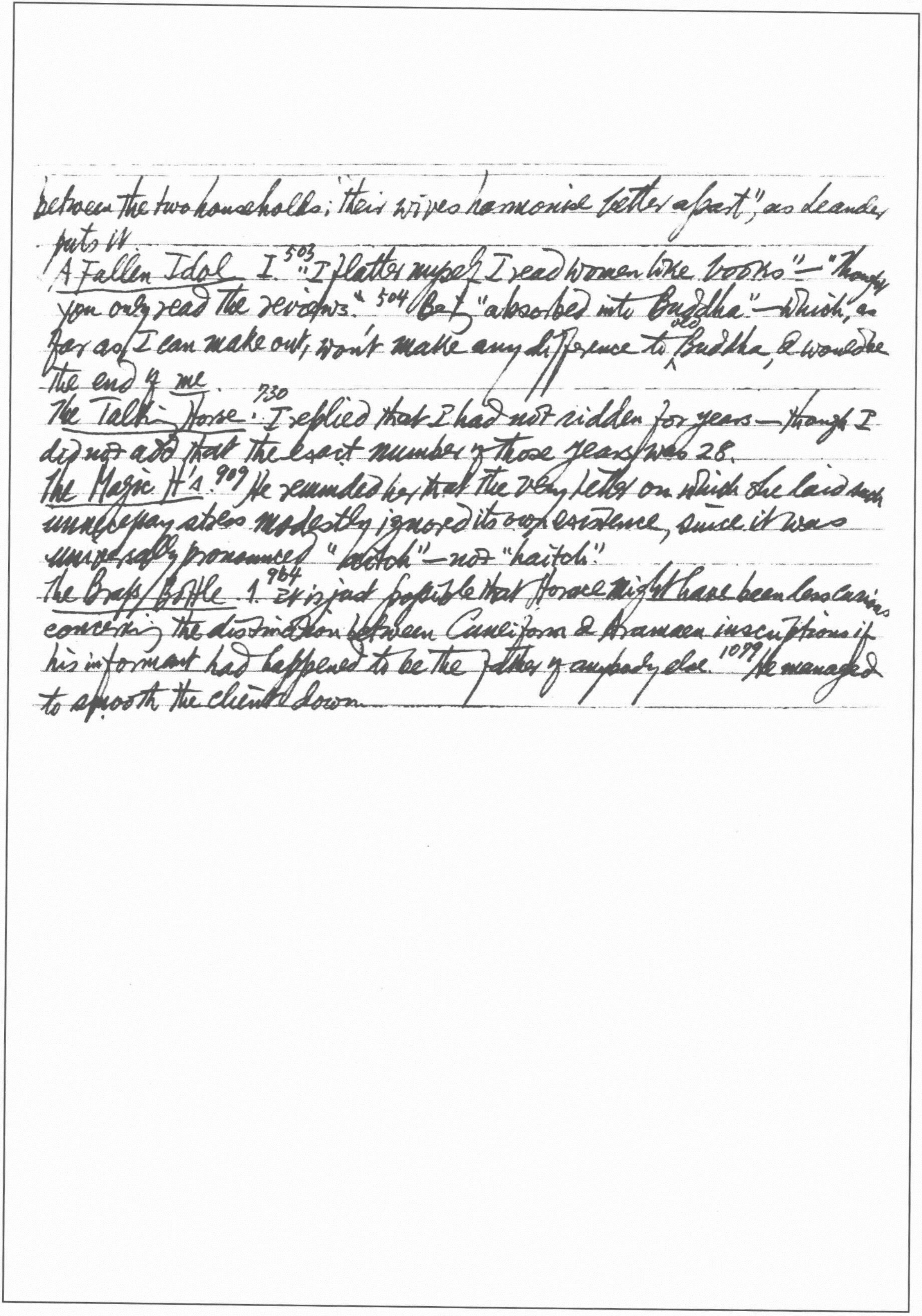
Captain Brown: 35 Wat-tim Chu-mai-chin no hab cash to buy one lamp fo' night, He makee hole thloo wall maskee, an' steal he neighbour light.

120 Can do: yes. 121 Chin-chin: to reverence, implore, invite, ask. 122 Loocee facey: to be put to shame. 123 Fai-tee: be quick! Fa-lan-sai (Flan-sai): French. First-chop: best. Flower-heart: fickle in love. Foalin (flin): friend

For What: Why? ^{124} Galanti: grand, great. Go: indicative of the future tense, e.g. "You go make that thing?" Hab-got: there is, has. ^{125} How-fashion: Why? ^{127} La-li-loong: a thief. Lam-pidgin: an apprentice. ^{125} Look-see pidgin: ostentation, sham. Love-pidgin: wooing, tenderness. Love-love-pidgin: sensuality, *erotica*. Ma-chin: merchant. Man-man: slowly. Maskee: all right, correct, never mind, but, anyhow, etc. ^{129} Muchee: very. ^{130} No-belong reason: it is not reasonable. No-can: it is not good, impossible. No can do: cannot. No fear!: in very common use in pidgin. ^{131} Pā-pā-man: barber. Pay: to give, bring. Play-pidgin: sham, humbug.

F. Anstey, *Humour & Fantasy* (John Murray)

The Tinted Venus. ^{289} 1. It seems to have begun its existence as a rather handsome chapel, & to have improved itself, by a sort of evolution, into a singularly ugly church. ^{290} He was far from ill-looking, though he thought himself even farther. 2. In Pursuit of Pleasure. Pleasure in pursuit. ^{314} Chaff before marriage means nagging after. 6. ^{354} All our families like that; we are alike in a way because we're all of us so different. 8. ^{370} You can't help your profession & I can't help my prejudices. ^{371} What an old rag-bag he it is! He's like a bran-pie at a fancy fair: what you get out of him is always the thing you didn't want. 9. ^{383} "I'd sooner die than deceive you" — "Well, you'd find it come to the same thing." 10. ^{403} Mrs Collum [on her late husband, a dentist]: "Though he replaced Nature in one of her departments, he had too much principle to *imitate* her... I can truthfully declare that not a single one of his false teeth was capable of deceiving for an instant." 13. ^{432} One customer found himself reduced to a state of penal bullet-headedness. 15. ^{467} There is no intimacy



between the two households; "their wives harmonise better apart", as Leander puts it

A Fallen Idol I.[503] "I flatter myself I read women like books" — "Though you only read the reviews." [504] Bef "absorbed into Buddha" — which, as far as I can make out, won't make any difference to old Buddha, & would be the end of me.

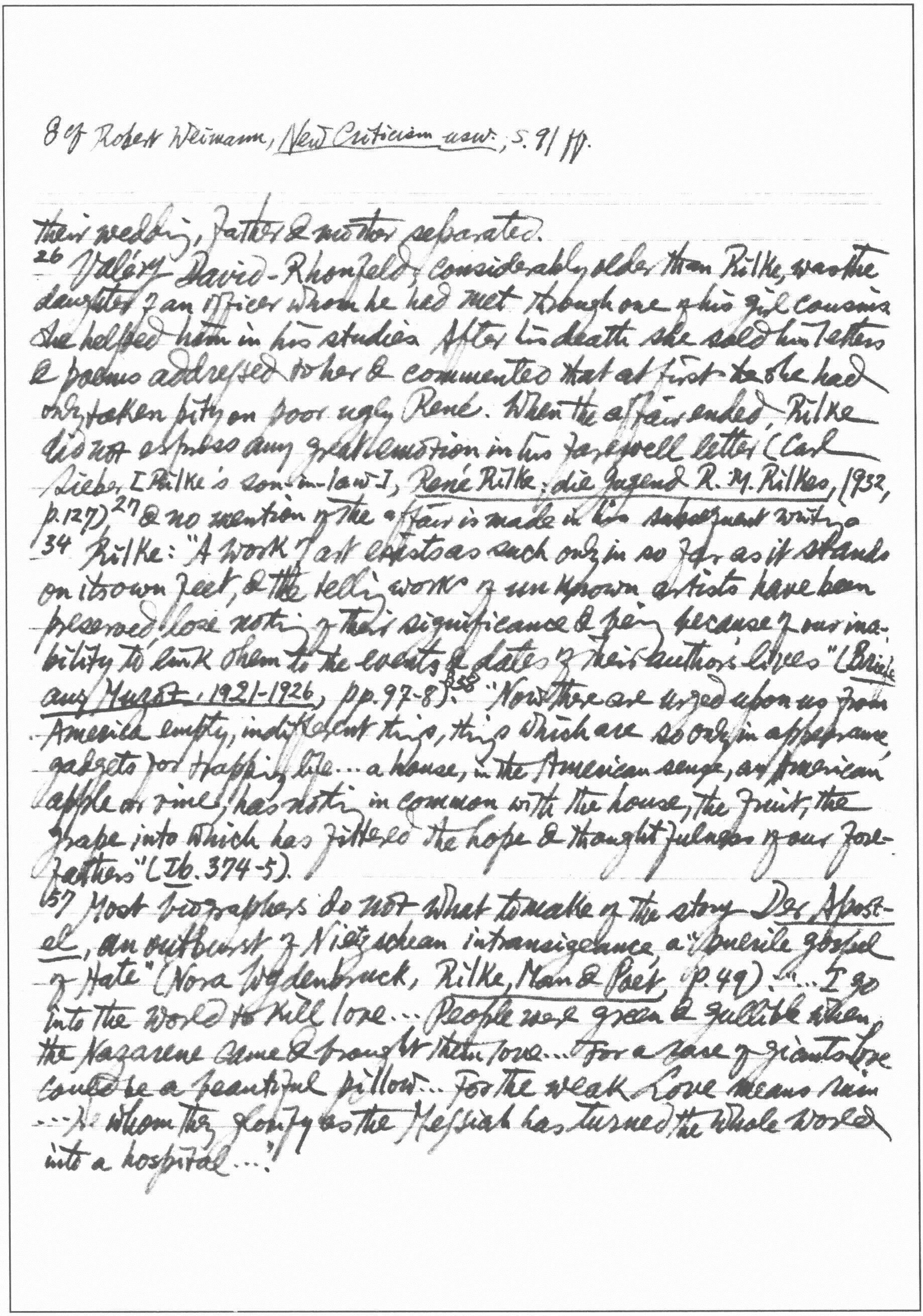
The Talking Horse: [730] I replied that I had not ridden for years — though I did not add that the exact number of those years was 28.

The Magic H's. [909] He reminded her that the very letter on which she laid such unnecessary stress modestly ignored its own existence, since it was universally pronounced "aitch" — not "haitch".

The Brass Bottle 1. [964] It is just possible that Horace might have been less curious concerning the distinction between Cuneiform & Aramaean inscriptions if his informant had happened to be the father of anybody else. [1079] He managed to smooth the client down.

W. L. Graff, Rainer Maria Rilke

"His birth was premature by 2 months. Both his parents wanted a girl, to make up for the loss of a daughter, Ismene, who had died very young. The 4th of December, on which he was born, was a Saturday, the day of Holy Mary. When he was christened, the name of Mary was added to his long list of Christian names. Phia Rilke was able to create for ~~him~~herself an atmosphere of unreality in which she could perform the empty gestures of a grand lady at ease in the world of aristocratic living. Married to a railroad employee,[12] she no longer enjoyed the affluence of her girlhood years. She dressed herself in black like a dowager princess. When she served to her guests a cheap table wine out of bottles which she had provided with labels of distinction, she did in reality more than fool herself & others. She experienced, as if it were true, the fancied atmosphere of mundane glory. Her religious instinct was genuine. Rilke recognized that in her case the placing of appearances above reality was a source of enormous strength.[13] She brought him up as if he were a girl. Until his 5th year he wore long curls & was dressed like a girl; his toys were dolls. Draughts were scrupulously avoided; his bed was as downy as a bird's nest.[13] He was made to kneel in prayer until he lost all sensation of where his knees ended & the hard bench began. In her hands he became a delightful object of display, a glamorous show-child. The father, Josef, was less eccentric but equally frustrated.[15] Instead of dolls he gave his son dumbbells & lead soldiers as toys. And from his uncles René received a sabre, a port épée with helmet, & a rocking horse, so that in the midst of his dolls the child's soul would swing between simulated girlhood & actual boyhood.[17] In 1884, 11 yrs after



8 cf Robert Weimann, *New Criticism usw.*; S. 91 ff.

their wedding, father & mother separated.

26 Valéry David-Rhonfeld, considerably older than Rilke, was the daughter of an officer whom he had met through one of his girl cousins. She helped him in his studies. After his death she sold his letters & poems addressed to her & commented that at first ~~he~~ she had only taken pity on poor ugly René. When the affair ended, Rilke did not express any great emotion in his farewell letter (Carl Sieber [Rilke's son-in-law], *René Rilke: die Jugend R. M. Rilkes*, 1932, p.127)[27] & no mention of the affair is made in his subsequent writings.

34 Rilke: "A work of art exists as such only in so far as it stands on its own feet, & the telling works of unknown artists have been preserved lose nothing of their significance & power because of our inability to link them to the events & dates of their authors' lives" (*Briefe aus Muzot, 1921-1926*, pp.97-8)[35]. "Now there are urged upon us from America empty, indifferent things, things which are so only in appearance, gadgets for trapping life ... a house, in the American sense, an American apple or vine, has nothing in common with the house, the fruit, the grape into which has filtered the hope & thoughtfulness of our forefathers" (*Ib*. 374-5).

157 Most biographers do not what to make of the story *Der Apostel*, an outburst of Nietzschean intransigeance, a "puerile gospel of Hate" (Nora Wydenbruck, *Rilke, Man & Poet*, p.49): "... I go into the world to kill love ... People were green & gullible when the Nazarene came & brought them love ... For a race of giants love could be a beautiful pillow ... For the weak love means ruin ... He whom they glorify as the Messiah has turned the whole world into a hospital ..."

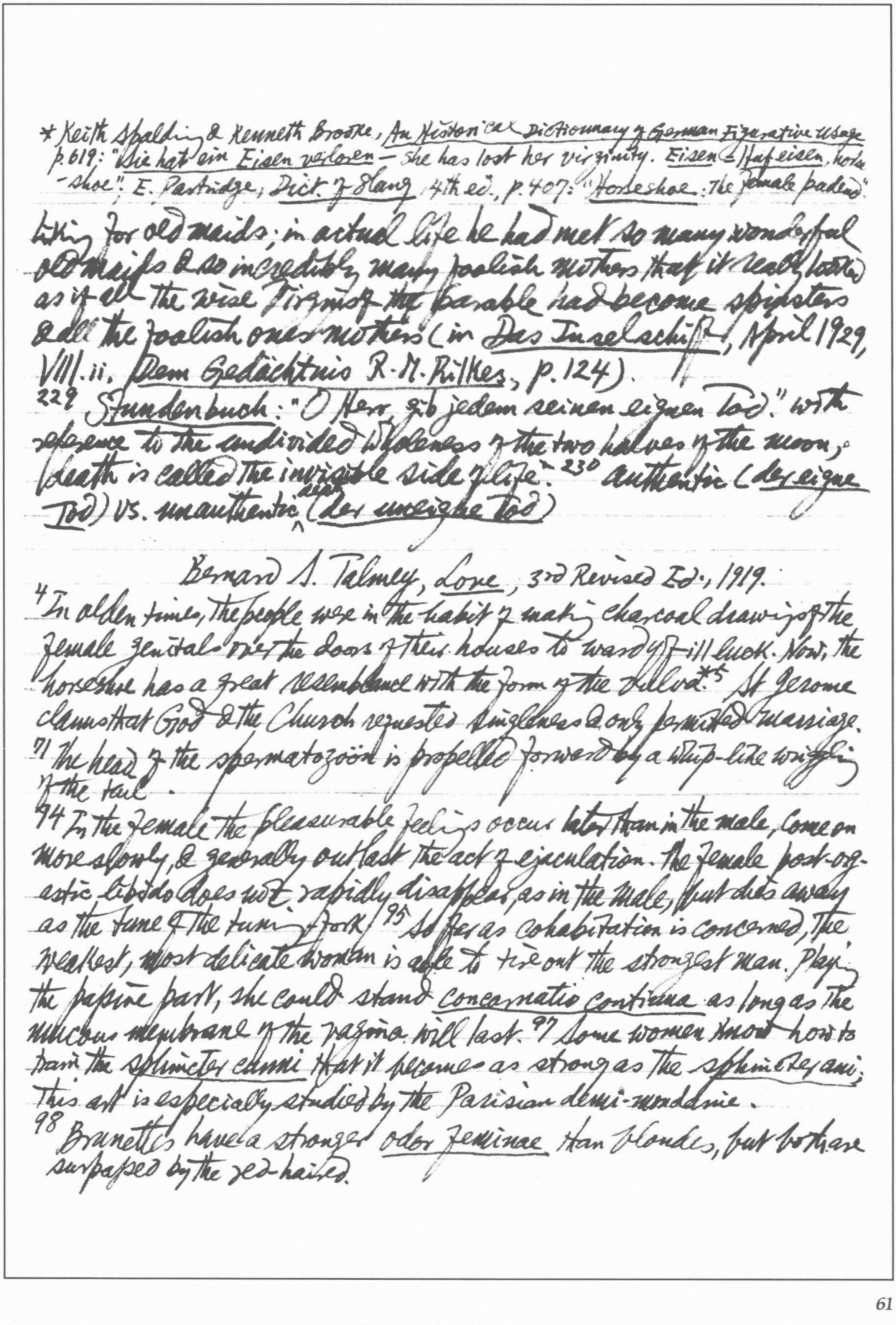
* A married painter with whom R. had an affair in 1914

65 Year after year his wife & later his daughter & granddaughter were left to shift for themselves in their respective solitudes, notwithstanding his occasional declarations & tokens of solicitude.

82 To Lou Andreas-Salomé: "Reiche, Du, Träume gibst du
thou art rich, thou givest me dreams to
meiner Nacht, Lieder meinem Morgen" (R. M. Rilke & Lou Andreas-Salomé Briefwechsel, 1952, p. 24).
my nights & songs to my mornings

84 It is reported that a photograph taken in those days shows Paul Rée & Nietzsche drawing a cart in which Lou standing cracking the whip (Lou Albert-Lasard's* Wege mit Rilke, 1952, p. 79). 86 "For 25 years my dealings with my body have been so direct, & conditioned by such strictly mutual understanding, that I have a feeling that this medical interpreter penetrates like a wedge into our tacit agreement" (Briefe aus Muzot, p. 237). 87 To do away with the tension & conflict between body & soul would be to sap the very foundation of his creative work. In Switzerland, shortly after the war, he was struck by the importance which psychoanalysis played in that country, especially in Zurich: "Nearly all those otherwise neat & angular people are analyzed — just imagine: such a sterilized Swiss in whom all corners have been swept clean & polished — what sort of inner life can there be in this Gemüt which is free of germs & lit with shadowless light like an operating room" (Briefe aus den Jahren 1914-1921, p. 272; cf p. 14 his protest to Dr Stauffenberg's attempt to "scale off" his childhood "in morsels"). Margaret Mead points out that the veil which separates the unconscious must never be removed completely:88 "If the veil is withdrawn the artistic imagination sickens & dies..." (Male & Female, p. 59).

199 Rudolf Kassner points out that R. had always shown a special



* Keith Spalding & Kenneth Brooke, *An Historical Dictionary of German Figurative Usage* p.619: "*Sie hat ein Eisen verloren* — she has lost her virginity. *Eisen* = *Hufeisen*, horse-shoe"; E. Partridge, *Dict. of Slang*, 4th ed., p.407: "*Horseshoe*: the female pudend"

liking for old maids; in actual life he had met so many wonderful old maids & so incredibly many foolish mothers that it really looked as if all the wise virgins of the parable had become spinsters & all the foolish ones mothers (in *Das Inselschiff*, April 1929, VIII.ii. *Dem Gedächtnis R. M. Rilkes*, p.124).

229 *Stundenbuch*: "O Herr, gib jedem seinen eignen Tod." with reference to the undivided wholeness of the two halves of the moon, death is called the invisible side of life. 230 authentic (*der eigne Tod*) vs. unauthentic own (*der uneigne Tod*)

Bernard S. Talmey, *Love*, 3rd Revised Ed., 1919.

4 In olden times, the people were in the habit of making charcoal drawings of the female genitals over the doors of their houses to ward off ill luck. Now, the horseshoe has a great resemblance with the form of the vulva.*5 St Jerome claims that God & the Church requested singleness & only permitted marriage.

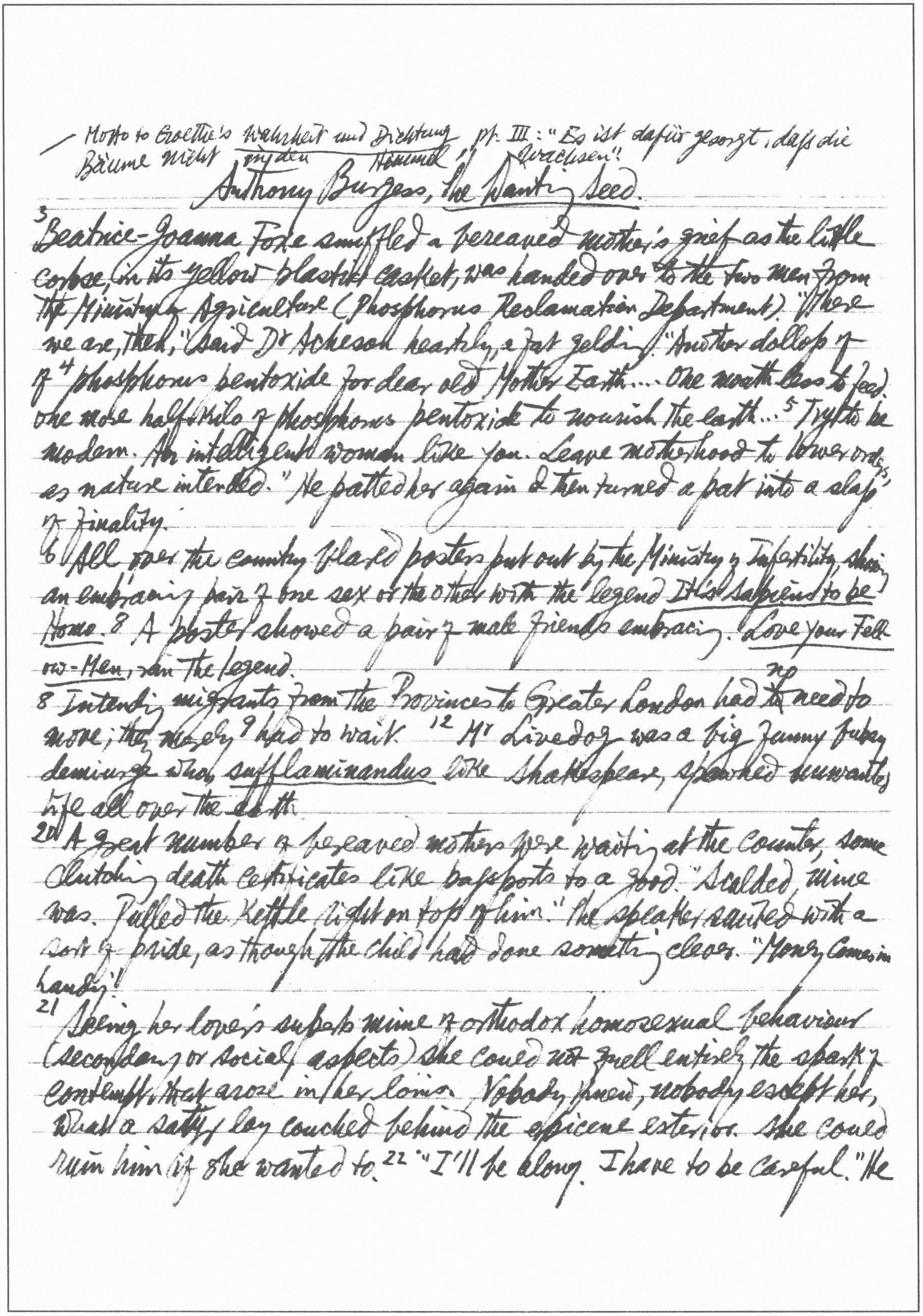
71 The head of the spermatozoön is propelled forward by a whip-like wiggling of the tail.

94 In the female the pleasurable feelings occur later than in the male, come on more slowly, & generally outlast the act of ejaculation. The female post-orgastic libido does not rapidly disappear, as in the male, but dies away as the tone of the tuning fork. 95 So far as cohabitation is concerned, the weakest, most delicate woman is able to tire out the strongest man. Playing the passive part, she could stand *concarnatio continua* as long as the mucous membrane of the vagina will last. 97 Some women know how to train the *sphincter cunni* that it becomes as strong as the *sphincter ani*; this art is especially studied by the Parisian demi-mondaine.

98 Brunettes have a stronger *odor feminae* than blondes, but both are surpassed by the red-haired.

170 Nature regulates such excesses & takes care that "the trees should not sweep the stars down." Care is taken that trees do not grow into the sky. 劇憐九子都成家多一些
159 Jealousy is simply wounded vanity. The man has not been changed by his former love affairs. 160 The woman's anatomy is changed by defloration.
176 To prove the harmfulness of continence, an analogue is brought forward between the atrophy of a muscle in enforced idleness & the injury to the sex organs in enforced abstinence. But the essential organs of generation are not muscles but glands, & who has ever heard of a tear gland atrophying for lack of crying?
185 The erection of man is a condition sine qua non for copulation. But a woman may submit without libido & allow the man to enjoy complete satisfaction. 186 The impotence of (1) voluptas, or the absence of sexual desire; of (2) immission, or the absence of the power of erection in men & the anomalies at the entrance into the vagina in women; of (3) impregnation, or the absence spermatozoa in men & of ova in women; & ~~of~~ (4) libido, or the absence of the ability to experience pleasure at the moment of emission. 207 Conjugation is impossible in the rare cases of total absence of the vagina; in the cases of hypospadia where the vaginal orifice is situated within the rectum; in the cases of a rigid imperforated hymen or an elephantiasis of vulva; in the tetanic contraction of the sphincter cunni, known as vaginism, which close tightly the entire vaginal canal.
223 Mixoscopy means assisting or rather looking at animals or persons while they are in concarnatione[8]. 224 In a slight degree it is a normal phenomenon, e.g. eagerness for match-making, 226 interest in pornography. fellow-husband and commarites. 285 the gaping anus of a pathicus.

8 A classical example is found in Petronius, Satyricon, §26. Quartilla & Encolpius peeping into the room where Psyche & Giton are making love, & kissing between whiles (Itaque cum inclusi iacerent, consedimus ante limen thalami, etc.) (Loeb, p. 36)



— Motto to Goethe's *Wahrheit und Dichtung* pt. III: "Es ist dafür gesorgt, dass die Bäume nicht in den Himmel wachsen".

Anthony Burgess, The Wanting Seed

3 Beatrice-Joanna Foxe snuffled a bereaved mother's grief as the little corpse, in its yellow plastic casket, was handed over to the two men from the Ministry of Agriculture (Phosphorus Reclamation Department). "There we are, then," said Dr Acheson heartily, a fat gelding. "Another dollop of 4 phosphorus pentoxide for dear old Mother Earth.... One mouth less to feed, one more half-kilo of phosphorus pentoxide to nourish the earth... 5 Try to be modern. An intelligent woman like you. Leave motherhood to lower orders, as nature intended." He patted her again & then turned a pat into a slap of finality.

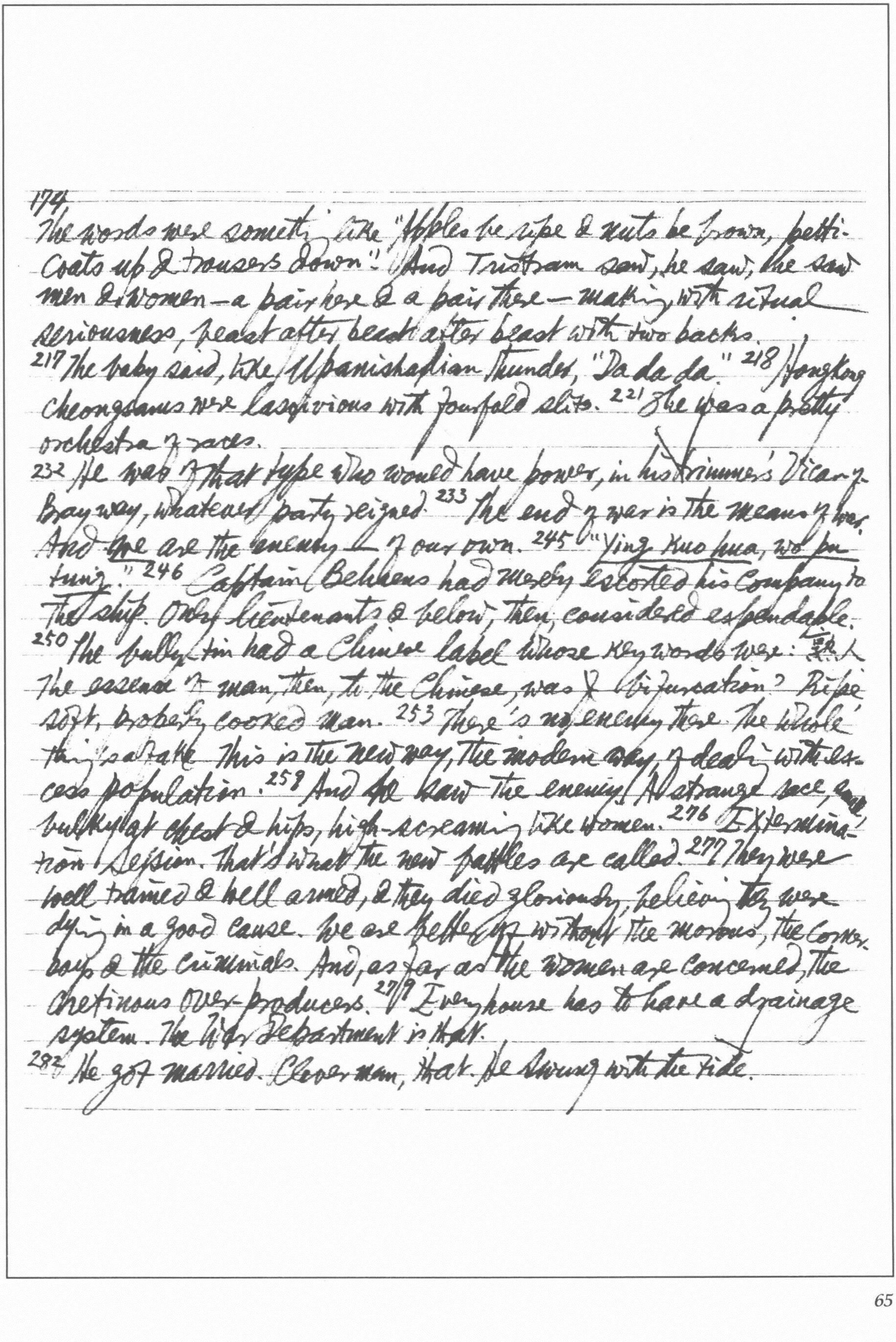
6 All over the country blazed posters put out by the Ministry of Infertility showing an embracing pair of one sex or the other with the legend *It's sapiens to be Homo*. 8 A poster showed a pair of male friends embracing. *Love your Fellow-Men*, ran the legend.

8 Intending migrants from the Provinces to Greater London had ~~to~~ no need to move; they merely 9 had to wait. 12 Mr Livedog was a big funny fubsy demiurge who, *sufflaminandus* like Shakespeare, spawned unwanted life all over the earth.

20 A great number of bereaved mothers were waiting at the counter, some clutching death certificates like passports to a good. "Scalded, mine was. Pulled the kettle right on top of him." The speaker said it with a sort of pride, as though the child had done something clever. "Money comes in handy."

21 Seeing her lover's superb mime of orthodox homosexual behaviour (secondary or social aspects) she could not quell entirely the spark of contempt that arose in her loins. Nobody knew, nobody except her, what a satyr lay couched behind the epicene exterior. She could ruin him if she wanted to. 22 "I'll be along. I have to be careful." He

smiled queenlily at a passing colleague. "Say it," commanded Beatrice-
Joanna. "Say it before I go." 23 "I love you," he mouthed, as through a
window. Dirty words from a man to a woman in that place of anti-love.
26 All the furnishings were hid in ceilings & walls, to be released, when
wanted, at the touch of a switch. She bade a chair come out, & an
angular unlovely sit-unit grudgingly appeared.
31 The principal tut-tutted. "A kind of aura of fertility surrounds
you, but he's a castrate, a pretty strong candidate for the promotion."
43 We'd literally starve. Suppose we've little enough to eat as
it is. We encourage non-productive forms of sexual activity.
46 "There's no need to put on that homo act with me, Derek." "Ev-
ery good actor," he minced, "starts acting in the wings."
52 They've turned normal decent sex into a crime. I'll have to
join the Volunteer Gelding if I ever want to keep my job.
88 Let them listen to the crying-out of the empty guts of the workers.
The whistle now pierced like toothache. The crowd tongued out in all
directions like fire or stone-dinged water.
93 Dr Wks v Pilgrm Shkspr.
124 "But if you eat this chap who's God," said the child, "why is it horr-
ible to eat him?" "Because," said his sister, "if you eat God there's
always plenty left. You can't eat God up because" 125 "God just goes
on & on & on." | 131 a man called Amis suffered savage amputat-
ion of an arm; Miss Joan Waine was fried in fragments.
137 His ever-open mouth & wide eyes gave him a look of William
Blake seeing fairies.
172 The canning makes it civilized. We are at least civilised
cannibals. It makes all the difference if you get it out of a tin.



174
The words were somethin' like "Apples be ripe & nuts be brown, petticoats up & trousers down." And Tristram saw, he saw, he saw men & women — a pair here & a pair there — makin' with ritual seriousness, beast after beast after beast with two backs.
217 The baby said, like Upanishadian thunder, "Da da da." 218 Hongkong cheongsams were lascivious with fourfold slits. 221 She was a pretty orchestra of races.
232 He was of that type who would have power, in his trimmer's Vicar-of-Bray way, whatever party seized. 233 The end of war is the means of war. And *we* are the enemy of our own. 245 "*Ying kuo hua, wo pu tung.*" 246 Captain Behrens had merely escorted his Company to the ship. Only lieutenants & below, then, considered expendable.
250 The bully-tin had a Chinese label whose key words were: 熟人 The essence of man, then, to the Chinese, was not bifurcation? Ripe, soft, properly cooked man. 253 There's no enemy there. The whole thing's a fake. This is the new way, the modern way of dealin' with excess population. 259 And he saw the enemy. A strange race, bulky at chest & hips, high-screamin' like women. 276 Extermination Session. That's what the new battles are called. 277 They were well trained & well armed, & they died gloriously, believin' they were dyin' in a good cause. We are better off without the morons, the corner-boys & the criminals. And, as far as the women are concerned, the cretinous over-producers. 279 Every house has to have a drainage system. The War Department is that.
282 He got married. Clever man, that. He swung with the tide.

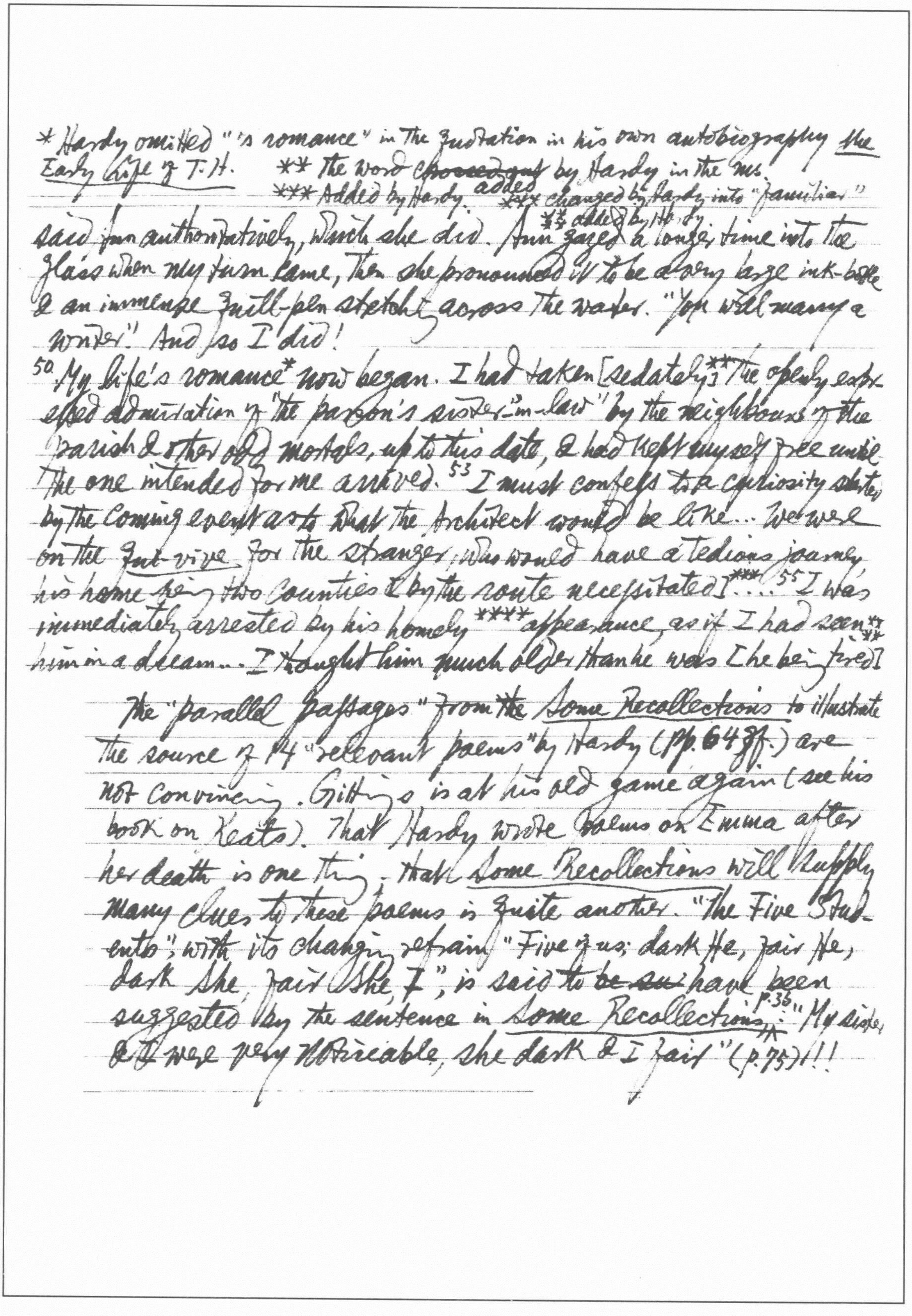
Emma Hardy, *Some Recollections*, ed. Evelyn Hardy & Robert Gittings:

Introduction:[ix] For many years he & his wife had been sadly estranged. She suffered from attacks of some form of delusion in her latter years. As she grew older she was obsessed by the difference between her social status & that of her husband, making painful references to it in public. Yet there is little suggestion of this in *Some Recollections*, & the discovery of these reminiscences[x] threw Hardy back to that joyful enchanted time, 40 years earlier, when they had met & become engaged. He revived memories & turned to poetry to express these memories. Many of these poems are filled with grief & remorse. Her very silence on the subject of any division between them was a reproach in itself.[xiii] His emendations, while sometimes adding to the clarity of the original, detract from its spontaneity, introducing, almost comically, a literary & pedantic tone.

4 They mostly considered themselves to have more brains & beauty than I, allowing me to be "attractive" however, with a very sentimental kind of mind, which mind has served me very well through the proof of life's occurrences.

20 He [Father] used to argue with her [Mother] that but for the accident of birth she might have been a follower of Confucius.

40 Our servant, Ann Tresidder Chappel, brought out three tumblers of cold water, full up—one for my sister, one for me, & one for the parlour maid. We each broke an egg, letting the white only drop into the water, then watching what form it would take which showed signs of the occupation of our future spouses. My sister began the charm eagerly—[53] a church with a tower arose very plainly. "You will marry a Clergyman", Ann said—which she did. I hesitated, the maid broke hers in a hurry, a ship in full sail as plainly appeared also. "You will marry a sailor",



* Hardy omitted "'s romance" in the quotation in his own autobiography *The Early Life of T. H.* ** The word ~~crossed out~~ added by Hardy in the ms.
*** Added by Hardy. **** changed by Hardy into "familiar"
***** added by Hardy

said Ann authoritatively, which she did. Ann gazed***** a longer time into the glass when my turn came, then she pronounced it to be a very large ink-bottle & an immense quill-pen stretching across the water. "You will marry a writer." And so I did!

50. My life's romance* now began. I had taken [sedately]** the openly expressed admiration of "the parson's sister-in-law" by the neighbours of the parish & other odd mortals, up to this date, & had kept myself free until the one intended for me arrived. [53] I must confess to a curiosity stirred by the coming event as to what the Architect would be like... We were on the *qui-vive* for the stranger, who would have a tedious journey, his home being two counties [by the route necessitated]***... [55] I was immediately arrested by his homely**** appearance, as if I had seen***** him in a dream... I thought him much older than he was [he being tired]

The "parallel passages" from ~~the~~ *Some Recollections* to illustrate the source of 14 "relevant poems" by Hardy (pp. 64 ff.) are not convincing. Gittings is at his old game again (see his book on Keats). That Hardy wrote poems on Emma after her death is one thing; that *Some Recollections* will supply many clues to these poems is quite another. "The Five Students", with its changing refrain "Five of us; dark He, fair He, dark She, fair She, I", is said to ~~be sui~~ have been suggested by the sentence in *Some Recollections*, p. 36: "My sister & I were very noticeable, she dark & I fair" (p. 75)!!!

Katharine Chorley: Arthur Hugh Clough: the Uncommitted Mind

1 He had come up to Oxford on a Balliol scholarship trailing clouds q glory from his schooldays at Rugby. 5 He knew his ideas were out q alignment with the established ideas & beliefs q his time. "His point q view & habit q mind are less singular in the year 1869 than they were in 1859. We are growing year by year more introspective & self-conscious.. We see that there are many sides to many questions: the opinions that we do hold we hold, if not more loosely, at least more at arm's length" (Henry Sidgwick, Miscellaneous Essays & Addresses). 6 His psychological insight is more deep & complex than his contemporaries found welcome or even quite comprehensible within their terms of reference. 7 Graham Greene made his hero in The Quiet American a fan q Clough: "He was an ~~st~~ adult poet in the 19th century. There weren't so many q them". And he has prefaced the book with a quotation from Clough (Poems, Oxford, 1951, p.195).

13 The public schools were in need q root & branch reform. Sydney Smith said that "they only prevent men from being corrupted by the world by corrupting them before their entry into the world". 18 Arnold, as is well known, ruled the school through his 6th form. He said "if they [the 6th] do not support me I must go." 34 Sir Francis Doyle remarked that Arnold lacked one qualification for a headmaster — namely, "the knowledge that is God Almighty's intention that there should exist, for a certain time, between childhood & manhood, the natural production, known as a boy" (Reminiscences, p.48). Later on, Clough was acutely conscious q the effect that Rugby had had upon him. 35 Other lads could go home & become "the natural production known as a boy" once again. But Clough, spending his holidays in other people's houses, could never altogether relax.

39 The typical parson of the old school was often at once educator, doctor, lawyer
& magistrate of his flock, but seldom in any deep sense its spiritual
leader & teacher. 40 But too often he took his position as the rightful perquisite
of a younger son, a pleasant & not over-exacting profession which
would allow him to continue the country gentleman's pursuits for which
he had been brought up. 44 Newman's influence was at its zenith; St Mary's
was crowded for his Sunday afternoon sermon; the undergraduates of Balliol
had to eat spoiled dinners, since their authorities altered the meal-time
to clash with the sermon in the hope that a tug-of-war between corporeal &
spiritual needs would result in the victory of the former. 55 He was far from
being a pragmatist; as Claude exclaims in *Amours de Voyage*: "*ACTION
will furnish belief*; — but will that belief be the true one?" (*Poems*,
p.213). 59 After dinner in hall, he usually went off by himself to his rooms,
where in winter he sat without a fire, an excellent plan, he is reported to
have said, for keeping out visitors.
70 He continued with his idea of taking refuge in work: "Wouldst thou be
healed? Go then & find / For body it may be, or mind, / Some poor mechanic
task, not grudge / Some short sad while to play the drudge"
(*Poems*, p.467). 71 Frederick Temple: "I feel very sure the
reason Clough failed was because he looked for more meaning in the
questions than they were intended to ~~give~~ have, & certainly nothing looks
more stupid than a man attempting to dive when the water does not
reach his ankles..." (E.G. Sandford, *Frederick Temple*, p.25).
74 The English & European world was a rich, seething pot of new & exciting
knowledge & ideas; no wonder that the Oxford bill of fare seemed like a
prison diet. 85 The proctors' veto fell like a guillotine on the proceedings.
93 The charming description of the sudden stirrings of physical

attraction in *Natura Naturans*, where Clough pictures a young girl sitting down next-door to a stranger youth in a 2nd class railway compartment. "Beside, — in the car, — she sat, / She spake not, no, nor looked to me: / From her to me, from me to her, / What passed so subtly stealthily? / As rose to rose that by it blows / Its interchanged aroma flings; / Or wake to sound of one sweet note / The virtues of disparted strings. / Beside me, nought but this! — but this, / That influent as within me dwelt / Her life, mine too within her breast, / Her brain, her every limb she felt: / We sat; while o'er & on us, more / And more, a power unknown prevailed, / Inhaling & inhaled, — & still / 'Twas one, inhaling or inhaled" (*Poems*, p.36). 101 Stanley & Jowett must have felt that they were sitting pretty whilst Clough offered himself as an Ishmael. 102 Jowett certainly had no intention of becoming an Ishmael. It was not his idea of a fruitful & useful life. If Paris was worth a Mass, then Oxford was worth the 39 Articles.

129 George Sand was the special enthusiasm of the two Arnolds. 131 Emerson is the spiritual anarchist *par excellence* & defends the individual conscience against all formulated creeds & disciplines. 132 When Clough said good-bye to Emerson on the deck of the Halifax steamer, he remarked sadly: "What shall we do without you? Think where we are. Carlyle has led ~~us~~ us all out into the desert, & he has left us there" (E. E. Hale, *J. R. Lowell & his Friends*, p.136). 133 In his novel, *The Nemesis of Faith*, Froude makes his hero echo in a striking way Clough's lament: "Carlyle! Carlyle only raises questions he cannot answer, & seems best contented if he can make the rest of us as discontented as himself" (p.35).

148 German poets, Klopstock, Voss & later Schiller & Goethe, had originated

* The title means "the hut of the bearded well", ~~i.e.~~ or "the bairns' well", or as Clough glosses it in a letter to Tom Arnold: "homunculorum fons et origo" (*The Correspondence*, ed. F. L. Mulhauser, p. 244).

& developed the idea of hexameters based on accent, & Longfellow owed much to the example of *Hermann & Dorothea*. 168 The poem originally appeared as *The Bothie of Toper na Fuosich*. It got round that Fuosich had some lewd meaning in Gaelic & Clough was much put out, feeling that he had made a fool of himself. Subsequently, he altered Fuosich to Vuolich, which is simply an invented word.*

184 His rendering of Goethe: "Who ne'er his bread with tears hath ate, / Who never through the sad night hours / Weeping upon his bed hath sate, / He knows not you, you heavenly powers" (*Poems*, p. 455) is truer & stronger than Carlyle's more celebrated version. In his notes he observed that Goethe's last word "Mächte" (Mights), which would rhyme with "Nächte" (Nights), must in English be rendered "powers"; "Nights" therefore has to be ~~changed~~ paraphrased in order to introduce the word "hours".

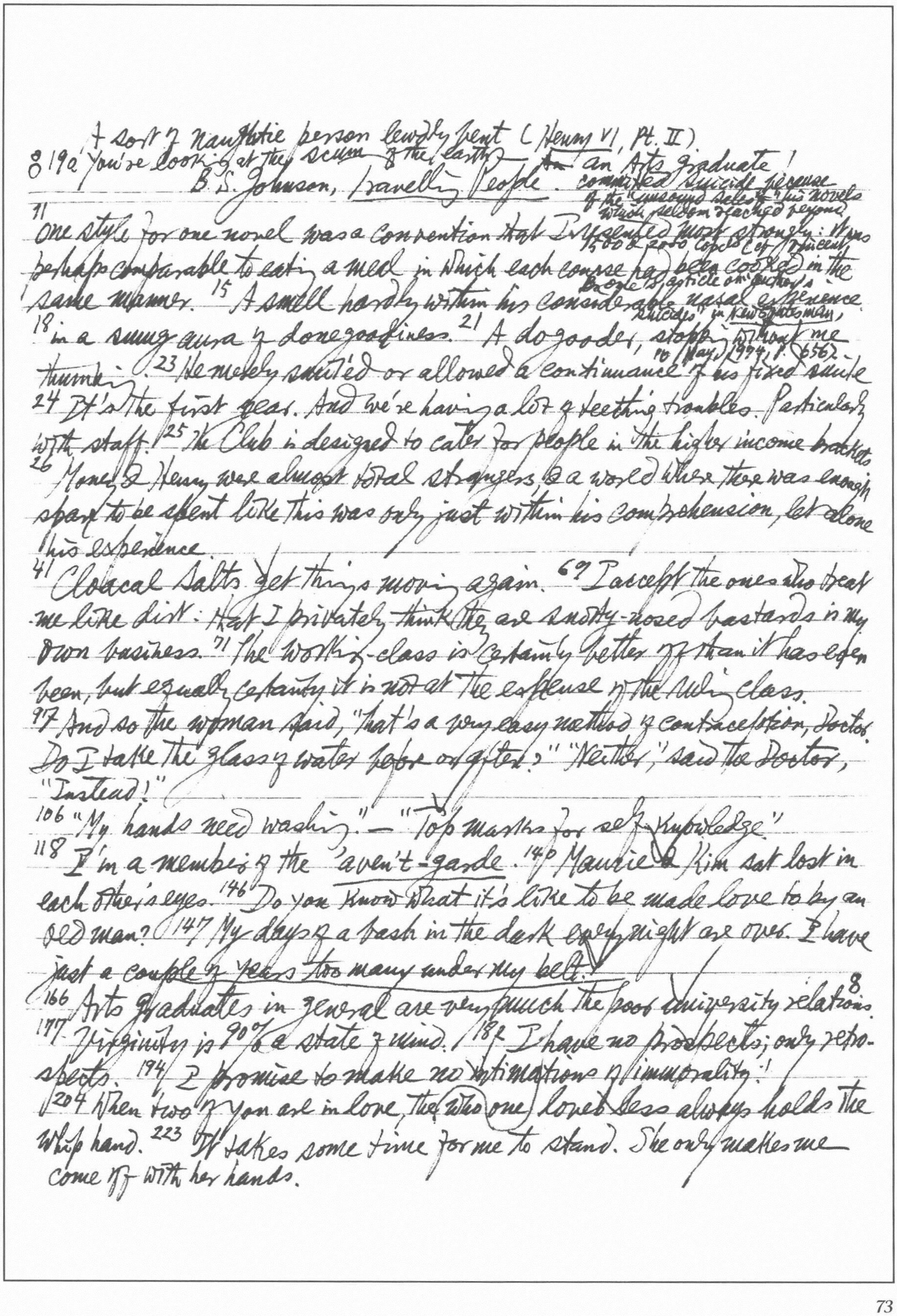
195 The real theme of *Amours de Voyage* is the dialectic between engagement & disengagement, between the drive to commit oneself in life & the pull to contract out.

213 "The true aristocracy is fidelity to the standard. The merciless fire refines; middle-class undiscriminating companionship is dirt, contagion & uncleanness." 221 Matthew Arnold's engagement, by detaching his closest friend, was an added cause for poor spirits: "Old friends have to make their graceful withdrawal... & I consider Miss Wightman as a sort of natural enemy" (To Tom Arnold, *Corresp.*, p. 290). 240 "He has a life small happiness that gives, / Who friendless in a London lodging lives, / Dines in a dingy chop-house, & returns / To a lone room, while all within him yearns / For sympathy, & his whole nature burns / With a fierce thirst for some one,—is there none?— / To expend his human tenderness upon?" (*Poems*, p. 363).

251 *Dipsychus* is ostensibly a dialogue between a tempter Spirit (referred to as Mephistopheles) & a gentle, self-mistrustful student in Venice; it is in reality a colloquy between the two contradictory elements in the character of Dipsychus.

292 It was like a pretence that he had got his foot in the cage gate to prevent it being shut.

301 Thackeray belonged to the "establishment" by birth & education & was invited to college high tables. 315 He gradually slipped into the position of Miss Nightingale's unofficial secretary, confidential clerk, & general factotum uncombined. He took upon himself endless minor & even trivial chores. 316 Lytton Strachey, in a notorious passage has symbolized them all in the phrase "parcels to be done up in brown paper, & carried to the post" (*Eminent Victorians*, p. 150).



A sort of naughtie person lewdly bent (Henry VI, Pt. II)

8 190 You're looking at the scum of the earth ~~an~~ an Arts graduate!
B. S. Johnson, Travelling People. committed suicide because of the "unsound selection" his novels which seldom reached beyond 1500 & 2000 copies (cf. Vincent Brome's article on "author's suicides" in New Statesman, 10 May 1974, p. 656).

11 one style for one novel was a convention that I resented most strongly: It was perhaps comparable to eating a meal in which each course had been cooked in the same manner. 15 A smell hardly within his considerable nasal experience 18 in a smug aura of donegoodiness. 21 A dogooder, stopping without me thumbing. 23 He merely smiled or allowed a continuance of his fixed smile 24 It's the first year. And we're having a lot of teething troubles. Particularly with staff. 25 The Club is designed to cater for people in the higher income brackets 26 Money & Henry were almost total strangers, & a world where there was enough spare to be spent like this was only just within his comprehension, let alone his experience

41 Cloacal Salts get things moving again. 69 I accept the ones who treat me like dirt: that I privately think they are snotty-nosed bastards is my own business. 71 The working-class is certainly better off than it has ever been, but equally certainly it is not at the expense of the ruling class.

97 And so the woman said, "that's a very easy method of contraception, Doctor. Do I take the glass of water before or after?" "Neither," said the Doctor, "Instead!"

106 "My hands need washing." — "Top marks for self-knowledge"

118 I'm a member of the 'avant-garde'. 140 Maurice & Kim sat lost in each other's eyes. 146 Do you know what it's like to be made love to by an old man? 147 My days of a bash in the dark every night are over. I have just a couple of years too many under my belt.

8

166 Arts graduates in general are very much the poor university relations. 177 Virginity is 90% a state of mind. 182 I have no prospects; only retrospects. 194 I promise to make no intimations of immorality! 204 When two of you are in love, the who one loves less always holds the whip hand. 223 It takes some time for me to stand. She only makes me come off with her hands.

their beautiful virtuoso piece of ensemble acting.

247 The boyfriend immediately demonstrated his admittedly high intelligence quotient by phoning a newshound. Part of me would like to have her bereft her maidenhead on the same inebriated occasion. Let her lose it at her leisure.

250 Both looked at her body as though assessing what they would pay for it if it were offered on the open market.

253 Kim thought of all the men who had kissed her, the men she had baulked, first at the breasts, then at the knee, then at entrance, then finally only at entrance of the penis. She felt complete trust in Henry like a child being taken on a journey by a relative who has never let it down. Henry took Kim along the path that men & women traverse. He let himself believe that they would achieve, the first time, that almost mystical ~~union~~ moment of absolute union in which they were the primeval sex-less amoeba: one. He found no obstruction to halt him. As she felt him enter her, Kim sighed, just noticeably, an outward sign of relief at the beginning of a release needed for so long.

254 In a conflict between desiring to give Kim everything, & not desiring to conceive a child, he felt he ruined the final moments. Kim had not reached the heights she could now see ahead of her for the first, but she felt she had been taken as far as she wished to go for the moment.

259 Not that I shall marry her, while I can still go to bed with her without it.

260 Their joint lights had been long obfuscated under the bushel slapped on them by Maurice & his henchmen.

261 The leather of the settle was cracked with age, & analgesic, which latter I would like to mean rubbed smooth with countless arses.

262 The man grinned. Henry consolidated the bridgehead by inviting him to a drink.

265 Mira grasped a tall glass in her stubby fingers, & the way she held it gave Henry a sudden & irrelevant insight into Trevor's gratification on those nights in the month when the moon was unpropitious.

273 Henry was failing yet again to understand how Lancelot could possibly have thought he was making love to Guenevere when the girl in bed with him was actually Elaine: admittedly, it was dark, so Malory tells us, but all Henry's experience went to convince him that no two girls were the same in their love-making, let alone their physical, tactile shape. 275 Henry tutored Kim in a new position, taking her from behind: Kim bent away like a jackknife to receive him, over the edge of the divan. On each of the ~~x~~ two previous occasions that night she felt she had risen to peaks of feeling that could not be surpassed; but this third was yet higher.

295 "Can I give you a lift anywhere?" — "You mean *may* I, not *can* I. Of course, you *can*."

J. D. Salinger, *Raise High the Roof Beam, Carpenters*.

3 We kept a flashlight for emergencies that as far as I remember, never arose. 4 The story Seymour read to Franny 82 Zen Buddhism was a Taoist tale [伯樂 九方皋] 15 It was an excessively graphic moment — a tabloid moment. 16 After a somewhat mysterious & bottle-neck delay, the bride's "immediate family" did indeed begin to make its exodus. The hip spread of the first occupants of the car. 26 A one-woman mob. 38 The small victory of common courtesy over caste. 52 She pantomimed "Yes!" with her mouth. 61 They went into a sort of consultation, of eyes only.

* Proust, Sodome et Gomorrhe, II, p.181, M de Charlus: "Que vous alliez faire pipi chez la Comtesse Caca, ou caca chez la Baronne Pipi, c'est la même chose..."

Samuel Beckett, Molloy. Malone Dies. The Unnamable (John Calder, 1959)

Molloy (tr. by Patrick Bowles).

16 Unfortunately it is not of them [bicycles] I have to speak, but of her who brought me into the world, through the hole in her arse if my memory is correct. First taste of the shit... 17 I called her Mag, when I had to call her something. And I called her Mag because for me, without my knowing why, the letter g abolished the syllable Ma, as it were spat on it... And at the same time I satisfied a deep & doubtless unacknowledged need, the need to have a Ma, that is a mother... For before you say mag you say ma, inevitably... The question 18 did not arise... of whether to call her Ma, Mag or the Countess Caca*, she having for countless years been as deaf as a post... She was quite incontinent, both of faeces & water... I got into communication with her by knocking on her skull. One knock meant yes, two no, three I don't know, four money, five goodbye... That she should confuse yes, no, I don't know & goodbye, was all the same to me... But that she should associate the four knocks with anything but money was something to be avoided at all costs... She seemed to have lost... the faculty of counting beyond two. 25 Certain habits as the finger in the nose, the scratching of the balls, digital emunction & the peripatetic piss... 26 I speak in the present tense, it is so easy to speak in the present tense, when speaking of the past. It is the mythological present. 30 And in winter, under my greatcoat, I wrapped myself in swathes of newspaper, & did not shed them until the earth awoke for good, in April. The T.L.S. was admirably adapted to this purpose, of a never failing toughness & impermeability. Even farts made no impression on it. I can't help it, gas escapes from my fundament on the least pretext... One day I counted them. Three hundred & fifteen farts in nineteen hours, or an average of over sixteen farts an hour. After all it's not excessive. Four farts every fifteen minutes. 31 I had been

L. Pierre-Quint, Marcel Proust, sa vie, son oeuvre, p.62: "Des gens du monde, hier encore ses [le Comte Robert de Montesquiou] ses amis, devenaient soudain dans sa haine aggressive M. Pipi ou Mme Caca."

* cf. Sartre, *La Nausée*: "Things have broken loose from words" (John Cruickshank, *The Novelist as Philosopher*, p. 114)

** Dante, *Inf.*, IV.42: "Senza speme vivemo in desio"; Petrarch's sonnet "S'amor novo consiglio": "che'l desir vive e la speranza è morta".

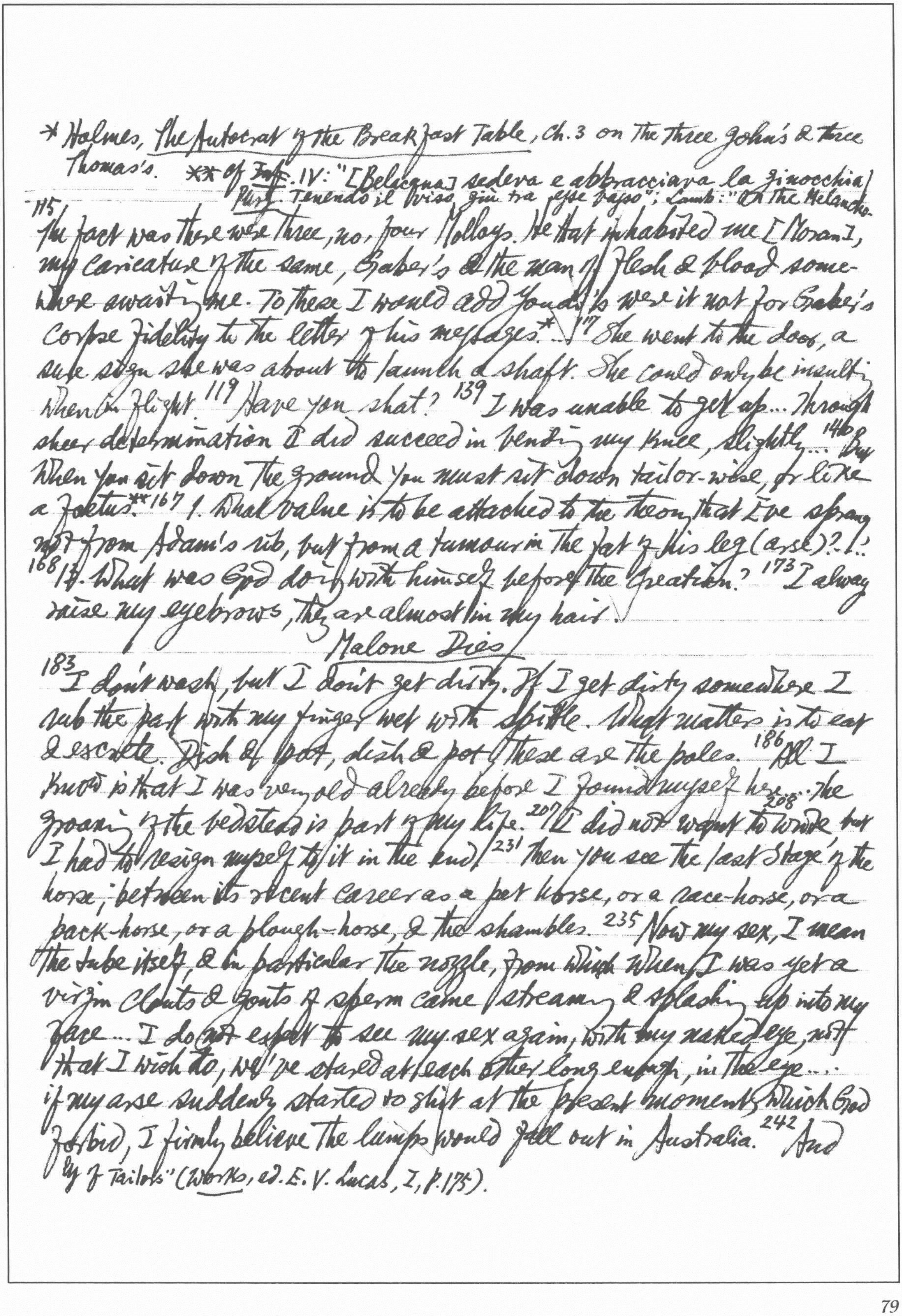
living so far from words so long... And even my sense of identity was wrapped in a namelessness often hard to penetrate... there could be no things but nameless things, no names but thingless names.*35 His [the dog's] death must have hurt him less than my fall [from the bicycle] me... I was virtually one-legged, & I would have been happier, livelier, amputated at the groin. And if they had removed a few testicles into the bargain I wouldn't have objected. For from such testicles as mine, dangling36 at mid-~~length~~ thigh at the end of a meagre cord, there was nothing more to be squeezed, not a drop. So that non che da speme il desiderio,** & I longed to see them gone, from the old stand where they bore false witness, for & against, in the lifelong charge against me... And, worse still, they got in my way when I tried to walk, when I tried to sit down, as if my sick leg was not enough, & when I rode my bicycle they bounced up & down... It was she dug the hole, put in the dog, filled up the hole.37 On the whole I was a mere spectator, I contributed my presence.41 But it's a change of muck. cf. J.P. Scales, [illegible] Kave, p. 166. And if all muck is the same muck that doesn't matter, it's good to have a change of muck, to move from one heap to another a little further on, from time to time.48 And if I had not lost my sense of smell the smell of lavender would always make me think of Lousse, in accordance with the well-known mechanism of association***... For in me there have always been two fools, among others, one asking nothing better than to stay where he is & the other imagining that life might be slightly less horrible a little further on.50 I mean this trouble I had in understanding not only what others said to me but also what I said to them. It is true that in the end, by dint of patience, we made ourselves understood, but understood with regard to what, I ask of you, & to what purpose?56 Edith had a hole between her legs, oh not the 'bunghole' I had always imagined, but a slit, & in this I put,

*** Proust's *madeleine*.

*Kipling, *the Gadsbys*: "Poor Dear Mamma": "Being kissed by a man who didn't wax his moustache was—like eating an egg without salt."

or rather she put, my so called virile member, not without difficulty, & I toiled & moiled until I discharged or gave up trying or was begged by her to stop. A mug's game in my opinion & tiring on top of that, in the long run... 57 She bent over the couch, because of her rheumatism, & in I went from behind. It was the only position she could bear, because of her lumbago. It seemed all right to me, for I had seen dogs, & I was astonished when she confided that you could go about it differently. ... Perhaps after all she put me in her rectum. A matter of complete indifference to me... Perhaps she too was a man, yet another of them. But in that case surely our testicles would have collided, while we writhed. Perhaps she held hers tight in hand, on purpose to avoid it... Anyway it was she who started it, in the rubbish dump, when she laid her hand upon my fly... 58 I would have preferred it seems to me an orifice less arid & roomy, that would have given me a higher opinion of love it seems to me. However. Twixt finger & thumb 'tis heaven in comparison. ... Your frantic member casts about for a rubbing place... 79 I apologise for having to revert to this lewd orifice, 'tis my muse will have it so... We underestimate this little hole, it seems to me, we call it the arse-hole & affect to despise it. But is it not rather the true portal of our being & the celebrated mouth no more 80 than the kitchen-door.

94 Jacques went away grumbling with his finger in his mouth, a detestable & unhygienic habit but preferable, all things considered, to that of the finger in the nose, in my opinion. If putting his finger in his mouth prevents my son from putting it in his nose, or elsewhere, he was right to do it, in a sense. 100 I said, Sunday for me without the Body & Blood is like— He raised his hand. Above all no profane comparisons, he said. Perhaps he was thinking of the kiss without a moustache or beef without mustard.*



* Holmes, The Autocrat of the Breakfast Table, Ch. 3 on the three John's & three Thomas's. ** cf ~~Inf.~~ Purg. IV: "[Belacqua] sedeva e abbracciava le ginocchia / Tenendo il viso giù tra esse basso"; Lamb: "On the Melancho-

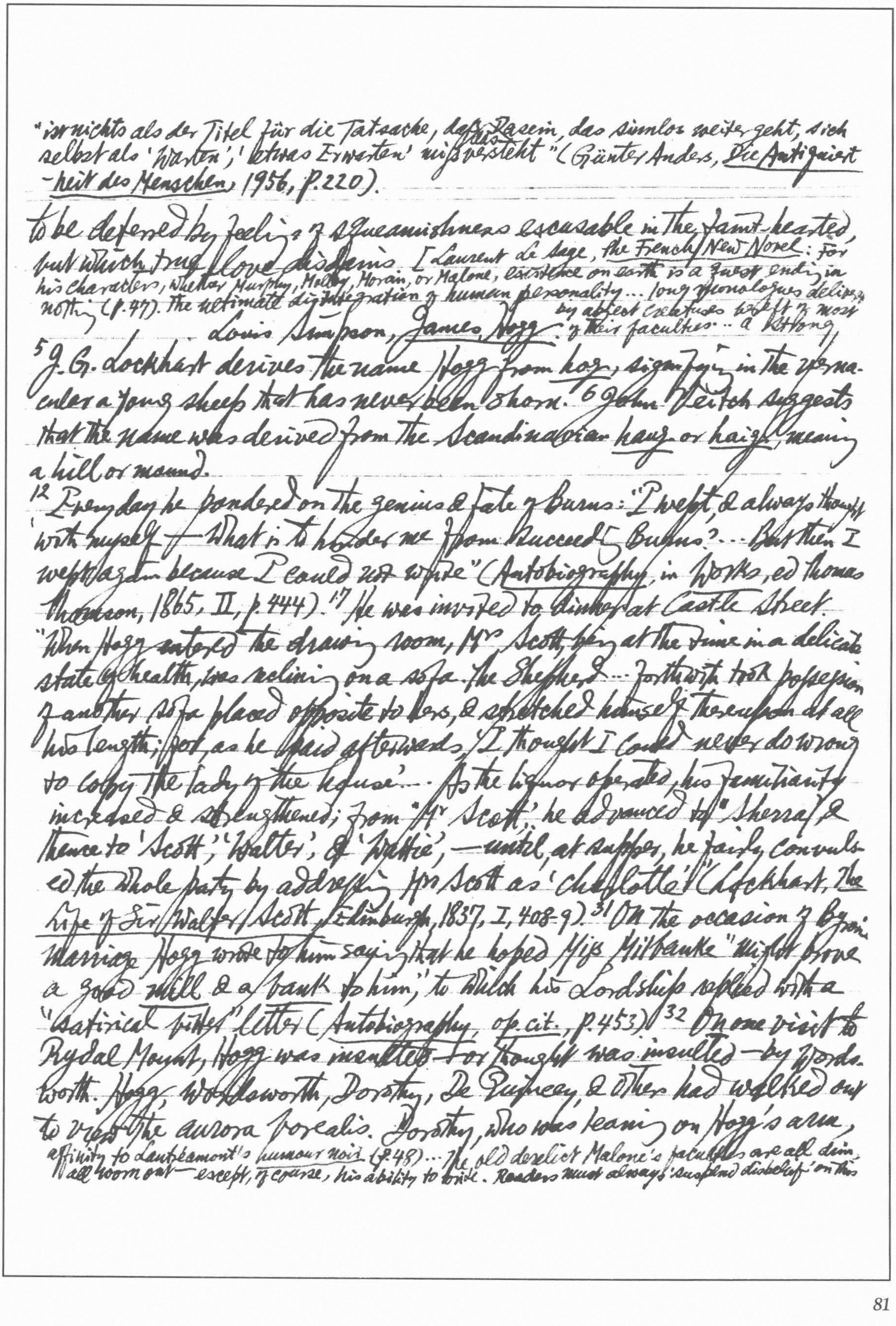
115 the fact was there were three, no, four Molloys. He that inhabited me [Moran], my caricature of the same, Gaber's & the man of flesh & blood somewhere awaiting me. To these I would add Youdi's were it not for Gaber's corpse fidelity to the letter of his messages.* 117 She went to the door, a sure sign she was about to launch a shaft. She could only be insulting when in flight. 119 Have you shat? 139 I was unable to get up... Through sheer determination I did succeed in bending my knee, slightly... 146 By when you sit down the ground you must sit down tailor-wise, or like a foetus.** 167 I. What value is to be attached to the theory that Eve sprang not from Adam's rib, but from a tumour in the fat of his leg (arse)? ... 168 II. What was God doing with himself before the creation? 173 I always raise my eyebrows, they are almost in my hair.

Malone Dies

183 I don't wash, but I don't get dirty. If I get dirty somewhere I rub the part with my finger wet with spittle. What matters is to eat & excrete. Dish & pot, dish & pot, these are the poles. 186 All I know is that I was very old already before I found myself here... 208 the groaning of the bedstead is part of my life. 207 I did not want to write, but I had to resign myself to it in the end. 231 Then you see the last stage of the horse, between its recent career as a pet horse, or a race-horse, or a pack-horse, or a plough-horse, & the shambles. 235 Now my sex, I mean the tube itself & in particular the nozzle, from which when I was yet a virgin clouts & gouts of sperm came streaming & splashing up into my face... I do not expect to see my sex again, with my naked eye, not that I wish to, we've stared at each other long enough, in the eye... if my arse suddenly started to shit at the present moment, which God forbid, I firmly believe the lumps would fall out in Australia. 242 And

ly of Tailors" (Works, ed. E. V. Lucas, I, p. 175).

*cf. En attendant Godot, p. 134: "Que faisons-nous ici, voilà ce qu'il faut se demander. Nous avons la chance de le savoir. Oui, dans cette immense confusion, une seule chose est claire: nous attendons que Godot vienne." Godot
§什 於阿含經之43（卍·1162）有二老乘 [illegible] 樹根 [illegible] 但有此動 便 [illegible] 於此若 [illegible] 欲 [illegible]
without going so far as that, he who has waited long enough will wait for ever. And there comes the hour when nothing more can happen & nobody more can come & all is ended but the waiting that knows itself in vain. Perhaps he had come to that. * 244 ... happier sitting than standing & lying down than sitting, so that he sat & lay down at the least pretext & only rose again when the élan vital or struggle for life began to prod him in the arse again. 261 There sprang up gradually between them [Macmann & his keeper Moll] a kind of intimacy which, at a given moment, led them to lie together & copulate as best they could. For given their age & scant experience of carnal love, it was only natural they should not succeed, at the first shot, in giving each other the impression they were made for each other. The spectacle was then offered of Macmann trying to bundle his sex into his partner's like a pillow into a pillow-slip, folding it in two & stuffing it in with his fingers. But far from losing heart they warmed to their work. And though both were completely impotent they finally succeeded, summoning to their aid all the resources of the skin, the mucus & the imagination, in striking from their dry & feeble clips a kind of sombre gratification. So that Moll exclaimed, being (at that stage) the most expansive of the two, Oh would we had but met sixty years ago! § 263 And thanks to our having never served, never understood, we are not without freshness & innocence, it seems to me. Moral, for us at last it is the season of love, let us make the most of it, there are pears that only ripen in December. 266 She was also beginning to swell. She had never smelt sweet, but between not smelling sweet & giving off the smell she was giving off now there is a gulf. She was also subject to fits of vomiting ... Half a century younger she might have been taken for pregnant ... Macmann refuses
相視：白行簡天地陰陽交歡大樂賦：至若衰 [illegible] 或若陰陽 搖搖 隔空皮而 [illegible] 嬴波 [illegible] 雖 [illegible] 力 [illegible] 高 [illegible] 高 [illegible] 尚由縱快于心 不盡 [illegible] 精于體
Dancit" (p51)



"ist nichts als der Titel für die Tatsache, daß das Dasein, das sinnlos weiter geht, sich selbst als 'Warten', 'etwas Erwarten' mißversteht" (Günter Anders, *Die Antiquiertheit des Menschen*, 1956, p.220).

to be deterred by feelings of squeamishness excusable in the faint-hearted, but which true love disdains [Laurent Le Sage, *The French New Novel*: For his characters, whether Murphy, Molloy, Moran, or Malone, existence on earth is a quest ending in nothing (p.47). The ultimate disintegration of human personality... long monologues delivered by abject creatures bereft of most of their faculties... a strong

Louis Simpson, *James Hogg*

[5] J. G. Lockhart derives the name Hogg from *hog*, signifying in the vernacular a young sheep that has never been shorn. [6] John Veitch suggests that the name was derived from the Scandinavian *haug* or *haigh*, meaning a hill or mound.

[12] Every day he pondered on the genius & fate of Burns: "I wept, & always thought with myself — What is to hinder me from succeeding Burns? ... But then I wept again because I could not write" (*Autobiography*, in *Works*, ed Thomas Thomson, 1865, II, p.444). [17] He was invited to dinner at Castle Street. "When Hogg entered the drawing room, Mrs Scott, being at the time in a delicate state of health, was reclining on a sofa. The Shepherd ... forthwith took possession of another sofa placed opposite to hers, & stretched himself thereupon at all his length; for, as he said afterwards, 'I thought I could never do wrong to copy the lady of the house.' ... As the liquor operated, his familiarity increased & strengthened; from 'Mr Scott' he advanced to 'Shirra' & thence to 'Scott', 'Walter', & 'Wattie', — until, at supper, he fairly convulsed the whole party by addressing Mrs Scott as 'Charlotte'" (Lockhart, *The Life of Sir Walter Scott*, Edinburgh, 1837, I, 408-9). [31] On the occasion of Byron's marriage Hogg wrote to him saying that he hoped Miss Milbanke "might prove a good *mill* & a *bank* to him," to which his Lordship replied with a "satirical bitter" letter (*Autobiography*, *op. cit.*, p.453). [32] On one visit to Rydal Mount, Hogg was insulted — or thought he was *insulted* — by Wordsworth. Hogg, Wordsworth, Dorothy, De Quincey, & others had walked out to view the aurora borealis. Dorothy, who was leaning on Hogg's arm,

affinity to Lautréamont's *humour noir* (p.48)... The old derelict Malone's faculties are all dim, all worn out — except, of course, his ability to write. Readers must always 'suspend disbelief' on this *cf Piron: "C'est le pluriel que je trouve singulier."

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expressed a fear that the phenomenon might prove ominous. Hogg answered: "Hout, me'em! it is neither mair nor less than joost a triumphal arch, raised in honour of the meeting of the poets." Thereupon, Wordsworth grunted &, drawing De Quincey aside, said to him: "Poets? poets? What does the fellow mean? Where are they?"'* Who could forgive this, Hogg exclaims "It is surely presumption in any man to circumscribe all human excellence within the narrow sphere of his own capacity." Still, he hopes that De Quincey was lying, for he himself did not hear the words (*Autob.*, pp. 463-4; a similar in *Noctes Ambrosianae*, ed. R. Shelton Mackenzie, 1863, II, 107).

34 On the *Noctes Ambrosianae* has been founded the popular idea of Hogg as a quaint, uncouth, boozing, strangely talented shepherd, a low-comedy character.36 He did not always think that the *Noctes* were a travesty, though 37 he was occasionally irritated.38 A "boozing buffoon."

48 Mrs Hogg's advice: "Leave before you are threadbare. I do not exactly mean your coat, but leave *the* Londoners something to guess at."49 In London he had 300 invitations to dinner in 3 days.

58 When Walter Scott wrote his long poems in English, & they were famous, he scored a victory for English at the expense of Scots. He had created a fashion for Scottish scenes & characters, but he had relegated the vernacular to second place. Ramsay, Fergusson &, on occasion, Burns had written in Scots-English, a mixture of Scots & English words.59 Hogg wrote in literary English, imitating Scott's language & attitudes.

83 *The Queen's Wake* is a series of separate poems connected by descriptive verse, giving the appearance of a narrative. John Wilson says that it "is a garland of fair forest flowers, bound with a band of rushes from the moor. It is not a poem... You might as well call a bright

137 The Scots on an unmarried woman: "She wadna hae the walkers, & the riders juist gaed by."

bouquet of flowers a flower, which, by the by, we do in Scotland" ("An Hour's Talk about Poetry", in *Works*, ed. J. F. Ferrier, IX, p.202).
138 "We hated the devil most heartily, although we were not much afraid of him; but a ghost! oh, dreadful!" (*Tales & Sketches*, 1837, III, p.145).
134a "Auld John [Barnet] may dee a beggar in a hay barn, or at the back of a dike, but he shall aye be master o' his ain thoughts an' gie them vent or no, as he likes" (*Private Memoirs & Confessions of a Justified Sinner*, with an introd. by A. Gide, 1947, p.98). 135 To be "master o' his ain thoughts"—that is liberty of conscience in a nutshell. 144 In "The Marvellous Doctor", the doctor claims to have invented a love-elixir. He overcame a Spanish professor in open contest before the court. When the professor had made several ladies attach themselves to him by a charm, the doctor capped it all by making the professor 145 follow him about like a lackey. On another occasion, he made a countess fall in love with him by sprinkling his elixir on a scarf. But the scarf being taken by a cow, then swallowed by a bull, the doctor was pursued by these beasts & nearly gored to death (Tales, IV, pp.145 ff.).
170 What if a man believes that he is justified & listed with the elect & that no act of his own or of other man can alter the decree? Robert Colwan's pride & malice are licensed by the fanatical doctrine of absolute predestination. In his introduction to *A Justified Sinner*, André *Gide* supposes that Robert is, unknown to himself, an antinomian, one of those heretics who followed Johannes Agricola's teaching that, under the Gospel Dispensation, the Law might be rejected; that "good works do not further, nor evil works hinder salvation; that the child of God cannot sin"; "that murder, drunkenness, etc., are sins in the wicked but not in him" (p. xi). 171 In all probability, Hogg took his theme from local tradition. A controversy began in 1717, & Thomas Boston & James Hog of the Presbytery of Auchterarder were attacked as antinomianists, 172 who held that salvation was not contingent upon

*補寫 No one has noticed the relation between the novel of "sous-conversation" with the drama of "l'inexprimé" & "le silence". the 2 are really complementary. cf. Henri Clouard, Hist. de la litt. fr. de 1915 à 1940. p. 426 on "le théâtre des dialogues sous-entendu" & May Daniels, The French Drama of the Unspoken p. 53: "that which is deliberately left unsaid either in a significant pause or in a dialogue so worded that the avoidance of the essential subject is made clear to the audience".

faith, etc: but was the effect of justification or grace "that the believer is not under the law as a rule of life".* 173 Burns, in "Holy Willie's Prayer", describes the antinomian type anticipating Hogg's novel (Poetry, ed. W. E. Henley & T. F. Henderson, II, pp. 25 ff.); in the "Epitaph for Holy Willie", he puts Willie squarely in Hell (id., pp. 266-7). 180 Robert is overshadowed by his friend Gil-Martin,[187] a "unique attempt in our literature to incarnate the Fiend amid realistic surroundings" (Sir George Douglas, James Hogg, 1899, pp. 99-100).

Laurent Le Sage, The French New Novel:

[1] In 1961 the nouveau roman was placed on the program of the annual meeting of the Association Internationale des Études Françaises & professors from all over the world came to hear Michel Butor, Bernard Pingaud & others discuss the new tendencies.[2] Robert Barthes declares that the surface of things must no longer be thought of as a mask for reality, but as the only reality we can grasp. The world is neither significant nor is it absurd — it just is. The novelist today must limit himself to describing, measuring, defining objects as they appear to him.[3] Bernard Dort called them "des 'romans blancs'" (Cahiers du Sud, No. 334, April 1956). Alain Bosquet picked up Sartre's term "anti-roman" (Preuves sept. 1957); Bernard Pingaud ~~called~~ preferred the term "ante-roman" i.e. a sort of reflexion on what a novel should be (Écrivains d'aujourd'hui 1960). Émile Henriot's "École du regard" recalls Barthes's "littérature objective".[5] They all frown upon psychological analysis in the novel, social studies, story emphasis, devices for entertainment. They are united in a common enthusiasm for the untraditional novel as represented by Kafka, Joyce, Proust & Faulkner.[6] The target of their attack

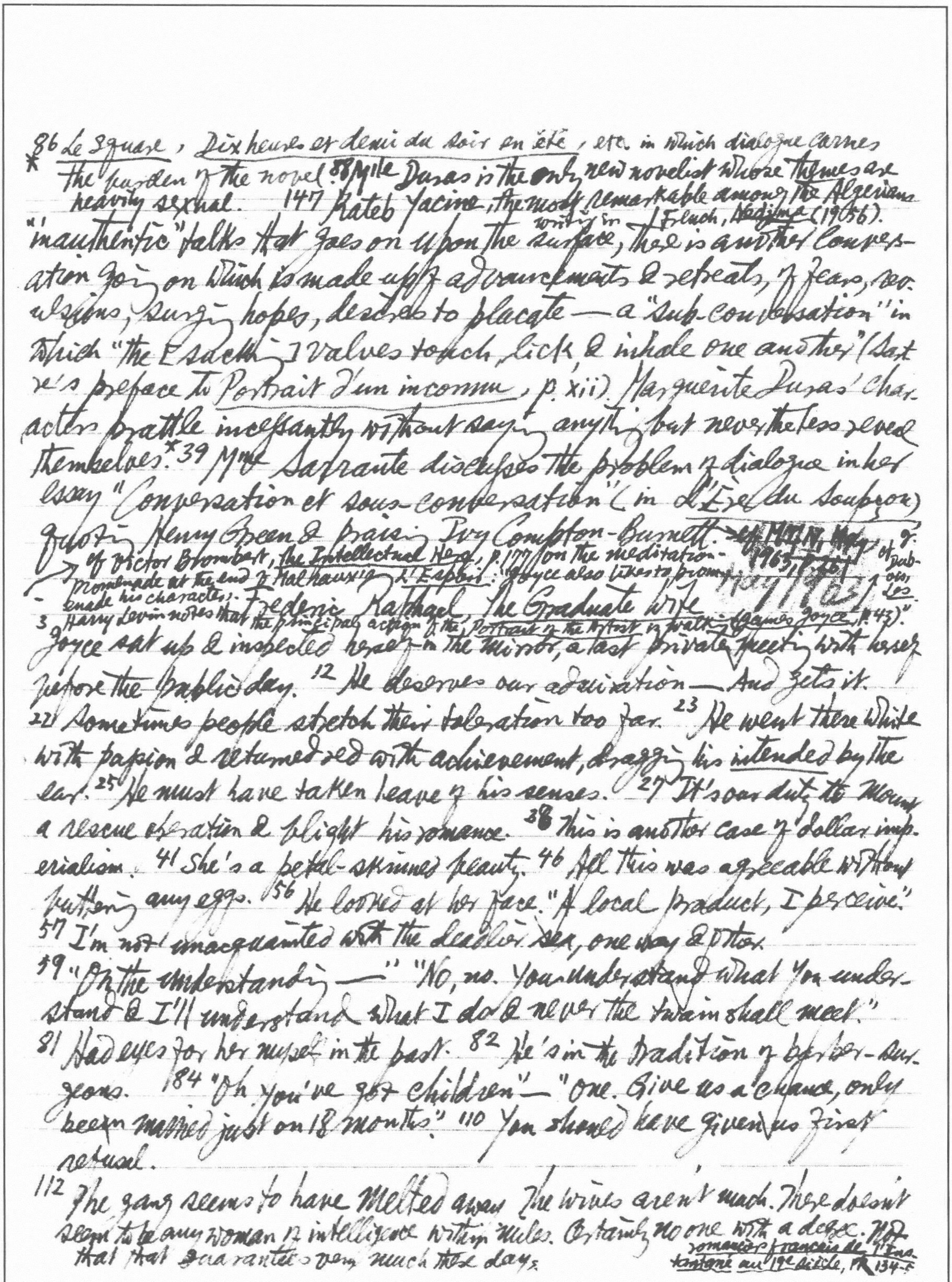
* 18. With Woolf & Joyce, it is a particular mind that is being exposed & a particular pair of eyes that is viewing the world.

is described as the Balzacian novel, the conventional novel, the psychological novel, etc.[7] In listening to Robbe-Grillet, one would think that *the* only fiction in recent French history had been the best seller, that the French novel had not evolved since Bourget.[8] Although Mme Natalie Sarraute considers Virginia Woolf very much dated, she must grant that the author of *To the Lighthouse* & *Mrs Dalloway* was a pioneer in repudiating the "psychology" Mme Sarraute holds in horror. In England l'ère du *soupçon* began some time ago &, like Mme Sarraute herself, Mrs Woolf was aware[9] of the strange associational workings of the mind & the instability of the ego. Richardson's stream-of-consciousness technique also took the novel far away from Victorian conventions. The new French writers owe their elders at least a bow.[11] Although they ignore completely the "engagement" preached by Sartre, they appear in *all else* to his most faithful disciples.[13] To abandon "the classic notion of man" means to abandon the notion of an integral & fixed ~~notion~~ of personality; Hume long ago rejected the idea of the *self* as a substance.[14] Instead of a hard kernel of personality the new authors find an ever-changing, ever-fluid stream of sentiments & instincts common to all humanity.* Jean Cayrol: "No one would think today of painting the miser, the jealous man, or the timid man: we are all that at once. What we can try to do is catch an individual at a particular psychological moment." In *L'Ère du soupçon*, Mme Sarraute comments on the increasing anonymity of the characters in the novel: Gide avoided patronyms, Kafka & Joyce used initials, Faulkner gave two characters the same name. Now in the new novels, the "I" is quite imprecise & the secondary characters possess no individual frontiers. 15. Interior monologue or conversation replaces exposition. The writer & the reader are inside the character, so as never to get a complete look at him.[16] Their quarrel is really with *analytical* psychology, & they

* cf. Wordsworth, *Prelude*, VI. 227, 557, VII, 735: "under-countenance", "under-thirst", "under-sense" (Bernard Groom, *The Diction of Poetry from Spenser to Bridges*, pp. 175-6); Howard S. Babb on ~~Jane Austen's dialogue with~~

employ *descriptive* psychology, following the philosophical method advocated by Husserl.[19] Whether he descends from Roquentin or from Meursault, the new hero veers towards the type of solitary, unattached person. "In the novel of today, the bum has taken the place of the hero. Misfits & the underprivileged have replaced the rich gallery of characters that goes from Julien Sorel to the heroes of Tolstoy" (Pierre de Boisdeffre, *Une histoire vivante de la littérature d'aujourd'hui*, 1958, p. 368), e.g. the British vagrant Armand in Cayrol's *On vous parle*, the atrocious bums of Beckett.[23] Long walks through lonely streets are favorite patterns to describe man's sojourn on earth. French writers here seem to be in Joyce's debt; for, like Bloom, from Roquentin to the dazed soldier separated from his company after defeat in Robbe-Grillet's *Dans le Labyrinthe*, the heroes of the new novel are mainly deambulatory.[35] The inspiration for Robbe-Grillet's repudiation of metaphorical language may be found in *Sartre's essay on L'Etranger*: "A 19th century naturalist would have written 'A bridge spanned the river.' M. Camus will have none of this anthropomorphism. He says 'Over the river was a bridge'" (*Literary & Philosophical Essays*, Criterion Books, 1955, p. 39). Robbe-Grillet's writing is not marked by eccentricities of syntax; his descriptions are presented in sentence patterns as forthright & banal as a report.[37] To the concise, stagelike dialogue of the French tradition, Sartre prefers the stammering & clumsy speeches he finds in Dostoevsky, Conrad & Faulkner, where characters, struggling to express themselves, create a thousand misunderstandings as well as provide involuntary revelations. Mme Sarraute has been the chief exponent of fictional dialogue as Sartre would have it.[38] All the while, underneath the "ritual exchange of commonplaces",* the

its technique of metaphoric indirection, i.e. the betrayal & insinuation beneath apparently casual dialogue of a deeper concern (*Jane Austen's Novels: the Fabric of Dialogue*, 1962)



86 Le Square, Dix heures et demi du soir en été, etc. in which dialogue carries the burden of the novel. 88 Mlle Duras is the only new novelist whose themes are heavily sexual. 147 Kateb Yacine, the most remarkable among the Algerians writing in French, Nedjma (1956).
*

" "inauthentic" talks that goes on upon the surface, there is another conversation going on which is made up of advancements & retreats, of fears, revulsions, surging hopes, desires to placate — a "sub-conversation" in which "the exacting valves touch, lick, & inhale one another" (Sartre's preface to Portrait d'un inconnu, p. xii). Marguerite Duras' characters prattle incessantly without saying anything but nevertheless reveal themselves.* 39 Mme Sarraute discusses the problem of dialogue in her essay "Conversation et sous-conversation" (in L'Ère du soupçon) quoting Henry Green & praising Ivy Compton-Burnett. → cf MTLN, May 9, 1965, p. 25

→ of Victor Brombert, the Intellectual Hero, p. 177 on the meditation-promenade at the end of Malraux's L'Espoir: Joyce also likes to promenade his characters. of Dub- ow, Lo.

Frederic Raphael, The Graduate Wife

3 Harry Levin notes that the principal action of the Portrait of the Artist is walking (James Joyce, p. 43)."

Joyce sat up & inspected herself in the mirror, a last private meeting with herself before the public day. 12 He deserves our admiration — And gets it.
22 Sometimes people stretch their toleration too far. 23 He went there white with passion & returned red with achievement, dragging his intended by the ear. 25 He must have taken leave of his senses. 27 It's our duty to mount a rescue operation & blight his romance. 38 This is another case of dollar imperialism. 41 She's a petal-skinned beauty. 46 All this was agreeable without buttering any eggs. 56 He looked at her face. "A local product, I perceive."
57 I'm not unacquainted with the deadlier sex, one way & other.
59 "On the understanding —" "No, no. You understand what you understand & I'll understand what I do & never the twain shall meet."
81 Had eyes for her myself in the past. 82 He's in the tradition of barber-surgeons. 184 "Oh you've got children" — "One. Give us a chance, only been married just on 18 months." 110 You should have given us first refusal.
112 The gang seems to have melted away. The wives aren't much. There doesn't seem to be any woman of intelligence within miles. Certainly no one with a degree. Not that that guarantees very much these days.

romanciers français de l'Instantané au 19e siècle, pp 134-5

21 [christieinanity *cf. Norman Mailer, The Deer Park, pp. 140, 174

Wolf Mankowitz, Cockatrice

10 Her eyeblack had left its signature all over the pillowcase. 11 "I will not, repeat not, get crocked tonight.

12 "I thought you were a virgin" — "Like you're a producer!" 13 Arno deserves as much credit for Mignon's creation as both God & her parents together.

15 As more star clients had followed, so he'd added to these lovable traits, arrogance towards inferiors. An artiste is not a sexpot.

17 If only his wreath was my bouquet.

18 To make up for Who's Who's editorial lapse in omitting my life & times out of the last edition. 19 More people have wiped their noses on my verses than any other poet in history.

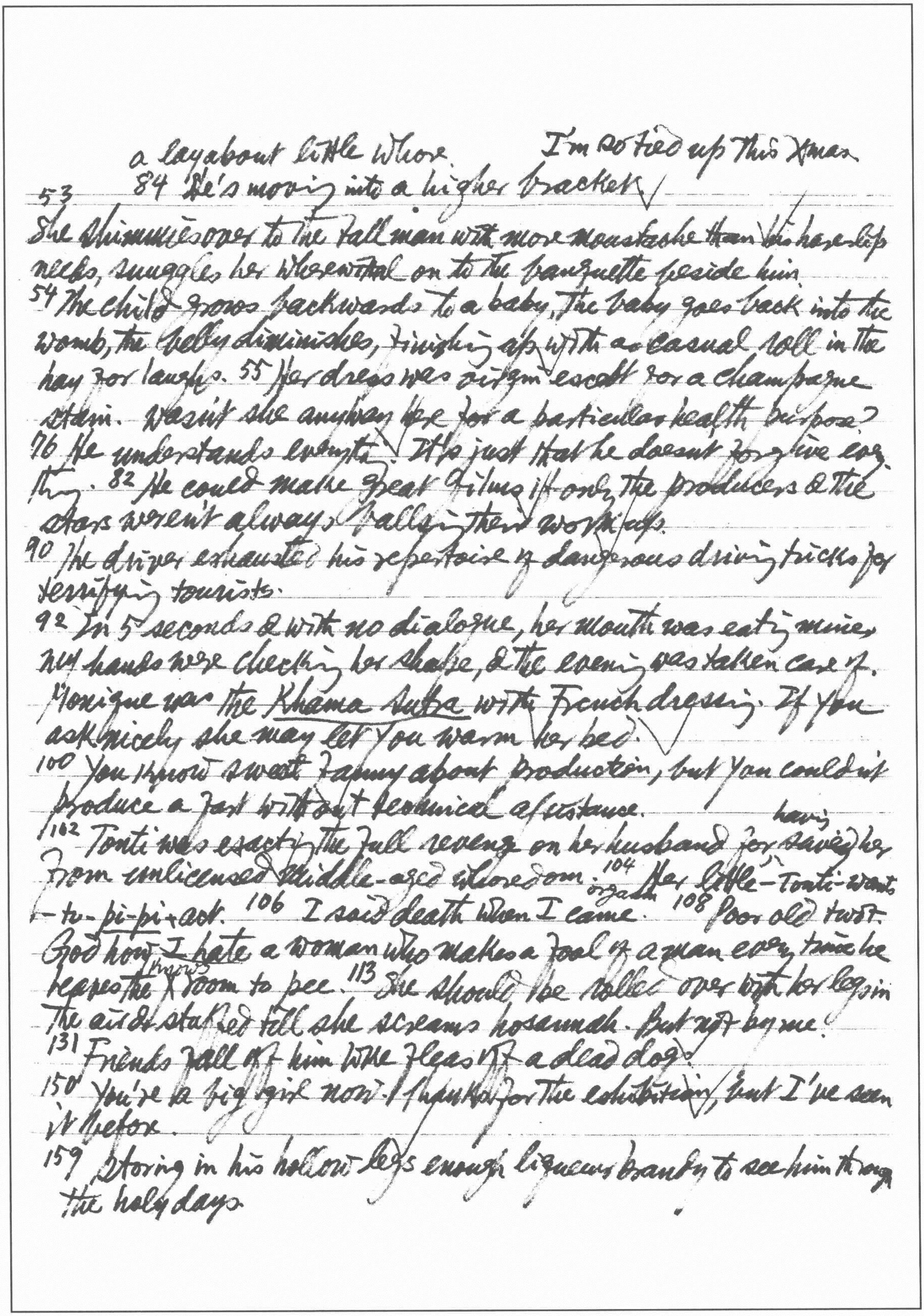
24 Maria Baldi's plaster Madonna weeps real tears every time she fornicates.* If only I could catch her in bed with a singing teacher — but all I ever witnessed were the remains.

27 To find Christmas presents for my dear or expensive ones. Hope springs eternal, so long as there are breasts.

29 The dressing-gown is very soft, comes only from the under-belly-down of a virgin female camel. 39 A bitch of the true bitch-goddess stock. Everybody who had ever slept with her (a United Nations contingent) said she never loved; I was her functional husband for 7 lean years. 40 She loved money for its cold dead self. She is like the Marble Arch; brigades of men have marched through her, leaving her in a completely unimpaired uncome condition. 41 Her great exciting shuddering simulation of the unbearable extremes of pleasure was the perfect whore's gift.

46 What would happen to the Infinite if I suddenly farted?

51 But a man remembers being unremembered.



a layabout little whore　　I'm so tied up this Xmas
84 He's moving into a higher bracket
53
She shimmies over to the tall man with more moustache than his horse-lip
necks, snuggles her wherewithal on to the banquette beside him.
54 The child grows backwards to a baby, the baby goes back into the
womb, the belly diminishes, finishing up with a casual roll in the
hay for laughs. 55 Her dress was [illegible] except for a champagne
stain. Wasn't she anyway here for a particular health purpose?
76 He understands everything. It's just that he doesn't forgive every-
thing. 82 He could make great films if only the producers & the
stars weren't always balling their work up.
90 The driver exhausted his repertoire of dangerous driving tricks for
terrifying tourists.
92 In 5 seconds & with no dialogue, her mouth was eating mine,
my hands were checking her shape, & the evening was taken care of.
Monique was the Khama Sutra with French dressing. If you
ask nicely she may let you warm her bed.
100 You know sweet fanny about production, but you couldn't
produce a fart without technical assistance.
having
102 Tonti was exacting the full revenge on her husband for saving her
from unlicensed middle-aged whoredom. 104 Her little-Tonti-wants
orgasm
-to-pi-pi act. 106 I said death when I came. 108 Poor old twot.
God how I hate a woman who makes a fool of a man every time he
knows
leaves the X room to pee. 113 She should be rolled over with her legs in
the air & stalked till she screams hosannah. But not by me.
131 Friends fall off him like fleas off a dead dog.
150 You're a big girl now. Thank you for the exhibition, but I've seen
it before.
159 Storing in his hollow legs enough liqueur brandy to see him through
the holy days.

77 I've become such a cross-patch since I got here
cross-tempered person.

161 She swore she didn't whore around nearly as much as her behaviour with me suggested.
170 He was a great centre-forward, this public relations man. Never lost the ball for long.
173 He made a noise which passes for laughter among his species.

Francis King, The Custom House

1 a three-piece suite. 3 look as if you were spilling over with the milk of human kindness. The skin of her face is stretched as taut as if an over-zealous plastic-surgeon had just lifted it.
5 The Japanese, the sedulous apes of the world. The incidence of boredom seems highest in Western Europe & lowest in America & the East.
8 a slit-mouth, a horizontal gash. 10 The eternal reciprocity of gifts among the Japanese. 11 People sleep one family to a room, in houses that elbow each other for space & even climb on to each other's shoulders or burrow under each other. There is a visual privacy, created by paper screens & mud-&-wattle walls, but there is no privacy of sound.
25 "Well, one must hand it to them", "it" meaning a grudging admiration.
29 "But this isn't an English class. It's a Bible class" — "English classes cost money." 42 Zen, Tea-ceremony, flower-arrangement — all that hokum which makes up the tourists' Japan.
96 He belonged to that not uncommon group of people who put questions to others merely in order to answer them themselves.
72 The abbot says to me: "Is a dog possessed of Buddha-spirit?" This is a Koan, you understand?
100 Japanese "politeness" has as little connection with consideration for others as Japanese cleanliness has with hygiene: both are ritualistic.

106 He has made a balls-up of it.

203 He does his confession discarded mistresses proud. 290 With bifocals as thick as the bottom of beerbottles.

108 "May I please spik English with you?" His faced was uptilted to mine to reveal teeth worn with all the chunky effrontery of cheap costume-jewellery ("Dearie, You are growing older, silver teeth among the gold!!"). 109 "The life of a prostitute-woman...." 110 Mamoru Taiichi. Taiichi means Fat-Big, but I Thin-Small!" 166 A sheaf of tattered typescript was thrust into my hands. "Storly good, English maybe not so good. You collect, please, & then we send Atlantic Monthly."

212 All that simpering & giggling & bowing & pretence of knowing nothing & having experienced nothing—it's nauseating really, when one is aware of what is behind it & beneath it.

276 "La base de la civilisation japonaise c'est la merde."

John Masters, The Road Past Mandalay.

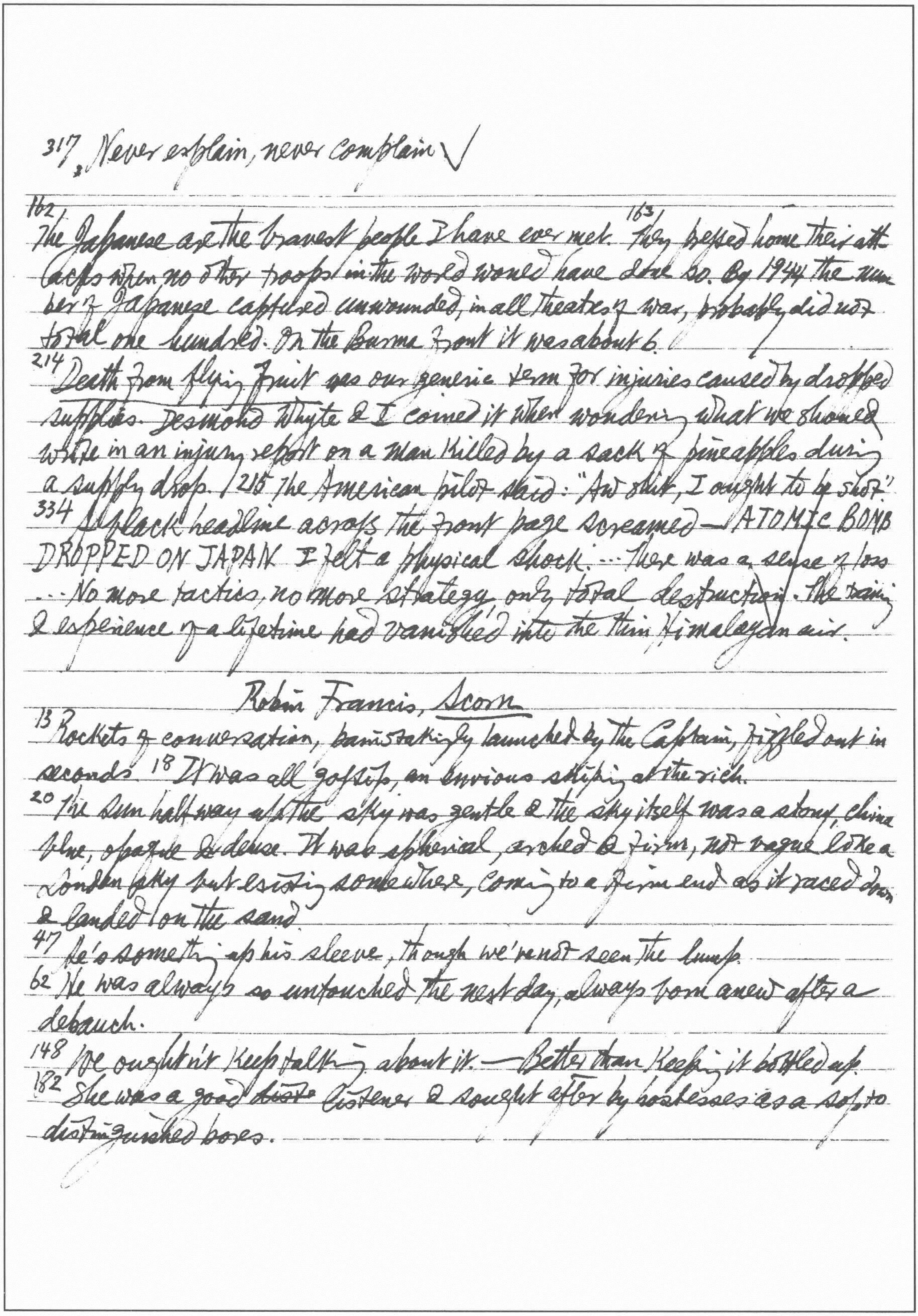
Fascination borders upon hypnosis.

9 Of death & love I cannot say less with honesty or more with propriety.

17 The Gurkhas ~~of~~ are of Mongol extraction; small & sturdy in stature; mountain men all. Their homeland is Nepal. 22 Regulars no longer thought it funny to refer Emergency Commissioned Officers as "temporary gentlemen"; nor to subject them to humiliating lessons in deportment. On their part, the E.C.O.'s realised that our collective name was not Blimp. 24 Chaps in the right sort of uniform would still put their monocles in their eye & look slowly up & down chaps in the wrong sort of uniform, & take the monocle out & turn away without saying a word.

30 One company was placed near a date-processing ~~country~~ factory, if that is the right word to describe rows of old women, their teeth reduced to two, who expertly ripped the stones out of the dates (with the fang-like pair of teeth) ~~about~~ at the rate of about a hundred a minute. Dates had become a prominent part of our ~~r~~ration, & they were excellent, but now we looked at them with near-nausea. Dutt assured us that the sugar content of the date is so high that no germ can survive in it for more than a few hours. We believed him. We had to;

~~68~~
68 On the third hand, this valley... He reported for duty.
112 Do you understand, O one pubic hair?
we were damned hungry. The "youngest girl" was a charitable forty. In the harsh Arabian morning charity was absent & I would have said nearer sixty.
We^{38} emplaned. For two hours, until the light failed, I stared down at the faded, hurrying cinematograph of ancient civilisations. Darkness came, & took back the past.
39 The inability to urinate, though desperately desiring to, is one of the worst agonies of heatstroke. 43 "Jane the under housemaid vomits every morning just at eight, / To the horror of the butler, who's the author of her fate."
54 A loaded warplane is like a pregnant woman. When its time comes, it is under a compulsion to drop its burden, however unsuitable the circumstances.
61 The Shah thumbed his nose at the ultimatum.
116 An old Indian proverb divides mankind into three classes, according to how they attend to their natural functions, i.e. itifagan (by chance), hazri ke bad (after breakfast), or bara jaja (very early, at sparrow-fart, as the Army says).
127 What a superb understanding of India Kipling had! If only he had understood Indians, to as well. A dour Scots lieutenant mumbled: "Ah, I love women's brrreasts so much I wish I had a pair myself." He tried to rape Barbara when the other woman was periodically hors de combat.
130 there are usually reasons which the toad under the harrow cannot be aware of.
155 Stilwell was an unmitigated disaster for inter-allied relations. He loathed the British; he despised Indians & Gurkhas.
158 Slim was not afraid of Wingate or the spectre of Churchill which he conjured up in the way an angry small boy threatens to call his big brother.
159 At what point, & why, did Wingate decide that he would enter the Hall of Fame by the back way? — for he was equipped to walk in at the front door



317, Never explain, never complain ✓

162, The Japanese are the bravest people I have ever met. 163 They pressed home their attacks when no other troops in the world would have done so. By 1944 the number of Japanese captured unwounded, in all theatres of war, probably did not total one hundred. On the Burma front it was about 6.

214 Death from flying fruit was our generic term for injuries caused by dropped supplies. Desmond Whyte & I coined it when wondering what we should write in an injury report on a man killed by a sack of pineapples during a supply drop. | 215 The American pilot said: "Aw shit, I ought to be shot."

334 A black headline across the front page screamed — ATOMIC BOMB DROPPED ON JAPAN I felt a physical shock. ... There was a sense of loss ... No more tactics, no more strategy, only total destruction. The training & experience of a lifetime had vanished into the thin Himalayan air.

Robin Francis, *Scorn*

13 Rockets of conversation, painstakingly launched by the Captain, fizzled out in seconds. 18 It was all gossip, an envious sniping at the rich.

20 The sun halfway up the sky was gentle & the sky itself was a stony, china blue, opaque & dense. It was spherical, arched & firm, not vague like a London sky but existing somewhere, coming to a firm end as it raced down & landed on the sand.

47 He's something up his sleeve, though we've not seen the lump.

62 He was always so untouched the next day, always born anew after a debauch.

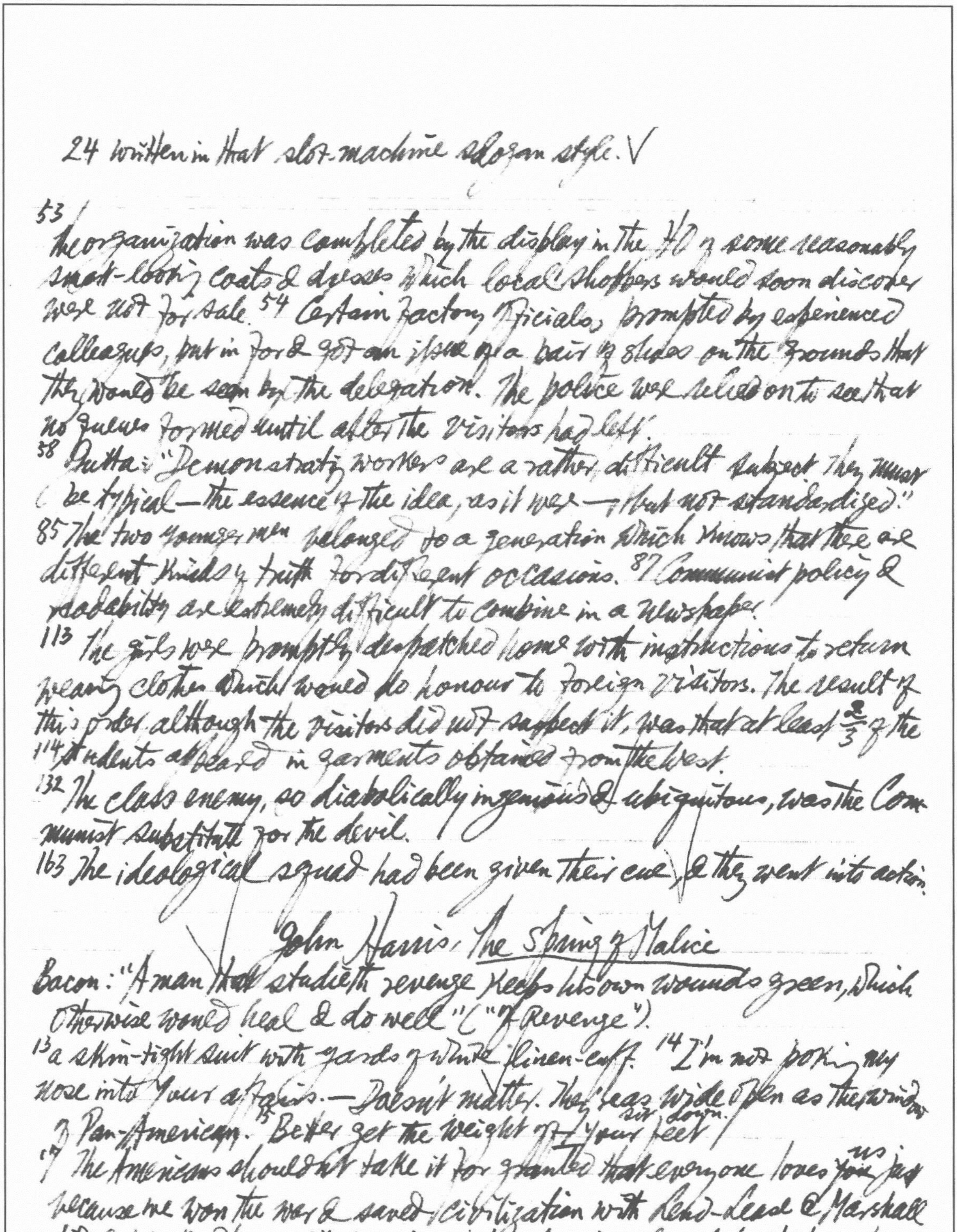
148 We oughtn't keep talking about it. — Better than keeping it bottled up.

182 She was a good ~~host~~ listener & sought after by hostesses as a sop to distinguished bores.

briquets (compressed blocks of coal dust). it sold off-ration food

J. A. Cole, Nobody Got Into Trouble

7 Up to that minute Frau Hoffmann's feet & hands had been painfully cold but suddenly she was glowing with the warmth of her embarrassment. 8 Brisk clapping followed: the old confused noise of palms striking each other belonged to an unplanned world; this audience clapped in a specified rhythm.
12 Neither woman saw anything incongruous in the idea that the money awarded Frau Hoffmann for her plea against the war plans of Adenauer & the Wall Street monopolists should be spent in the capitalist West.
16 West Berlin was described as offering pleasures of unspeakable decadence & the illustrated magazines were passed surreptitiously from hand to hand as though they were pornographic publications.
19 They took their turns at factory meetings to propose that extra shifts should be worked without pay to celebrate an anniversary, to make a gesture of thanks to the Soviet Union, or simply to warn the hostile capitalist world.
36 Parties from the Soviet Bloc had to be properly looked after, of course, but their standards were not high; furthermore any possible cause of jealousy which might arise if they gained the impression that the Eastern Germans had a higher standard of living than their own populations had to be avoided. But a delegation from the West 37 was a different matter altogether; when receiving one of these, a Communist government likes to throw everything in. One of the attractions it was throwing in was a non-Communist Burgomaster.
41 They appear attentive without listening a word.
49 Its creator was certainly quite a good draughtsman, but the scene had an odd air of unreality: the furnace, the floor, the ladles all looked as clean as pictures in a catalogue; the workers' overalls had never been worked in & the workers themselves had certainly never sworn, sweated or felt fatigue.
51 The top boys will respect you a lot more, if you insist on payment in foreign ~~policy~~ currency.



24 written in that slot-machine slogan style. V

53 The organization was completed by the display in the H.O. of some reasonably smart-looking coats & dresses which local shoppers would soon discover were not for sale. 54 Certain factory officials, prompted by experienced colleagues, put in for & got an issue of a pair of shoes on the grounds that they would be seen by the delegation. The police were relied on to see that no queues formed until after the visitors had left.

58 Gutta: "Demonstrating workers are a rather difficult subject. They must be typical—the essence of the idea, as it were—but not standardised."

85 The two younger men belonged to a generation which knows that there are different kinds of truth for different occasions. 87 Communist policy & readability are extremely difficult to combine in a newspaper.

113 The girls were promptly despatched home with instructions to return wearing clothes which would do honour to foreign visitors. The result of this order, although the visitors did not suspect it, was that at least 2/3 of the 114 students appeared in garments obtained from the West.

132 The class enemy, so diabolically ingenious & ubiquitous, was the Communist substitute for the devil.

163 The ideological squad had been given their cue, & they went into action.

John Harris: The Spring of Malice

Bacon: "A man that studieth revenge keeps his own wounds green, which otherwise would heal & do well." ("Of Revenge").

13 a skin-tight suit with yards of white linen-cuff. 14 I'm not poking my nose into your affairs.—Doesn't matter. Their ears wide open as the windows of Pan-American. 15 Better sit down. get the weight off your feet

17 The Americans shouldn't take it for granted that everyone loves ~~you~~ us just because we won the war & saved civilization with Lend-Lease & Marshall Aid & tins of Spam. 24 the first of the sparring blows before the heavy punching

You'll never guess.—I'll buy it. "Non à De Gaulle!"
42 I put two & two together!—You're good at sums. "Non aux Américains!"
Got to earn a living—Haven't we all?
44 If there's as much room as you say there is, I'll rattle round inside the joint like a pea in an empty pod! The Boderin affair is "scraped up from the very bottom of the barrel." 45 The Communists have brought out Boderin himself, all dusted & clean & ready for use.
87 A small moustache had the effect of making him seem cheap & nasty.
90 We've become one of their Coca-Colanized buffer states.
108 Go back to Percival, on a sort of sentimental journey.
193 If I go down, at least I'll founder with all flags flying.
264 No hard feelings, though we're on the opposite sides of the fence just now.

Althea Urn, The Head of Monsieur M.

7 Monsieur Malheureusement came down to breakfast, removed his head, & placed it on the table at his right. Mme Malheureusement, seated opposite him, pouted prettily & sighed "Must you so early, Henri?" "Sometimes it's too heavy, even on the pillow." He spoke with kindness & great patience. 9 The coffee was excellent. He drank several long swallows with pleasure. Clotilde strained forward in her chair to see if any liquid were seeping through from his head to the tablecloth. She knew quite well there would be none. 12 "The wisdom of my learning often becomes oppressive. & with a head so replete with knowledge, one has to rest it wherever one can." And I take it off." "You mean you—your head has always behaved in this manner?" "Ever since I received my 12th degree, 8 yrs ago." 15 It came off & went on as neatly as a glass bottle-stopper in a glass bottle.
27 His one vanity was his teeth. He had them all. And he would gnash them together when giving orders.
49 "If only he didn't know so much!... And now another degree to be conferred this month on the 22nd. Oh, my poor darling Henri..." 50 Soon he will have no head at all, it will be consumed by its own pansophy!

55 wild & dark, he walks as if his sex were bursting out of his pants.

94 He's rather a nuisance, but we all chalk it off to extreme youth. 95 Elaine utterly charming, but not his dish. 97 You're one of nicest men on the wrong side of the Channel. 86 Fair warning's fair play. 93 All these women & he's been over-subscribed. 94 Th assistance from the home front. You're a little jack-in-the-box that can't get out. What a realistic view one gets when one is masked!'

116 If you look at me like that I'll throw myself into your eyes.

190 With a slight thrust forward of her shoulders Clotilde lifted her laughing head from her white neck. Henri sprang from his chair

Wm Sansom, The Last Hours of Sandra Lee

8 In the cold light shed from white tiles outside, make-up made a mask of her face, for each layer of unguent or powder intended for tender café-light became as individually marked as the painted stripes on the face of a celebrant savage.

11 Monica rose like a chic tube in her dark career suit. Here & there the tube was slightly swollen, as if a woman inside was waiting to flower after hours.

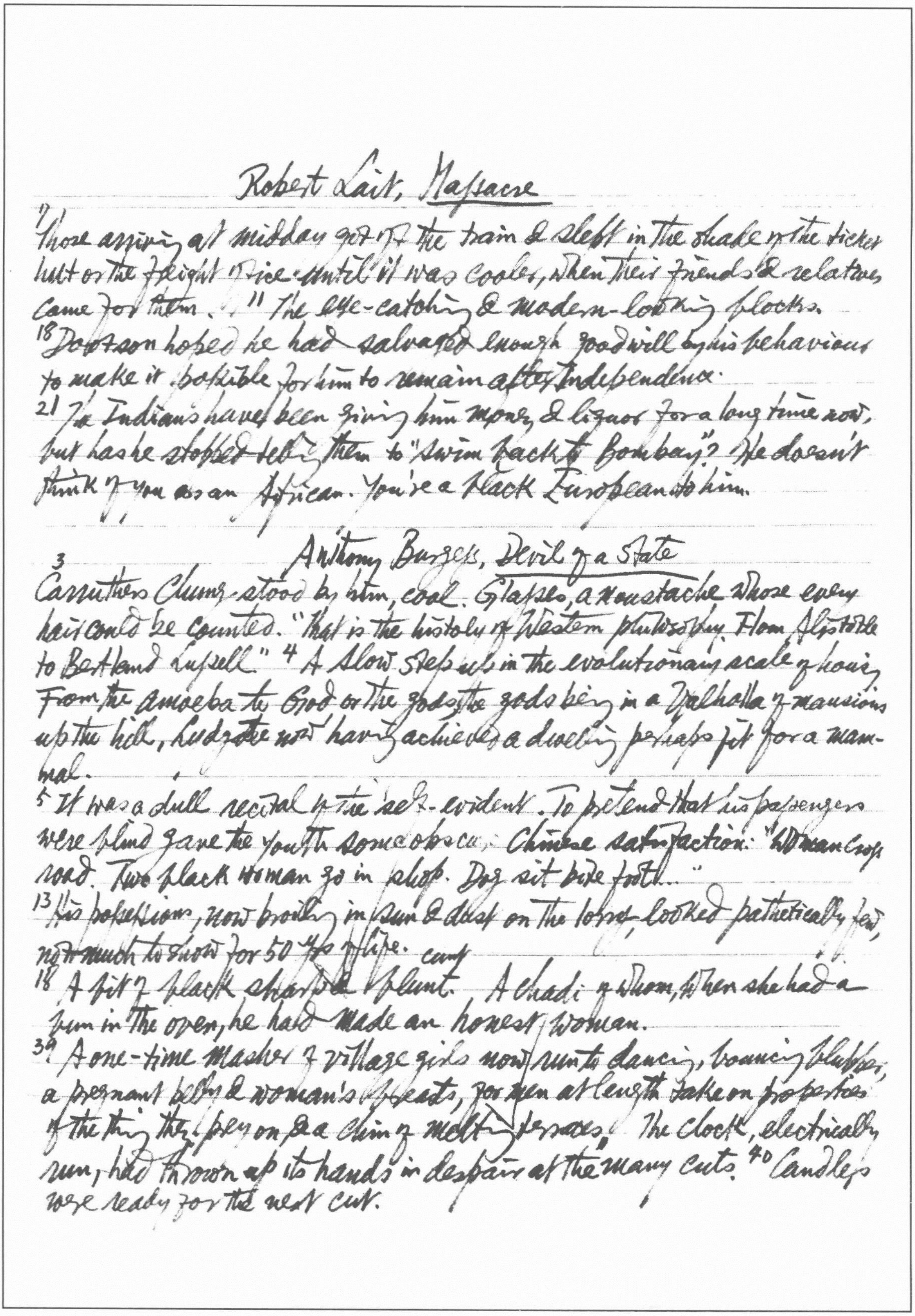
13 For life had been pretty uneventful. Despite her appearance (which differed little from how a whore might be thought to look, Sandra was a good girl... While one side of her sent a white Sandra willingly pure into her future husband's arms, another side deplored this. Should so much be sacrificed all at once... Desperately she wished for some kind of a past with which to face the future.

14 "Can you keep a secret?" Sandra thought quickly. What to say. Say cynically "I am a woman". Say, jollily, "Cross my heart." Say, poker faced, "What's it worth to you, mister?" 15 Her make-up stood her in good stead. Not a sign of disappointment showed through.

120 Her parents leave her the house free to turn into a one-girl brothel.

* Of Stanley Price, Just For the Record, P.47

27 "Needs mustn't when the belly drives." 30 I've crossed the border into age.*
38 I've denied him twice now, when's the cock going to crow?
48 Drake ordered oysters, because he had heard of their peculiar potencies & then a Porterhouse steak for two, because one of his techniques was to order shared food, to cut from the same was like sharing a double bed. Appetite begot appetite.
55 "Thank you ever so much indeed!" In this emphasis she both expressed & escaped obligation. 60 He is inextricably married. 61 Bone stupid from the neck up.
77 He's got hairpin eyes if he can see round the door.
88 The national aptitude for shouldering trouble with a grin & a grumble.
93 They would down tools as soon as panties. 122 Where's the man-eating Susan?
133 She collided with Ralph. "Shouldn't drive on the right, you know".
137 Something had happened! She had seduced a man who was in love with his wife, & that wife in labour with his child!
142 She looked at Sandra closely: "I say, who's swallowed the canary?"
168 To take Mavis out of herself, she told the story.
183 "Truth drug?" he pointed to the bottle. 195 "~~See~~" "S'you later, violator".
214 Say to herself "cheese" to make a photographic smile.



Robert Lait, Massacre

17 Those arriving at midday got off the train & slept in the shade of the ticket hut or the freight office until it was cooler, when their friends & relatives came for them. " The eye-catching & modern-looking blocks.
18 Dobson hoped he had salvaged enough goodwill by his behaviour to make it possible for him to remain after Independence.
21 "The Indians have been giving him money & liquor for a long time now, but has he stopped telling them to "swim back to Bombay"? He doesn't think of you as an African. You're a black European to him.

Anthony Burgess, Devil of a State

3 Carruthers Clung stood by him, cool. Glasses, a moustache whose every hair could be counted. "That is the history of Western philosophy. From Aristotle to Bertrand Russell." 4 A slow step up in the evolutionary scale of housing from the amoeba to God or the gods, the gods being in a Valhalla of mansions up the hill, Lydgate now having achieved a dwelling perhaps fit for a mammal.
5 It was a dull recital of the self-evident. To pretend that his passengers were blind gave the youth some obscure Chinese satisfaction. "Woman cross road. Two black woman go in shop. Dog sit bite foot..."
13 His possessions, now broiling in sun & dust on the lorry, looked pathetically few, not much to show for 50 yrs of life.
18 A bit of black camp sharp & blunt. A chadi of whom, when she had a bun in the oven, he had made an honest woman.
39 A one-time masher of village girls now run to dancing, bouncing blubber, a pregnant belly & woman's breasts, for men at length take on properties of the thing they prey on, & a chin of melting terraces. The clock, electrically run, had thrown up its hands in despair at the many cuts. 40 Candles were ready for the next cut.

*The novel was published in 1961. A parody of "打〻停〻"?

41 "Plain, not pray," said Lydgate. Carruthers Chung made a delicate shrugging movement: "To me they sound pretty much alike."
75 "They would not strike." "They would not do a strike."
105 The letter said, in pencil: "My dear husband I very good but not yet been born I hope be born very soon..."
112 equivocal meat, specious gravy. 114 An open lavatory smelling unashamedly of its function.
127 She threw off drops of her womanhood all round, shaking herself as from an aromatic bath, so that perfumed spray hit the tooth-pickers at the next table. She advertised dentifrice, eye-drops, the cut of her brassière. She giggled, spoke loud, crossed her legs.
152 A little whore pregnant, but ready for superfetation.
156 "Madam I may not call you, Mistress I am ashamed to call you." So Queen Elizabeth I had greeted the wife of the Archbishop.
168 Bastians "My brief visit is a gesture of solidarity that we strive together to the end". This appeared in the National Language as: "He comes as sign it one fight. He say fight-fight not stop fight." * "Ecologists, they call them. Another word for liars."
171 This woman who is fat & thin in the right places.
174 Mr Bastians used the colourful generalities of the skilled demagogue. Translation was not merely supererogatory, it was impossible: there was nothing to translate.
201 Mr Coventry, keeping up his reputation as the town intellectual, spoke to Lydia of modern literature: "J. B. Priestley. A bit too advanced for me... Evelyn Waugh? I never really cared for women writers much."
210 "Hunger & thirst are one thing, but surely sex is another. Food & drink have no feelings, but women are human beings. You can't treat a woman like a piece of steak. Except perhaps prostitutes. You've wanted a meal cooked

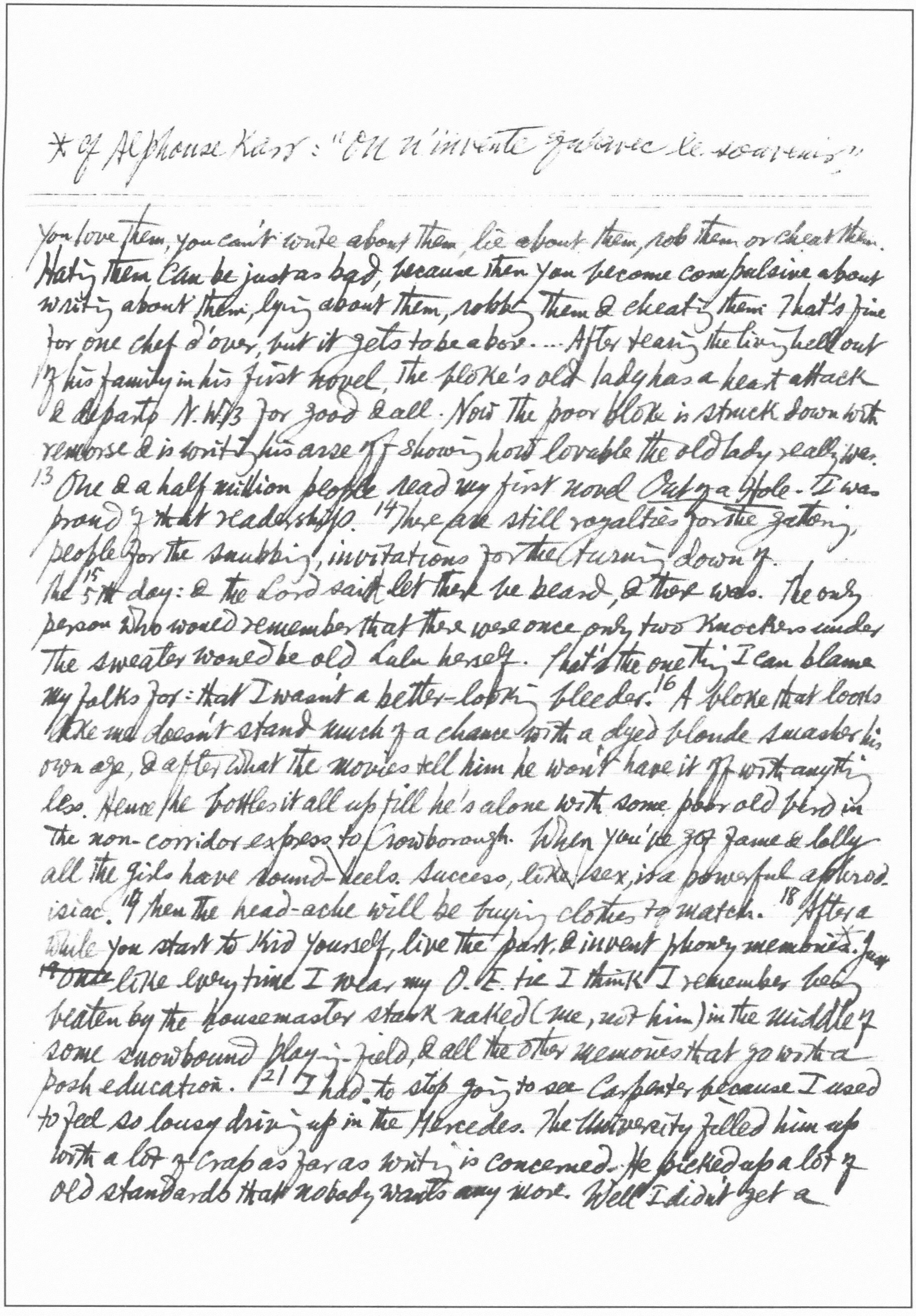
& the floor swept & your beer brought from the fridge &, after that, the machine that's done all these things for you to smile kindly. & then be waiting for you, legs open, on the bed, having turned now from a machine to a receptacle.... 211 Except for 5 minutes every other night. You just don't
212 give a damn. Or," she added, poison in the sugar, "Shall we say ten minutes? You're not as young as you used to be".
220 "It's not a right the Chinese read a Dante," rebuked Nando Tasca. He himself had not read Dante
251 A deadly living for the living dead.
265 My name is Mahalingam, Sanskrit for "large or great or mighty generative organ".
269 I T[rust] A[nd] L[ove] Y[ou]

* New Statesman, 6 March 1964, p. 364: "They have talent & charm. They are of course hopelessly over-exposed."

Stanley Price, Just for the Record

5 My barber James Breslin gave me the idea of growing this bird's nest on my chin. It's good of me to give someone credit for an idea, because I don't usually! My barber has a drowning surfeit of saliva. His "spl's" & "sir's" send forth a spring shower of spittle. His saliva tingled in my ear, fertilising his idea. After the play opened, my agent warned me about over-exposure.* And there I was being shaved by this human watering-can & wondering how to duck out of this rat-race for a few weeks. Hide away & grow a beard.6 And what a publicity gimmick.

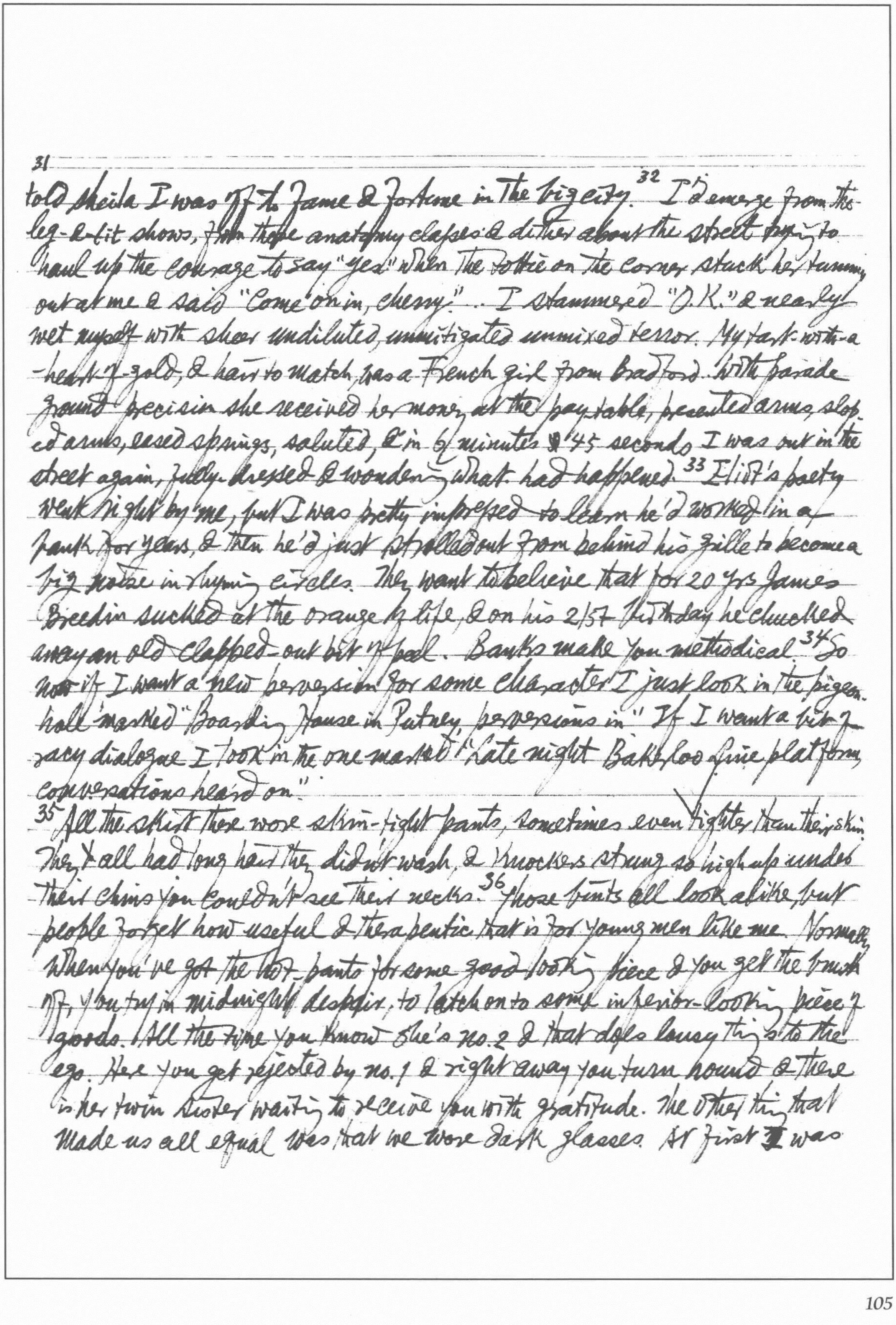
7 a permanently pickled ~~pa~~ pater familiarse. 8 I'm always reading how important Motivation is in America. That means in about 3 years time it will become important & respectable in this backwater. In public I read the classy newspapers too. I kept the other papers to read in the john at work. The classics were dull, but then they were meant to be. The new stuff wasn't dull. It was 9 just that I reckoned I could have written most of it myself, & written it right there in that place where only your feet show. You might say that my Mum died of an excess of professional zeal & that me, miserable wretched orphan that I was, had a childhood worthy of any Trade-Union boss. But you'd be dead wrong. 10 My old man was the chief Cashier. He used to stand to attention when he counted the money & it was all the manager could do to stop him kneeling devoutly when he touched the sacred lolly. My folks were dead middle, 4 miles from the Upper Classes, 4 miles from the Lower Classes. 11 I used to feel that if I let off in the parlour my Mum'd have me shipped off to the hospital to be disembowelled. Definitely not a lovable old lady. Not the sort of old dear they have on the telly commercials showing you what a warm cosy place an antiseptic gadget-fitted home is. Well, no one could say I came from an atmosphere chock-full of that stimulus that makes a great writer of throbbingly human books. 12 Loving one's parents is a big minus in art-form these days. It



* cf Alphonse Karr: "On n'invente qu'avec le souvenir."

You love them, you can't write about them, lie about them, rob them or cheat them. Hating them can be just as bad, because then you become compulsive about writing about them, lying about them, robbing them & cheating them. That's fine for one chef d'oeuvre, but it gets to be a bore.... After tearing the living hell out of his family in his first novel, the bloke's old lady has a heart attack & departs N.W.3 for good & all. Now the poor bloke is struck down with remorse & is writing his arse off showing how lovable the old lady really was. [13] One & a half million people read my first novel Out of a Hole. I was proud of that readership. [14] There are still royalties for the getting, people for the snubbing, invitations for the turning down of. The [15] 5th day: & the Lord said let there be beard, & there was. The only person who would remember that there were once only two knockers under the sweater would be old Lulu herself. That's the one thing I can blame my folks for: that I wasn't a better-looking bleeder. [16] A bloke that looks like me doesn't stand much of a chance with a dyed blonde sweater his own age, & after what the movies tell him he won't have it off with anything less. Hence he bottles it all up till he's alone with some poor old bird in the non-corridor express to Crowborough. When you've got fame & lolly all the girls have round-heels. Success, like sex, is a powerful aphrodisiac. [17] Then the head-ache will be buying clothes to match. [18] After a while you start to kid yourself, live the part, & invent phony memories.* Just [19] ~~Once~~ like every time I wear my O.E. tie I think I remember being beaten by the housemaster stark naked (me, not him) in the middle of some snowbound playing-field, & all the other memories that go with a posh education. [21] I had to stop going to see Carpenter because I used to feel so lousy driving up in the Mercedes. The University filled him up with a lot of crap as far as writing is concerned. He picked up a lot of old standards that nobody wants any more. Well I didn't get a

scholarship to park my seat in a seat of learning.
"And he said[23] oh can it, & I said with or without syrup, your highness."
I don't know where half the ruddy slang comes from, whether it's genuine Brummagem, or proper cockney, or half-American or what the hell. I've picked most of it up & made up the rest. When the fat pundits talk about the genuine language of the streets & gutter they're talking a lot of genuine malarkey; the people that read books & go to the theatre couldn't tell genuine slang[24] from stuttered Sanskrit. What the general public want is the cosy feeling that some poor bugger has been down in the gutter for them & come up with a reasonable facsimile. And if he hasn't really been down there at all, but says he has, that's good enough for them. They've also discovered that the working-class not only fornicate but talk, sometimes even both at the same time. They pension off a few chroniclers to put it on the boards & between covers. This way they can get a good squint at it, & end up having a good laugh
25 at it, & everything is all nice & cosy again. our local flea-palace.
26 I didn't despoil her, because someone else had got there before me. The sort of birds slink up & down the divan looking "Well I, won't I?" & then behave as if they're doing you a tremendous favour when they shimmy out of their pantie-belts. Well, Sheila wasn't like that. Short, natural blonde, hour-glass figure, & when she lay down the sand distributed nicely.[27] There were her parents breathing down my neck
29 I know a bloke that grew a beard once & it looked as though he got it from a tin of Heinz Spaghetti in tomato sauce.[30] I gather from the Yank producer that their joint is jam-packed with Puerto-Rican dope-pedlars, whores in all colours, & varied happy perverts, so why they want to look at our second-class citizens I can't imagine. Still I suppose it's always more fun looking at someone else's dirt. I



[31] told Sheila I was off to Fame & Fortune in The big city.[32] I'd emerge from the leg-&-tit shows, from those anatomy classes & dither about the street trying to haul up the courage to say "yes" when the tottie on the corner stuck her tummy out at me & said "Come on in, cherry". I stammered "O.K." & nearly wet myself with sheer undiluted, unmitigated unmixed terror. My tart-with-a-heart-of-gold, & hair to match, was a French girl from Bradford. With parade ground precision she received her money at the pay table, presented arms, sloped arms, eased springs, saluted, & in 6 minutes & 45 seconds I was out in the street again, fully dressed & wondering what had happened.[33] Eliot's poetry went right by me, but I was pretty impressed to learn he'd worked in a bank for years, & then he'd just strolled out from behind his grille to become a big noise in rhyming circles. They want to believe that for 20 yrs James Breedin sucked at the orange of life, & on his 21st birthday he chucked away an old clapped-out bit of peel. Banks make you methodical.[34] So now if I want a new perversion for some character I just look in the pigeonhole marked "Boarding House in Putney, perversions in." If I want a bit of racy dialogue I look in the one marked "Late night Bakerloo line platform conversations heard on."

[35] All the skirts there wore skin-tight pants, sometimes even tighter than their skin. They all had long hair they didn't wash, & knockers strung so high up under their chins you couldn't see their necks.[36] Those birds all look alike, but people forget how useful & therapeutic that is for young men like me. Normally when you've got the hot-pants for some good looking piece & you get the brush off, you try in midnight despair, to latch on to some inferior-looking piece of goods. All the time you know she's no. 2 & that does lousy things to the ego. Here you get rejected by no. 1 & right away you turn round & there is her twin sister waiting to receive you with gratitude. The other thing that made us all equal was that we wore dark glasses. At first I was

*Cf Wm Sansom, The Last Hours of Sandra Lee, P.30.

struck numb, dumb & humble by the coruscating cascade of higher intellect, but within a couple of weeks I could keep goal against the best of them. 37 Stephen Potter was a square in nappies compared to those one-up graduates. 38 For the record, I did once lay me down with one who didn't even remove her sun-glasses.

44 Instead of suffering from the pox or something like that, the worst the kid suffers from is boredom. Stark-down-to-earth realism. 47 I knew I'd crossed the border into literary rat-land* I knew I'd hit the jackpot, because Braithwaite made a couple of mistakes with that call. Firstly he'd called himself & his voice wasn't quite right for 48 saying "quite interested". I knew he was all steamed up like the sweat-room at a Turkish Bath. 50 Thank God he [Mike De Cohn the literary agent] can't write, because if he could, he'd be the only rival I'd fear. 53 Mike got pretty angry. He doesn't like you stealing his lines, let alone queering them. You can show the working classes as squalid buggers drinking their tea with a spoon, 54 but if you knock that too hard you'll go for a burton [be assumed dead] they'll say you're a social realist & too depressing. You just show what mucky fun the working classes are having. The critics will say you're earthy, bawdy, virile & all the rest of it. 55 First I've got to sell the idea of James Breedin & then we'll go from there. Mike had warned to act the silent genius, & only to open my mouth to curse occasionally, preferably in a Welsh accent. It went down big with MacGilvery. The B.B.C. wallahs are killing themselves to be British, & the mob at B.C.T.V. are getting ulcers trying to be all slick & American. 58 Irate viewers start calling the studio practically weeping into the phone & saying that James Breedin must be a heartless swine but oh-how-true it all was. The busty wench in the hired dress & rented smile had a tear in each eye & a heaving chest that caused more irate phone calls from decency cranks.

59 A depressing noise from the outside dropped through the letter box. A letter from
Sheila in Birmingham, & that's really the outside world outside the outside
world. 60 Now I've not promised her anything, 61 but I suppose one says some
pretty daft things *in extremis*, & they're always the things a bloke forgets & a
girl remembers. I reckon more lies get told in bed than anywhere else in
the ruddy world.
65 A "success decash", not a "success desteem". 67 The miserable bugger
wouldn't have known a Keats if he'd seen one. 70 The disadvantage of
having your life story all written up is that you've got to remember it right.
I tried to give me poor mum the lowdown on the literary life. "You see
writers aren't supposed to have mothers. I mean not proper mothers....
71 So I just said you were my aunt & that you'd been good to me & that
you'd died." 76 Cosmia spent her next minutes clutching the dog to her
bosom. I didn't particularly envy the dog, because Cosmia hadn't much
to clutch him to. In fact, Cosmia's contours would have given her
an easy passage between the bars of the average sewer grating. 77 I couldn't
for a minute kid myself that she'd taken a yen for me, because Cosmia
didn't do that to anybody. 78 I might even have been flattered that when I
was in a room she treated me like a piece of furniture when she was
treating everybody else like part of the wall. The sight of everyone pairing
off had started her motor. 79 And we did whatever those ruddy asterisks
mean in coy literature. 80 Queerest-looking rather than queer, because
I was pretty shocked once to find that a couple of the fairiest-looking used
to go home to plump wives & six kids apiece. 81 It's become the smart
thing to be a fairy queen or at least pretend you are. I got to wondering
who the hell was keeping the birth rate up.
87 "I didn't decline, I fell." 88 He was one of Nature's second fiddles. A
walking bloody hard luck story. He was aged about 29, & aged was the

right word because he looked as though he'd done 2 yrs to everyone else's one. To add to the visual delight he was about 10 feet tall & thin as a skewer.
93 It isn't a Shakespeare sonnet, but then it's got what it takes as a pop hit. It's gone down big with the right pants set.
94 There was never any trouble recognising Cosmia's seductive squeak at the other end. "It hasn't arrived yet, darlings." She still had that ghastly habit of using the "plural, as though she was addressing an audience. "What hasn't arrived yet? Your bloody laundry?" "You know what I mean, darlings. The little thing girls have every month that little boys don't have." She made the curse sound almost enviable. 95 I cut myself shaving in 8 places that morning after the news. 96 She cut across my thoughts with a [illegible] sentence that turned my blood to yoghurt. "Of course I'll have to get married." "I'll have to marry Charlie," she murmured. I suddenly felt as though I'd done a 10-yr stretch in 10 minutes. 98 Viscount Charlie also happens to be Britain's premier receding chin. They tell me that when he goes in to be fitted for a shirt, the assistants can't find where his neck starts & usually slip the tape measure round just under his lower lip. Much as Charlie could afford to pay for my mistakes I sat in the church feeling like the real murderer watching the wrong man getting sentenced. Life with Cosmia would turn a man into a drivelling bloody imbecile inside of 2 months. Charlie already had a head start on most of us, so it probably only took a month. But no one can say I haven't done one thing for his family — I've given their 1st chin in 600 yrs.
102 If this is the new wave, I'd be happy to see it turn into a white horse & disappear.
123 He's got one of those drawly Yank accents that make you want to sleep between syllables. 124 "You are a phoney" — "Takes one to spot one."
126 The smile on his mug is painful ~~of one~~ to watch. It looks as though it's going to eat up into his hair.

*30. A collection of down-at-heel scientists & long-haired mathematical wizards.

Kingsley Amis, My Enemy's Enemy.

Hebrew proverb: "My enemy's enemy is my friend."

13 Beech would carry him until he found his feet. 14 that bunch of long-haired mathematical wizards.*20 A facetious & impracticable instruction for the disposal of that foodstuff by an often-quoted route. 25 In this lavatory the defecator was required to plant his feet on two metal plates, grasp two handles, & curve his body into the shape of a bow over a kind of trough. 30 This ~~latter~~ animal, though of poor intelligence, possesses considerable cunning of a low order. 32 There'll be dirt enough in there to raise a crop of potatoes. The Colonel will eat Daly for his lunch when he sees it. 33 You wouldn't think of tipping Dally the ~~wind~~ wink about this little treat. 34 Your leave is due. Better watch out you don't make yourself indispensable here.

43 The ugliness of the waitresses was too extreme to be an effect of chance. Libido burnt feebly among British soldiery.

71 The House was perfectly silent, crossing its fingers with the wish that no pernickety sod was going to invoke order. History will get you. You're on the side of death. 72 Get him to go. Time he did something to earn his living. 88 A Signals Section doesn't exist to give a home to stray dogs & to wet-nurse people. 104 Not to be depended on. I can see him standing as a Labour candidate in ten years' time if the wind's still blowing that way.

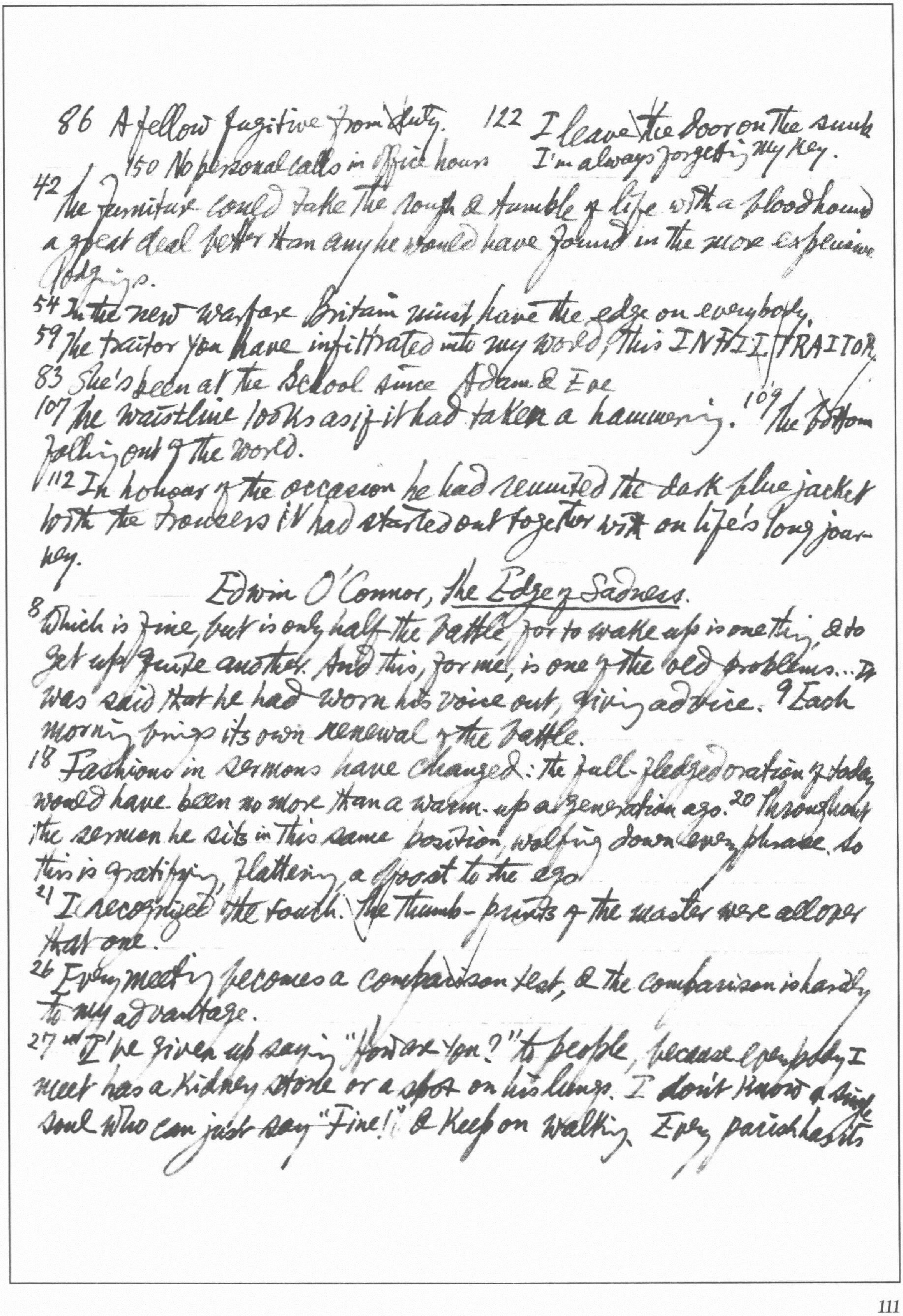
122 She wore no make-up. Altogether she wasn't my idea of a delinquent, but then few people are my idea of anything. Her speed off the verbal mark proved to be at its famed best.

132 How funny it was that a fallen woman—really fallen now, right smack over full length—should talk to a child in just the same style as the perpendicularly upright went in for. But then presumably there were parts of the fallen that were found to remain unfallen, quite important parts too. What it was like to be a prostitute during the Xmas when you

weren't actually behaving like one, when you were in mufti: on a bus,
cooking the baked beans, etc. 133 It must be like going round
ordinarily & all the time you were a spy or a parson or a leading
authority on Rilke, thing which you surely often forget about being.

H.R.F. Keating, The Dog It Was that Died:

5 Eric on one of his hobby-horses again. Eric astride a theory, knees clamp-
ed to its side, whip-arm going like a flail, reins loose as all hell.
The college square in the dead depths between the end of the summer
term & the beginning of the autumn one.
7 I don't want to get him into proportion: I want to get him into oblivion.
12 The body beneath ~~the enormous balloon head~~ looked like a series of
linked balloons beneath the enormous balloon of the head—a
huge one for the trunk, a series of sausage-shaped ones for the
arms & legs, even a cluster of bloated chipolatas for the fingers.
Roger leant forward to try & see if the top trouser button was
open as it almost always had been at Leeds. Certainly the occasion
of the visit of a junior Minister to the Institute had not been consid-
ered important enough to warrant sacrificing comfort to dignity.
For the Prime Minister the concession had been made.
15 In a voice nicely calculated to be loud enough to irritate the Chair-
man but controlled enough to rank as a whisper. 16 We must
try to be hospitable even if we can never be punctual. It is due 3
to his efforts that the college has been put firmly on the academic
map. 19 The black form of Dr O'Dwyer was convulsed by a seismic
ripple. 24 The blow put him out like a snuffed candle.



86 A fellow fugitive from duty. 122 I leave the door on the snub

150 No personal calls in office hours I'm always forgetting my key.

42 The furniture could take the rough & tumble of life with a bloodhound a great deal better than any he would have found in the more expensive lodgings.

54 In the new warfare Britain must have the edge on everybody.

59 The traitor you have infiltrated into my world, this INFIL TRAITOR

83 She's been at the School since Adam & Eve

107 The waistline looks as if it had taken a hammering. 109 The bottom falling out of the world.

112 In honour of the occasion he had reunited the dark blue jacket with the trousers it had started out together with on life's long journey.

Edwin O'Connor, *the Edge of Sadness*.

8 Which is fine, but is only half the battle, for to wake up is one thing, & to get up quite another. And this, for me, is one of the old problems... It was said that he had worn his voice out, giving advice. 9 Each morning brings its own renewal of the battle.

18 Fashions in sermons have changed: the full-fledged oration of today would have been no more than a warm-up a generation ago. 20 Throughout the sermon he sits in this same position, wolfing down every phrase. So this is gratifying, flattering, a boost to the ego

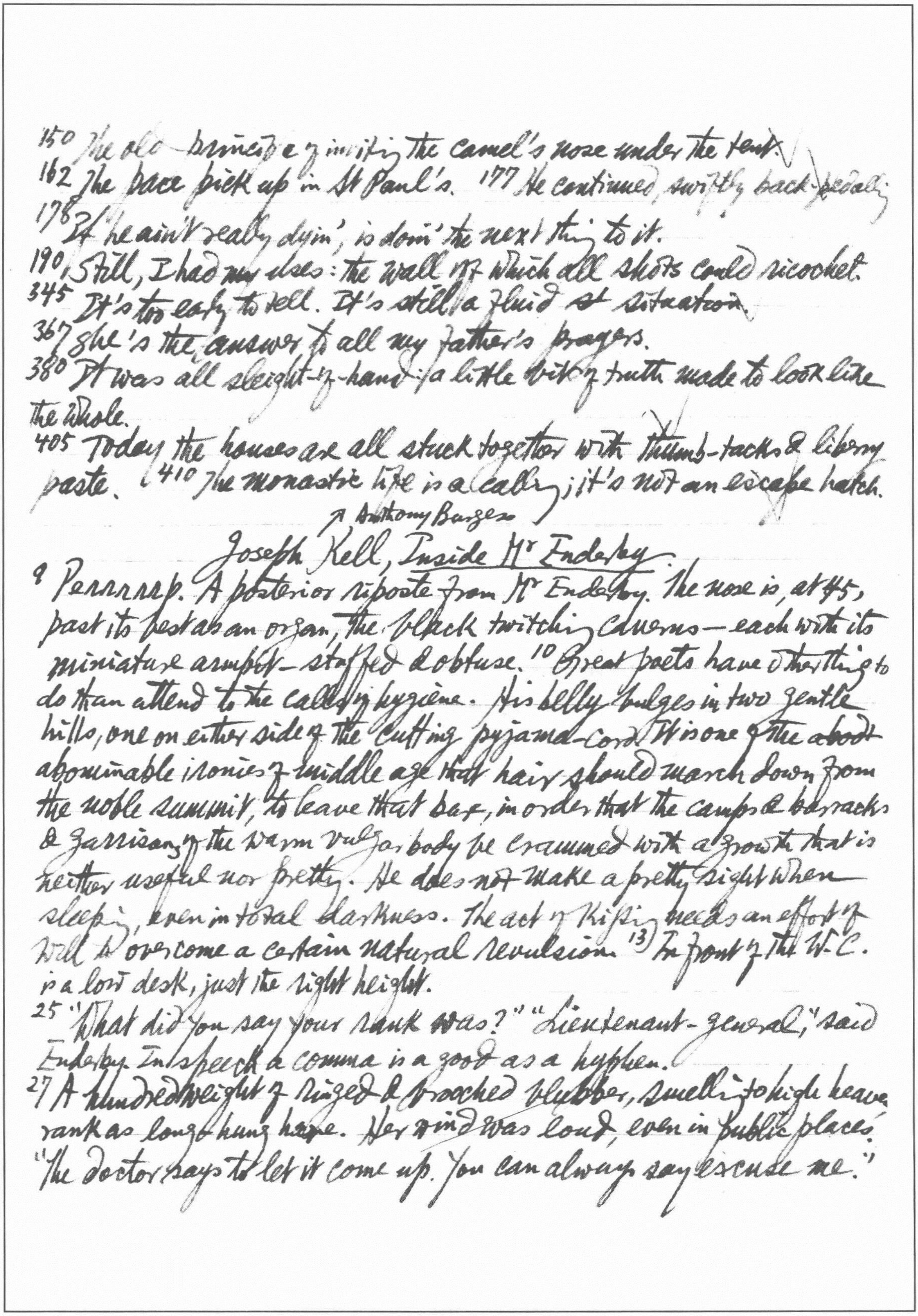
21 I recognized the touch. The thumb-prints of the master were all over that one.

26 Every meeting becomes a comparison test, & the comparison is hardly to my advantage.

27 "I've given up saying "How are you?" to people, because everybody I meet has a kidney stone or a spot on his lungs. I don't know a single soul who can just say "Fine!" & keep on walking. Every parish has its

Electric blankets: "warmth without weight".
67 he'd always been a dedicated eater. √

core ɣ hardy conversationalists who are always on the prowl, carrying
with them a little invisible knapsack ɣ treasured complaints.
32 It's as if you had a cold & he lent you a cotton handkerchief. That's
really not the same thing as giving you a ton ɣ penicillin & a cashmere
coat to keep you warm.
44 The two generations, plus the money, plus the schooling, had ground
down all the bumps & smoothed off all the edges. √
45 We're getting old. No one ever grows closer to the cradle. √
69 Everything happened to him. If he wasn't eaten by lions it was only because
he never went near the zoo. 70 All curled up like a doughnut with
arthritis.
87 I was sure that the dam would break, & down would come the fierce
waterfall ɣ words. 88 He was so deft that each scoop ɣ ice-cream
he served had a great pocket of air in the centre.
92 Apparently through some oversight nothing, absolutely nothing, has been
scheduled for the next couple ɣ hours. No visits, no conferences. And
so I'm going to read, which is an exotic pleasure. √
94 Here was a labourer worthy ɣ far more than his hire. √
96 I'm not busy. All I got is time. 99 Life—or the end ɣ life—tends
to become a matter ɣ the slow leak rather than the explosion. Despair,
the fatal smog ɣ the spirit, hangs low like a blanket, never lifting.
112 The doctor was a kind man, but what gentleness ɣ speech can cushion
such a verdict? *115 He was in bed most ɣ the day, much ɣ the time under
sedation. 116 He balanced the books on Charlie & delivered the final
verdict: "As fine a man as ever robbed the helpless."
142 The Cenacle had become a convenient supply depot. 144 I remember
wondering what he had done to warrant this albatross around his neck.
*379 A few soft words tacked on after the kick has been delivered.



150 The old principle of inviting the camel's nose under the tent.

162 The pace pick up in St Paul's. 177 He continued, swiftly back-pedalling

178 If he ain't really dyin', is doin' the next thing to it.

190 Still, I had my uses: the wall off which all shots could ricochet.

345 It's too early to tell. It's still a fluid ~~st~~ situation.

367 She's the answer to all my father's prayers.

380 It was all sleight-of-hand: a little bit of truth made to look like the whole.

405 Today the houses are all stuck together with thumb-tacks & library paste. 410 The monastic life is a calling; it's not an escape hatch.

↗ Anthony Burgess

Joseph Kell, Inside Mr Enderby

9 Perrrrrap. A posterior riposte from Mr Enderby. The nose is, at 45, past its best as an organ, the black twitching caverns — each with its miniature armpit — stuffed & obtuse. 10 Great poets have other things to do than attend to the calls of hygiene. His belly bulges in two gentle hills, one on either side of the cutting pyjama-cord. It is one of the abo abominable ironies of middle age that hair should march down from the noble summit, to leave that bare, in order that the camps & barracks & garrisons of the warm vulgar body be crammed with a growth that is neither useful nor pretty. He does not make a pretty sight when sleeping, even in total darkness. The act of kissing needs an effort of will to overcome a certain natural revulsion. 13) In front of the W.C. is a low desk, just the right height.

25 "What did you say your rank was?" "Lieutenant-general," said Enderby. In speech a comma is as good as a hyphen.

27 A hundredweight of ringed & brooched blubber, smelling to high heaven, rank as long-hung hare. Her wind was loud, even in public places. "The doctor says to let it come up. You can always say excuse me."

28 Her habits were loathsome. She picked her teeth with old tram-tickets,... scratched her private parts through her clothes with a matchbox-rasping noise audible two rooms away,... excavated beef-fibres from her cavernous molars & held them up for all the world to see,... belched like a ship in the fog,... tromboned vigorously in the lavatory

38/ He had never forgotten the apothegm: "Bath twice a day to be really clean, once a day to be passably clean, once a week to avoid being a public menace". 39 Frederick the Great had never bathed in his life; his corpse had been a rich mahogany colour. Gloomily, he reflected that most modern poets were not merely sufficiently clean but positively natty. T. S. Eliot, with his Lloyd's Bank nonsense, had started all that / a real treason of clerks.

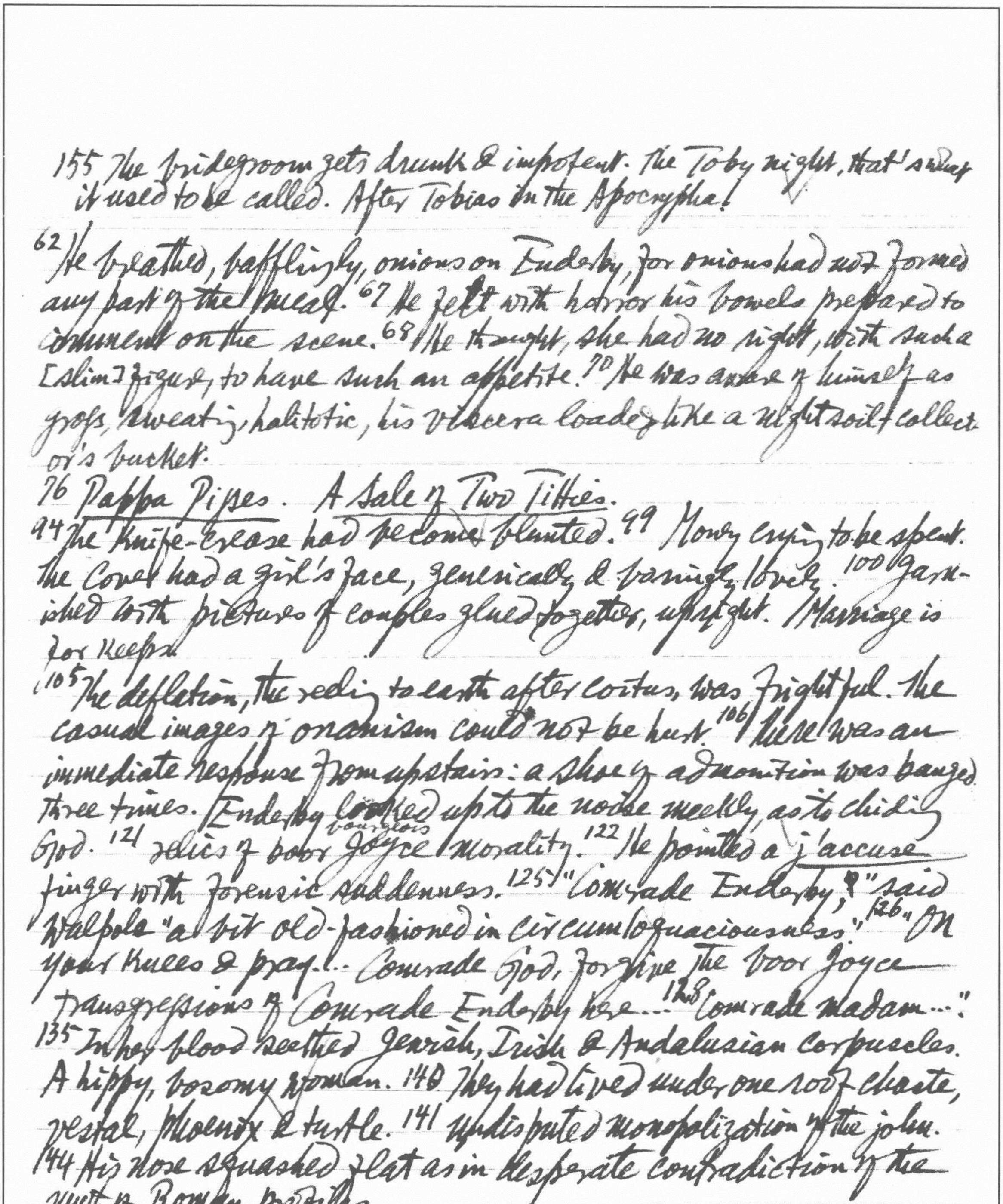
43 The barmaid was superbly bosomed & efficiently uplifted. She seemed to be a repository of old bar-wisdom: "May you live forever & me live to bury you", "Laugh & the world laughs with you; snore & you sleep alone", etc.

45 Stripping his lower half for (action poetic), he took his seat & got down to work. flattened

47 This had ~~hurt~~ the pastry, but its edibility was hardly impaired.

54 Enderby, a homing dove, went straight to the lavatory. He sat, fully dressed, on the seat of the W.C. 55 He had removed the toilet-roll from its holder & scratched away on panel after panel of paper with his ink pencil.

60 He felt a particularly noise coming, so he covered it with a laugh. Ha ha (perrrff) ha!... 61 He rose to applause loud enough to drown three cracking intestinal reports.



155 The bridegroom gets drunk & impotent. The Toby night, that's what it used to be called. After Tobias in the Apocrypha!

62 He breathed, bafflingly, onions on Enderby, for onions had not formed any part of the meal. 67 He felt with horror his bowels prepared to comment on the scene. 68 He thought, she had no right, with such a [slim] figure, to have such an appetite. 70 He was aware of himself as gross, sweating, halitotic, his viscera loaded like a night soil collector's bucket.

76 *Pappa Pipes*. *A Sale of Two Titties*.

94 The knife-crease had become blunted. 99 Money crying to be spent. The cover had a girl's face, generically & vapingly lovely. 100 Garnished with pictures of couples glued together, upright. Marriage is for keeps.

105 The deflation, the reeling to earth after coitus, was frightful. The casual images of onanism could not be hurt. 106 There was an immediate response from upstairs: a shoe of admonition was banged three times. Enderby looked up to the noise meekly as to chiding God. 121 relics of boor bourgeois Joyce morality. 122 He pointed a *j'accuse* finger with forensic suddenness. 125 "Comrade Enderby," said Walpole "a bit old-fashioned in circumloquaciousness." 126 "On your knees & pray... Comrade God, forgive the poor Joyce transgressions of Comrade Enderby here..." 128 "Comrade madam...".

135 In her blood seethed Jewish, Irish & Andalusian corpuscles. A hippy, bosomy woman. 140 They had lived under one roof chaste, vestal, phoenix & turtle. 141 Undisputed monopolization of the john.

144 His nose squashed flat as in desperate contradiction of the myth of Roman profiles.

173 Heat was intense in the coach; it had cooked to a turn in a slow oven. Enderby became a kind of fountain; 174 his bursting sweat almost audible.

200 He came nearer & gave me a close-up of bad teeth & worse breath. the delusions of grandeur.

181 Some drinkers, remembering that they were Italian, said dutifully, "*Molto bella*" and made poulterer's pinching gestures [bottom-pinching] to the air. 186 Vesta gave a little scream, put her arms round Enderby's trunk & then seemed to try to push herself inside as though he were a deviscerated rabbit of great size & she a mound of palpitating stuffing. 187 He stealthily felt his way down to find out what was his body's view of this constatation, but all was quiet there, as though he were calmly reading Jane Austen. It was a long time since he had a real woman in his arms like this.

214 restless & somniloquent. 222 He now began to perform, though ineptly, the ritual of a man whose time is valuable: a syndrome of nervous grubbing among papers, looking at his watch, etc.

235. A fanfare of loud farts.

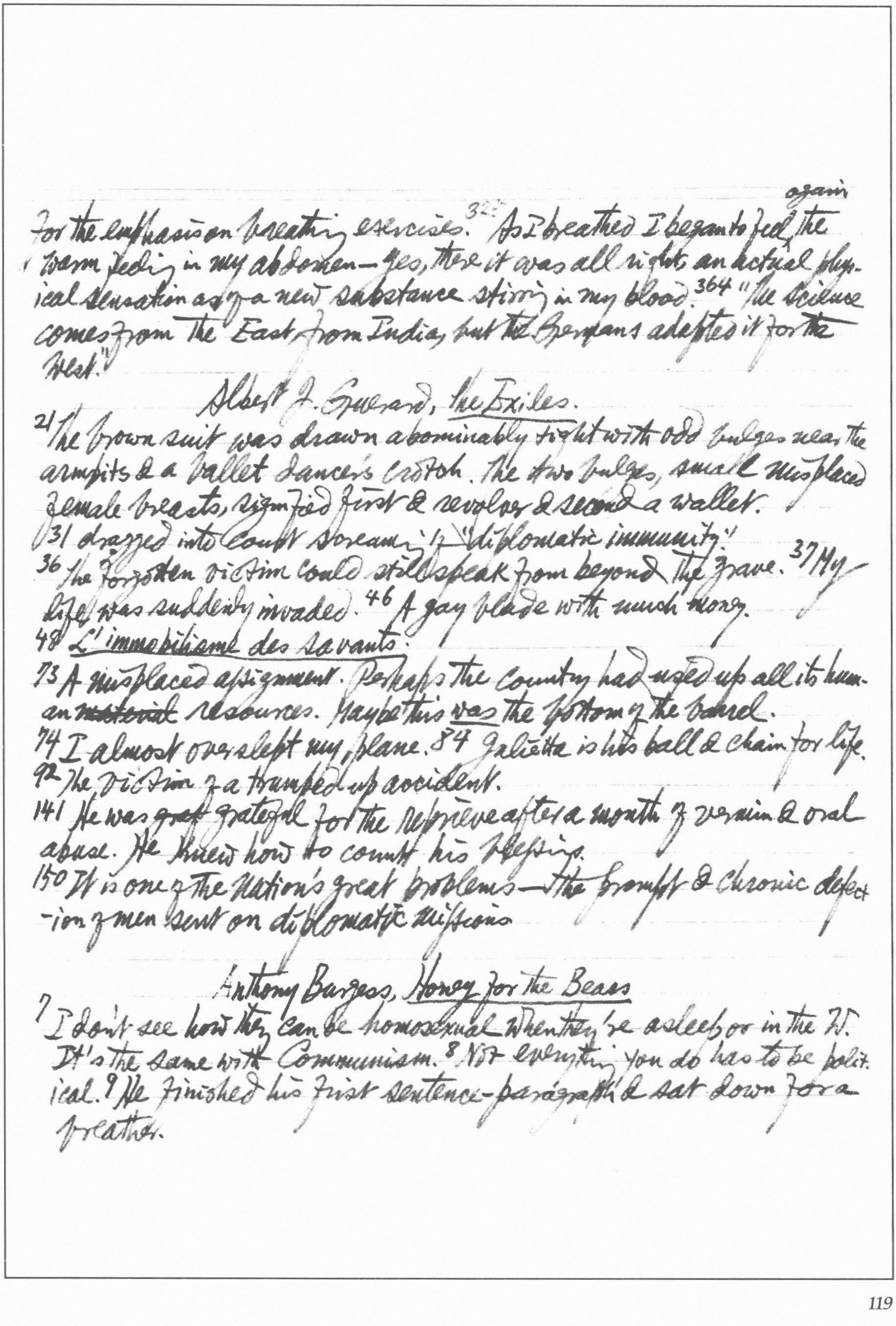
Joyce MacIver, *The Frog Pond*.

13 *The Thing* will leave me as quietly & mysteriously as it arrived. Then the skies will be blue again, I'll be happy, at peace, & alive, too, as I felt somehow I was born to be.... 14 I ran, too, but whenever *It* was ready *It* stopped me. *It* had the drop on me & I had to turn & face it. 16 they worked together like a knife & fork. 21 You go together like ham & eggs. I see, he likes it when they're revolted by him. That gives him the thrill, get it?

28 You had a date with somebody — & he stood you up. 43 You're telepathic. 45 ~~Toni~~ Toni: "I'm crazy to get married but I can't let a man stay overnight in my apartment. I 46 guess I could have a husband — if there was any way of hanging him outside the window overnight...

47 Shall I bring the Scotch?—Sure, we'll kill the bottle.
55 A real man wouldn't be caught dead with her.
93 I spent 3 years living my life in a god-damned test tube.
48 Well, honey, frigidity means when a woman can't have an orgasm. You can be
hot as a pistol & sexy & glamorous as anything, most frigid women are, but if
you don't have an orgasm, you're frigid!... 49 You mean you don't even know
what it's like?... Well, you see, there are two kinds of orgasms women have.
First there's the clitoral orgasm. Now in certain neurotic women, a great
many, I guess, all they can ever have is an orgasm of the clitoris... But as for
the real big deal, the complete vaginal orgasm, you can't have that until
you're completely well... Why, if we could ever get to have a real bona fide,
honest-to-God vaginal orgasm, why that's like getting your Ph.D." "I see.
And this clitoral orgasm, when you get to that why it's more like being
in grammar school maybe, huh?" 50 "Clitoral orgasm is hard to have too"
"My God, not that." "Yeah, very hard. You see, that has to be done with
hand manipulation..."
71 Dr Ramsey ① is a sadist. He fell in love with Chloe because she looked
like himself. 72 The Marxian Dr Eismann, who relates libido to the state.
79 What I had might have physical origins & be amenable to physical
treatment—a highly unpopular & unfashionable notion.
89 Dr Simon ② —a nose & throat man switched to psychiatry— answered either with silence, or with safe generalities. 90 I
might as well be staying home talking to the wall.
95 Toni: "It's not just us that are sick. We're part of the great national
sickness. We've a national unconscious that is frozen & guilty..."
104 Toni was obviously much happier. It looked to me as if she had hit
the jackpot at last! 105 She & Aldhouse would "go away together" on an
analytically approved pre-nuptial honeymoon. 108 "I'm ready—for
a v-v-v-aginal orgasm—& everything that goes with it—& if he can't even
find a hotel—" She was weeping. 117 A medicinal mating.
130 "You're better off."—"That's what people say about the dead."

158 The ex-Communist, the man with an ex-life.
214 Please fill me in on that tell me in detail
155 Ugly dames with narcissism are much better off than beautiful
dames who are shy. 162 I'd hate to see you having your first orgasm
with a turncoat!... 163 Why it's like losing your virginity — only worse.
169 You haven't ③ told him you can't come, haven't you?
190 Dr Vlepers: "You had a marvellous orgasm — in your dream. It
represents the dictum straight from the unconscious — permission
for full sexual ④ fulfilment... You're cured... Go out & live."
205 Dr Portzweig: "Neurotics like you are a dime a dozen."
215 Despite my knowledge acquired the hard way, not to mention the
growing shadowy hunch that psychiatry was a swindle, all the old
hope rushed up in ~~to~~ me.
221 I knew Dr ⑤ Silvers was digging in pay dirt.
223 She's too old for his jaded appetite. Twenty-six — ten yrs too
long on the vine. ~~His few~~
225 I would never again see him in this life & probably not in another.
263 I had to do something to keep them apart — so I kept playing her
like you play a safe — fishing around for the combination. Only
nothing worked.
282 He had a pathetically eager little smile. If he was a sadist, I decided
nature had certainly goofed up his physique — but of course he was
a sadist, the club consisted only of sadists & masochists, & since
I was the masochist he had to be the sadist. 283 Picking up the cue
I knew instantly Victoria must have mixed up her ~~cases~~ cards & sent me
a man who wanted the same thing I wanted. 284 "You like to whip," he
pleaded, & the tears came to his eyes at this; "you just don't want to
whip me!"
⑥
324 Dr Paul Halsted's therapy had little resemblance to Yoga, except



for the emphasis on breathing exercises. 325 As I breathed I began to feel again the warm feeling in my abdomen—yes, there it was all right, an actual physical sensation as of a new substance stirring in my blood. 364 "The science comes from the East, from India, but the Germans adapted it for the West."

Albert J. Guerard, The Exiles.

21 The brown suit was drawn abominably tight with odd bulges near the armpits & a ballet dancer's crotch. The two bulges, small misplaced female breasts, signified first a revolver & second a wallet.
31 dragged into court screaming of "diplomatic immunity."
36 the forgotten victim could still speak from beyond the grave. 37 My life was suddenly invaded. 46 A gay blade with much money.
48 L'immobilisme des savants.
73 A misplaced assignment. Perhaps the country had used up all its human ~~material~~ resources. Maybe this was the bottom of the barrel.
74 I almost overslept my plane. 84 Galietta is his ball & chain for life.
92 The victim of a trumped up accident.
141 He was ~~great~~ grateful for the reprieve after a month of vermin & oral abuse. He knew how to count his blessings.
150 It is one of the Nation's great problems—the prompt & chronic defection of men sent on diplomatic missions.

Anthony Burgess, Honey for the Bears

7 I don't see how they can be homosexual when they're asleep or in the W. It's the same with Communism. 8 Not everything you do has to be political. 9 He finished his first sentence-paragraph & sat down for a breather.

27 a scrawny woman in her late youth. 30 a woman on whom an education had been pasted.

12 "She interpreted: "Here is the doctor. She is painting your wife's complaint with a healing Soviet lotion. I do not believe you have such in England." "My wife's no Anglophile." A good word, that, for Lukerya's notebook. 15 "In the Soviet union, we do not have such things yet. But soon we shall have them. The important things first. Though this," she said, shaking herself out of the official dream, "is very nice." 19 A country bloated with cosmonauts, starved of consumer goods. The risks were nugatory; Russia was far more free & easy than police-happy Britain. It kept God's Own Country safe for a couple of years to sell us ersatz pig-meat. Tumescence had become as easy as filling a fountain-pen.

21 "I'll show you what I want." She showed him. It was something so remote from his liberal enough conception of a decently & considerably embellished escalier to Venerean ecstasy, that he took immediate fright. Where had she got all this from?.

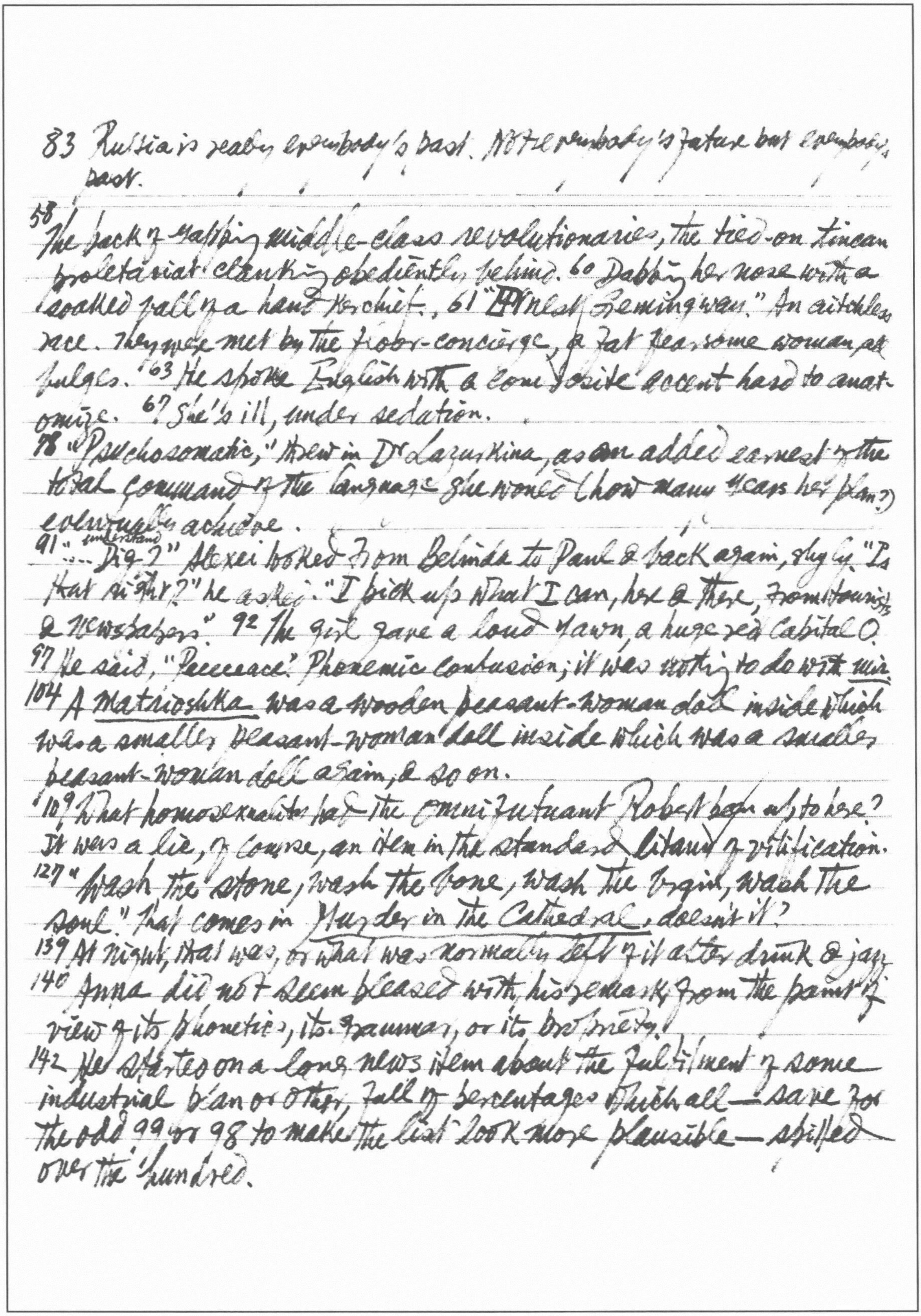
38 Hammer & sickle on red wind-mad flags ceased to be grim emblems of labour & became lingam & yoni signs.

41 Her appendicitis turned out to be only wind.

42 The usual punning heading "MIR MIRU". The Russians seemed proud that mir meant both "peace" & "world", as though that were a specifically Soviet achievement.

51 The man tugging at his nose as though trying to milk it. 52 When he turned round Madox was not to be seen. A flesh curtain had been drawn again to hide ~~again~~ the Doctor.

55 They had Comrade Khrushchev's sky-pie promises, they had the monopoly of truth, beauty & goodness. What more did they want? They wanted his Harris tweed suit & pigskin suitcases.



83 Russia is really everybody's past. Not everybody's future but everybody's
past.

58 The pack of yapping middle-class revolutionaries, the tied-on tincan
proletariat clanking obediently behind. 60 Dabbing her nose with a
soaked ball of a handkerchief. 61 "Ernest Hemingway." An itchless
race. They were met by the floor-concierge, a fat fearsome woman all
bulges. 63 He spoke English with a composite accent hard to anat-
omize. 67 She's ill, under sedation.

78 "Psychosomatic," threw in Dr Lazurkina, as an added earnest of the
total command of the language she would (how many years her plan?)
eventually achieve.

91 "... understand Dig?" Alexei looked from Belinda to Paul & back again, slyly. "Is
that right?" he asked. "I pick up what I can, here & there, from tourists
& newspapers." 92 The girl gave a loud yawn, a huge red capital O.

97 He said, "Peeeeeace." Phonemic confusion; it was nothing to do with *mir*.

104 A *Matrioshka* was a wooden peasant-woman doll inside which
was a smaller peasant-woman doll inside which was a smaller
peasant-woman doll again, & so on.

109 What homosexuality had the omnifutuant Robert been up to here?
It was a lie, of course, an item in the standard litany of vilification.

127 "Wash the stone, wash the bone, wash the virgin, wash the
soul." That comes in *Murder in the Cathedral*, doesn't it?

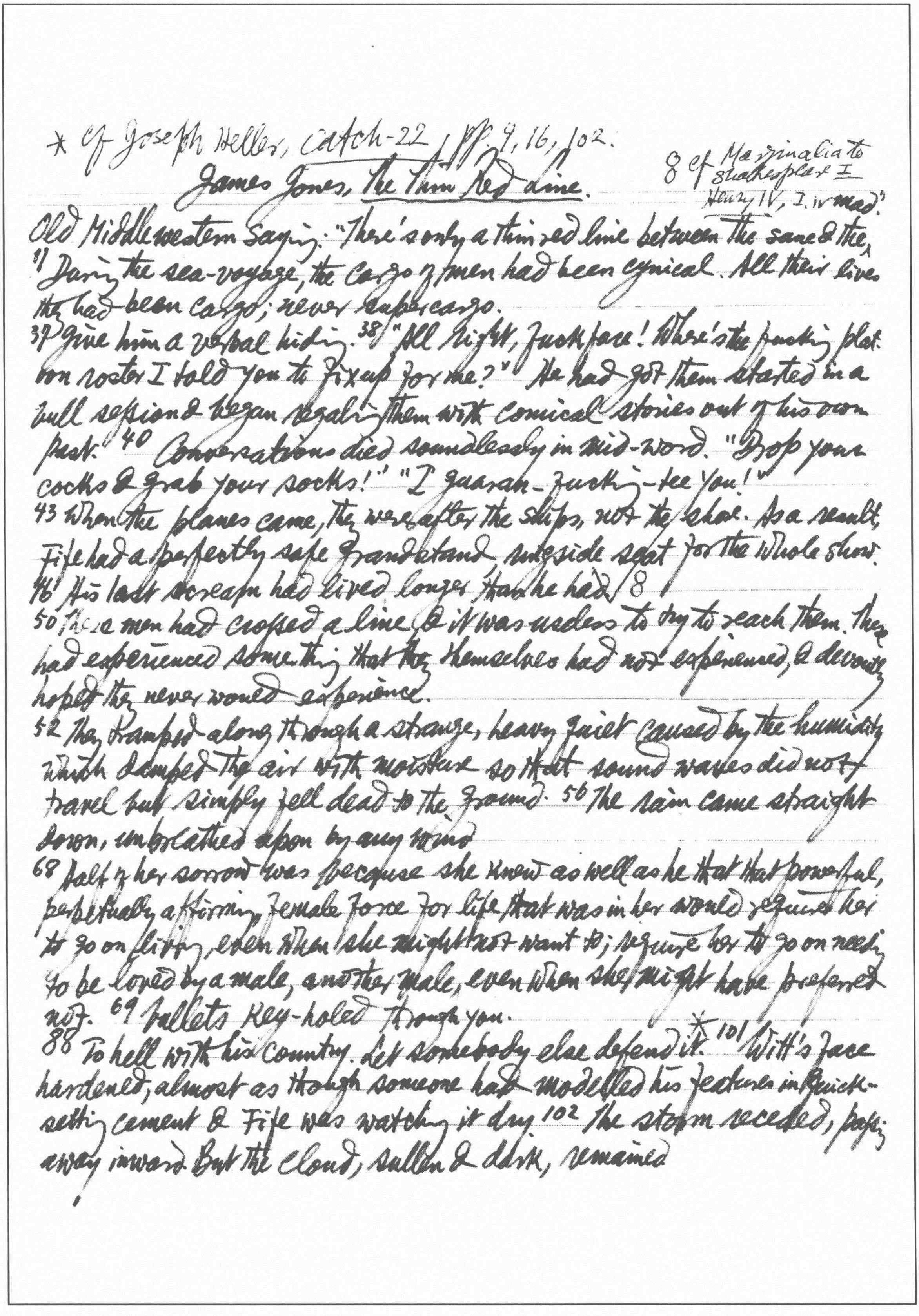
139 At night, that was, or what was normally left of it after drink & jazz.

140 Anna did not seem pleased with his remark, from the point of
view of its phonetics, its grammar, or its propriety.

142 He started on a long news item about the fulfilment of some
industrial plan or other, full of percentages which all—save for
the odd 99 or 98 to make the list look more plausible—spilled
over the hundred.

a coital thrust & recoil of the bottle
192 A Crash Course in Russian.

144
The dark-ringed eyes of her breasts ogled him, each capable of independent motion, like the eyes of some strabismic Mack Sennett Comedian. 145 She knocked at Huxley's face & chest as if she wanted desperately to be let in. 146 Suddenly the life went out of what he was trying to do.
148 "The rent can wait, dig," said Alex. "The State is the landlord & we, dig, are the State. The State can wait."
151 The trouble was that the language of rebellion was also, in the USSR the language of the Establishment. 152 As for Crime & Punishment, it was a crime to write it & it is a punishment to read it.
171 "I take it she will be a virgin." Karamzin growled. "All our women..." he started to say, but thought better of it. There are limits even to patriotism.
172 "America is really only a kind of Russia. You've no idea how pleasant it is 173 not to have any future. It's like having a totally efficient contraceptive." "Dr Lyff, being impudent," said Zverkov. Dall blushed.
200 It was like a man giving lectures on Sex Technique without ever having slept with a woman. 201 ~~A~~ a-Yap yap, yapping about Deadly Transatlantic Influence & hardly able to lap lap lap it up fast enough.



* Cf Joseph Heller, Catch-22, pp. 9, 16, 102.

James Jones, The Thin Red Line.

8 Cf Marginalia to Shakespeare I Henry IV, I. iv "mad".

Old Middlewestern Saying: "There's only a thin red line between the sane & the,"

31 During the sea-voyage, the cargo of men had been cynical. All their lives they had been cargo; never supercargo.

37 Give him a verbal hiding. 38 "All right, Fuckface! Where's the fucking platoon roster I told you to fix up for me?" He had got them started in a bull session & began regaling them with comical stories out of his own past. 40 Conversations died soundlessly in mid-word. "Drop your cocks & grab your socks!" "I guaran-fucking-tee you!"

43 When the planes came, they were after the ships, not the shore. As a result, Fife had a perfectly safe grandstand, ringside seat for the whole show.

46 His last scream had lived longer than he had. 8

50 These men had crossed a line & it was useless to try to reach them. They had experienced something that they themselves had not experienced, & devoutly hoped they never would experience.

52 They tramped along through a strange, heavy quiet caused by the humidity which damped the air with moisture so that sound waves did not travel but simply fell dead to the ground. 56 The rain came straight down, unbreathed upon by any wind

68 Half of her sorrow was because she knew as well as he that that powerful, perpetually affirming, female force for life that was in her would require her to go on living, even when she might not want to; require her to go on needing to be loved by a male, another male, even when she might have preferred not. 69 Bullets key-holed through you.

88 To hell with his country. Let somebody else defend it. *101 Witt's face hardened, almost as though someone had modelled his features in quick-setting cement & Fife was watching it dry. 102 The storm receded, passing away inward. But the cloud, sullen & dark, remained

128 He was scared shitless.✓
He will be in command & you second in command

107
The marchers needed every spark of concentration they possessed simply to keep going. Any thoughts beyond that remained their own. After an hour's marching, even such private thoughts were displaced.

115 He wished he had a piece of tail for tonight. A goat would do. Or a clean old man. They lay like that for a long time, in silence. The air in the tent was stiff with pretended sleep. 117 Beat it. Or do without. Unless guys helped each other out now & then. 118 There were old-timers in the army who had their young boyfriends whom they slept with as with a wife. None of this buggering was considered homosexual by anyone.

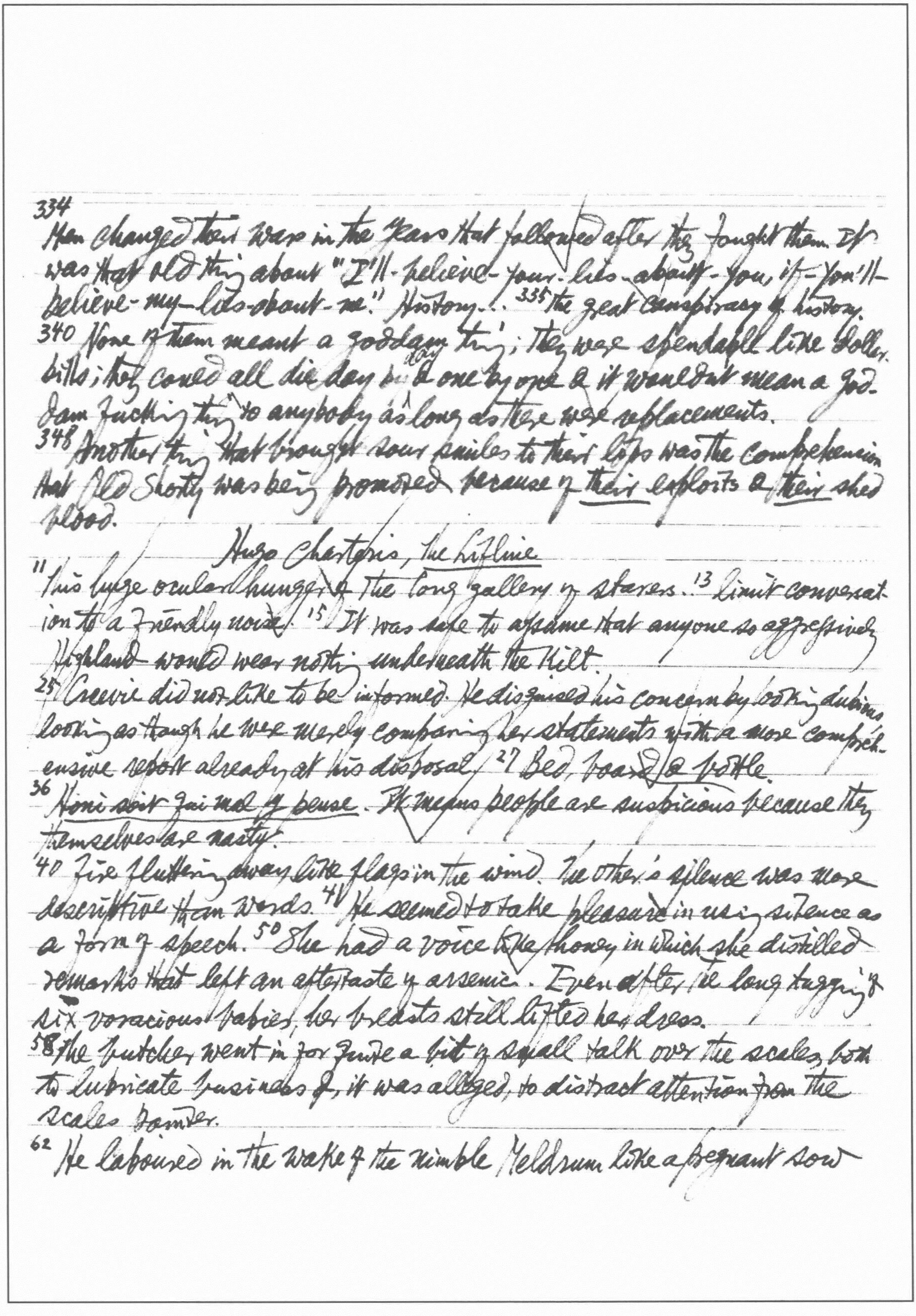
142 The Japanese after beheading him had severed his genitals & stuffed them into the mouth of the severed head.

153 He had had to take a crap. 154 Here the process was to take along an entrenching shovel & dig a little hole, then turn your backside to the winds of the open air & squat, balancing yourself precariously on your toes, supporting yourself on the dirt or rocks in front of you with your hands. The effect, because of the men below in the basin, was rather like hanging your ass out of a tenth floor window above a crowded street. It was an embarrassing position to say the least, & the men below were not above taking advantage of it with catcalls, whistles or loud soulful sighs.

177 Slain not as an individual but by sheer statistical probability, by the calculated chance of searching fire. 176 No enemy had aimed anything at John Jacques. No enemy knew that John Jacques existed. So why, Why him?

243 Capt. Gaff put in his two cents & offered his services.

316 The doctor finished tidying the hole in the boy's shoulder & bandaged it. "Okay, son. I've given you the best looking [illegible] between here & Melbourne."



334 Men changed their wars in the years that followed after they fought them. It was that old thing about "I'll-believe-your-lies-about-you, if-you'll-believe-my-lies-about-me." History... 335 the great conspiracy of history.

340 None of them meant a goddam thing; they were expendable like dollar-bills; they could all die day by day & one by one & it wouldn't mean a god-dam fucking thing to anybody as long as there were replacements.

348 Another thing that brought sour smiles to their lips was the comprehension that Old Shorty was being promoted because of their exploits & their shed blood.

Hugo Charteris, The Lifeline

11 "his large ocular hunger & the long gallery of starers." 13 limit conversation to a friendly noise. 15 It was safe to assume that anyone so aggressively Highland would wear nothing underneath the kilt.

25 Creevie did not like to be informed. He disguised his concern by looking dubious looking as though he were merely comparing her statements with a more comprehensive report already at his disposal. 27 Bed, board & a bottle.

36 Honi soit qui mal y pense. It means people are suspicious because they themselves are nasty.

40 Fire fluttering away like flags in the wind. The other's silence was more descriptive than words. 41 He seemed to take pleasure in using silence as a form of speech. 50 She had a voice like honey in which she distilled remarks that left an aftertaste of arsenic. Even after the long tugging of six voracious babies, her breasts still lifted her dress.

58 The butcher went in for quite a bit of small talk over the scales, both to lubricate business &, it was alleged, to distract attention from the scales [illegible].

62 He laboured in the wake of the nimble Meldrum like a pregnant sow

90 worked on them like subliminal advertisement. ✓

*267. I have always really had some sympathy with the Sikhs: a boy for romance, a melon for pleasure & women — for children.

chasing a terrier. Sweat was wept from every little eye in his body.

89 She was a great one for keeping hatred on ice.

107 Helen's bosom no longer struck the golden mean between the voluptuous & the shapely but had now abandoned itself frankly to a beautiful alimentary heaviness which, had it been unrestrained, must almost have smothered the incipient dome beneath.

130 Wives ~~glove~~ gave him claustrophobia. The Sikhs have the last word on the subject: A boy for romance, a woman for children, a melon for pleasure.*

151 She had added a 4th charge: the man was a "homo-genital." Four shots fired with a humane killer into Traquhair's heart could not have killed him deader.

161 The bird chirruped, shrilled & piccoloed away as though life were not long enough to record the joy of merely living. 163 Sunday is ~~but~~ the funeral of a day.

188 with the expression of one who is present in the flesh only.

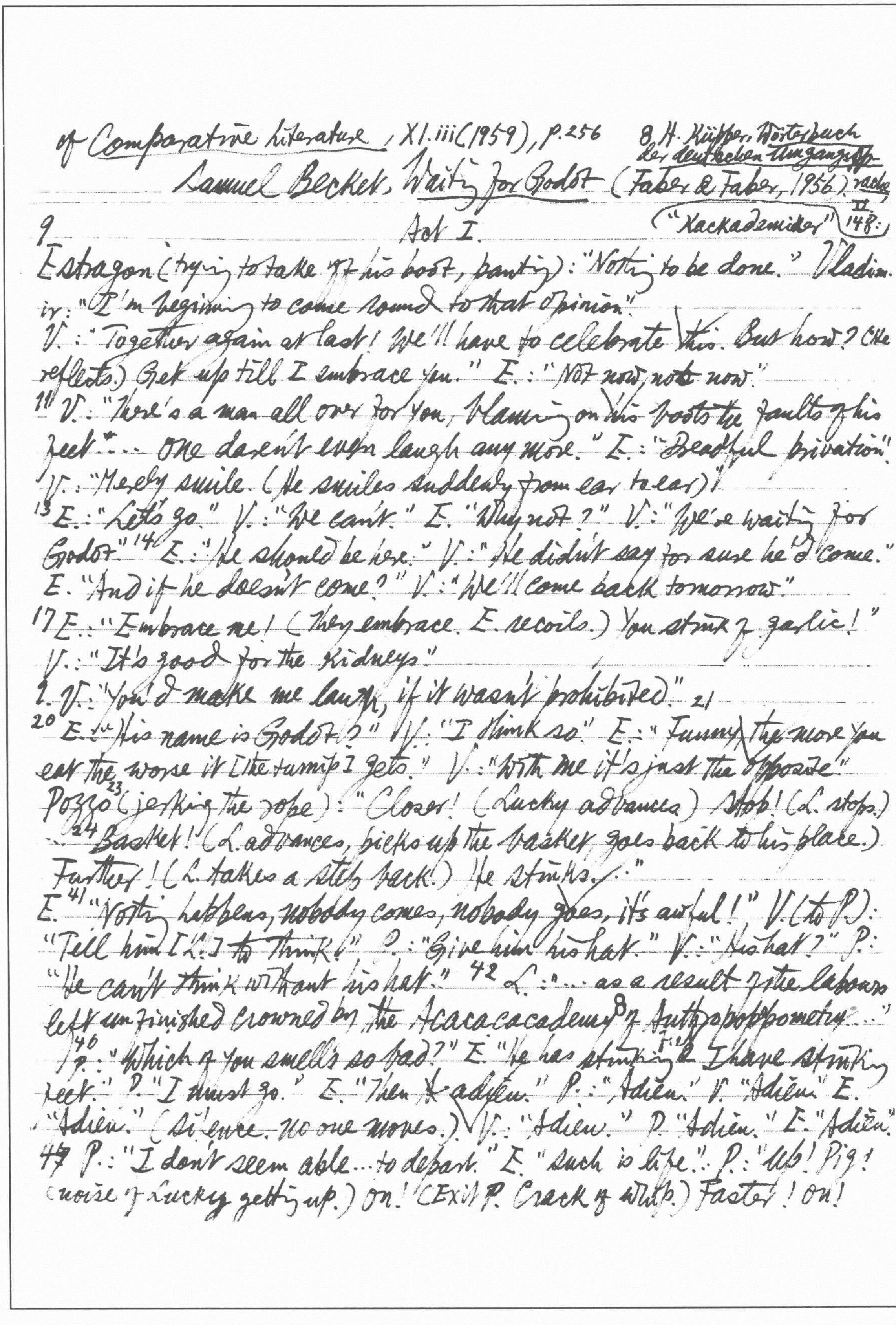
203 They had wallets like false bosoms. He was dissolving. Hours of stationary gluttony, of wheeled transport had coated him with flesh which in the present conditions melted like wax held before a fire.

218 A pug-faced belle-laide with a slack soft body which seemed to have been so ~~su~~ cuddled by life as to give all-comers licence to continue the cuddling.

227 a Curé with halitosis confessing a duchess.

Benedict Nightingale: "Godot is whatever tantalizes with illusory hopes & promises, whatever promises without delivering, whatever inveigles us into postponing despair one more day."

Who is Godot? Sylvain Zegel answered that Godot "might be happiness, eternal life, the ideal & unattainable quest of all men — which they wait for & which gives them strength to live on." Hawthorne, The American Notebooks, ed. R. Stewart, p.125: "A story, the principal personage of which shall seem always on the point of entering on the scene; but shall never appear."



of Comparative Literature, XI.iii(1959), p.256
Samuel Beckett, Waiting for Godot (Faber & Faber, 1956)

8 H. Küpper, Wörterbuch der deutschen Umgangssprache II. 148: ("Kackademiker")

9 Act I.

Estragon (trying to take off his boot, panting): "Nothing to be done." Vladimir: "I'm beginning to come round to that opinion."
V.: "Together again at last! We'll have to celebrate this. But how? (He reflects.) Get up till I embrace you." E.: "Not now, not now."
11 V.: "There's a man all over for you, blaming on his boots the faults of his feet." ... One daren't even laugh any more." E.: "Dreadful privation."
V.: "Merely smile. (He smiles suddenly from ear to ear.)"
13 E.: "Let's go." V.: "We can't." E. "Why not?" V.: "We're waiting for Godot." 14 E.: "He should be here." V.: "He didn't say for sure he'd come."
E. "And if he doesn't come?" V.: "We'll come back tomorrow."
17 E.: "Embrace me! (They embrace. E. recoils.) You stink of garlic!"
V.: "It's good for the kidneys."
1. V.: "You'd make me laugh, if it wasn't prohibited." 21
20 E.: "His name is Godot?" V.: "I think so." E.: "Funny, the more you eat the worse it [the turnip] gets." V.: "With me it's just the opposite."
Pozzo 23 (jerking the rope): "Closer! (Lucky advances) Stop! (L. stops.) ... 24 Basket! (L. advances, picks up the basket, goes back to his place.) Farther! (L. takes a step back.) He stinks ..."
E. 41 "Nothing happens, nobody comes, nobody goes, it's awful!" V. (to P.): "Tell him [L.] to think!" P.: "Give him his hat." V.: "His hat?" P.: "He can't think without his hat." 42 L.: "... as a result of the labours left unfinished crowned by the Acacacacademy 8 of Anthropopopometry ..."
40 P.: "Which of you smells so bad?" E. "He has stinking breath and I have stinking feet." P. "I must go." E. "Then adieu." P.: "Adieu." V. "Adieu." E. "Adieu." (Silence. No one moves.) V.: "Adieu." P. "Adieu." E. "Adieu."
47 P.: "I don't seem able ... to depart." E. "Such is life." P.: "Up! Pig! (noise of Lucky getting up.) On! (Exit P. Crack of whip.) Faster! On!

*Like the word "intellectual" in contemporary China.

Adieu! Pig! Yip! Adieu!" V.: "That passed the time." E. "It would have passed in any case." V.: "Yes, but not so rapidly." 48 E. "Let's go." V.: "We can't." E. "Why not?" V.: "We're waiting for Godot." 50 Boy: "Mr Godot told me to tell you he won't come this evening but surely tomorrow."

Act II.

60 E.: "What do we do now, now that we're happy?" V. "Wait for Godot."
63 E.: "What do we do now?" V. "Wait for Godot?" E. "Ah!"
68 E.: "I'm tired! Let's go." V.: "We can't." E. "Why not?" V.: "We're waiting for Godot." [ditto on 71, 78, 84] ~~88~~
V.: 75 "Ceremonious ape!" E. "Punctilious pig!" V. "Moron!" E. "Vermin!" ... V. "Cretin!" E. (with finality): "Crritic!"* V.: "Oh!" (He wilts, vanquished).
V.: 84 "What are you waiting for?" E. "I'm waiting for Godot."
V.: 91 "You have a message from Mr Godot." Boy: "Yes, sir." V. "He won't come this evening." Boy: "No, sir." V.: "But he'll come tomorrow." Boy: "Yes, sir."
"We have kept our appointment, & that's an end of that. We are not saints, but we have kept our appointment. How many people can boast as much?"

136: "So wed ye sir: virgin & poet!
Think ye the 'twain will dwell
'neath the same roof & not quarrel
with each other day & night?"

*Again 346 **"Les bons cozes sont toujours maigres"
tobacco manager

John Barth, *The Sot-Weed Factor*

14. Their mother (as if such an inordinate casting had cracked the mold) died bearing them.

20 *Paradise Lost* he knew inside out; *Hudibras* upside down. To his great distress, he failed a number of examinations. Ebenezer Cooke wrote to his sister Anna: "It were an easy Matter to choose a Calling, had one all Time to live in! I should be fifty Years a Barrister, fifty a Physician, fifty a Clergyman, fifty a Soldier! Aye, & fifty a Thief, & fifty a Judge! All Roads are fine Roads, none more than another, so that with one Life to spend I am a Man 21 bare-bummed at Taylors with Cash for but one pair of Breeches, or a Scholar at Bookstalls with Money for a single Book: to choose ten were no Trouble; to choose one, impossible!" The man was dizzy with the beauty of the possible. He sat immobile, unable to choose a motion at all even when his untutored bladder suggested one.

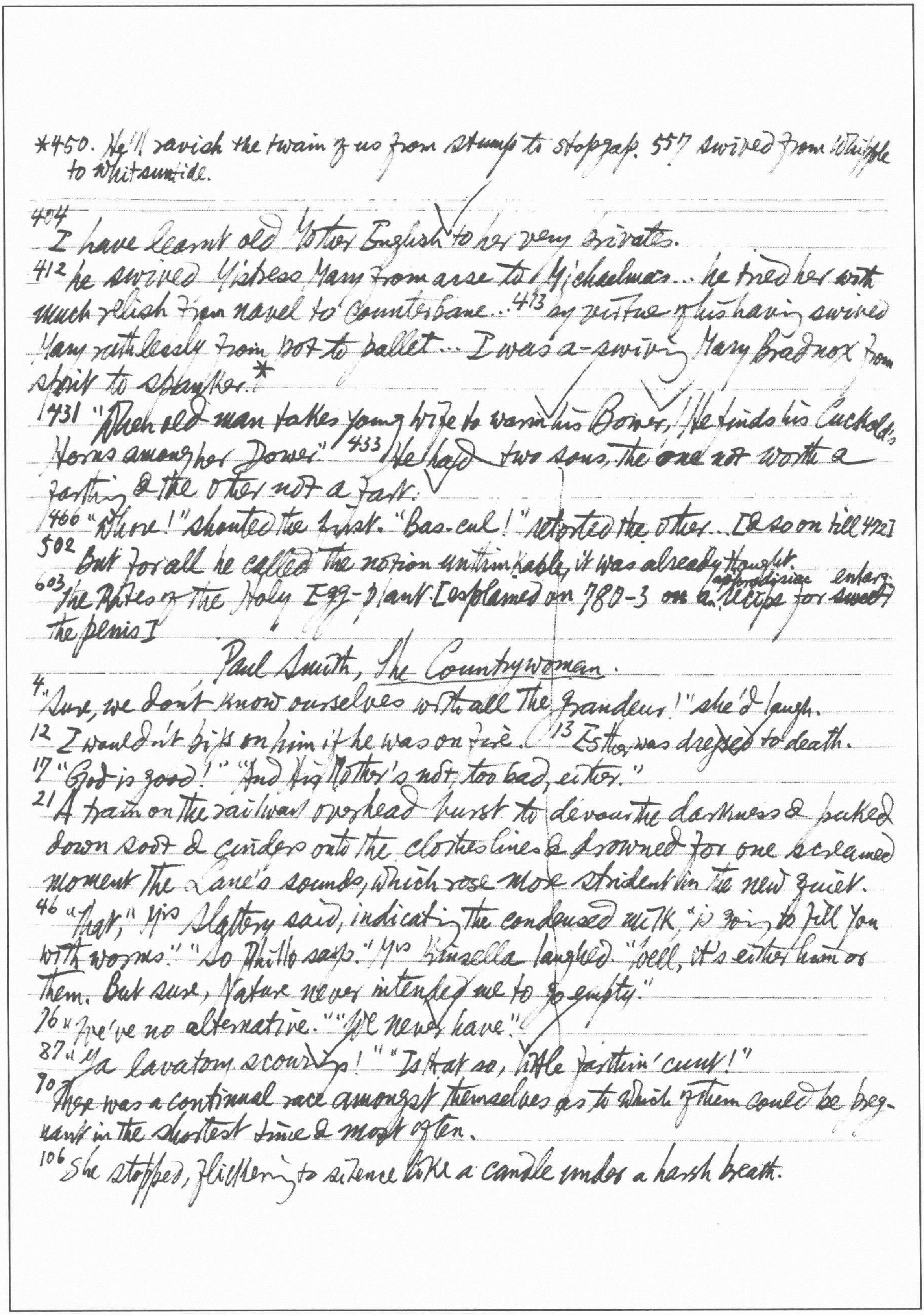
48 As well be a sinner as known for one.

56 Joan Toast loved her John [McEvoy] for all he was her pimp, & he her truly for all she was his whore—for no man was ever *just* a pimp, nor any woman *merely* whore. They seemed, in fact, a devoted couple.

58 Having heard not a line of his making, I've no evidence he's not a poet. "I've heard it said, *Marry fat & love lean*,** for as how your fat fellow is often a jolly & patient husband, but your bony buck is long all over & springy in the bed." "Prithee give weight to the matter of diameter, for diameter's what gives weight to love's tool. There's more to extension than simple length."

65 "'Tis five guineas the night for this one, & pay ere ye play." 66 "Well do I know *There's more ways to the woods than one* * & if't work no great or lasting hurt, why, 'tis but a matter o' price to me, sir"... 68 "Marry! Doth the hen chase the cock? Doth the field come to the plow for furrowing, or the scabbard to the sword for sheathing?" 71 "What am I? *Virgin*, sir! *Poet*, sir! I am a virgin & —a poet!"

73] "The first principle of harlotry is, that what a man buys of a whore is not so much her bum but her will & her time; when ye hire my Joan 'tis neither her affair nor mine what use ye make o' her, so long as ye pay yer fee".
146. "You must attend the how of it; else thou'rt as much a Boeotian as he that reads the Iliad no farther than the invocation, where the end of it all is plainly told."
156 Her virtue is in extremis. 157 How was't a noblewoman thought no better of her noble arse than to wed it to that craven lout? The husband was like to beshit himself with fright. 160 Full many a deed smells sweet at night that stinks in the heat of the sun.
169 Her privities was that nice, & the tympanum therein so surpassing stout, as to render it infrangible.
186 Legs & sphincters both betrayed him; he sank with wondrous odour to his knees.
271 1600 virgins bound for Mecca, & not above a hundred gas! Took us a day & a night to pop 'em all, & ere we had done, the deck looked like a butcher's block.
277 Rolling on her bellie, the [savage] Queene let go a fart wch had done honour to Elizabeth herselfe. I tarry'd no longer, but straightway work'd upon the Queene that crime, for wch the Lord rayn'd fyre upon the Cities of the Playne. So small was the puddle, any frogg seem'd greate therein. cf. 百[illegible] 七五四
303 Who wants the chore of ruling? 'Tis the crown men lust for, not the sceptre. — Who wears the one must wield the other.
377 [To explain to the savages the idea of the Father in heaven] the priest stood on tiptoe & pointed skywards with his right hand, grasping with his left the area of his genitalia.
400 One need not be a hen to judge an egg.



*450. He'll ravish the twain of us from stump to stopgap. 557 swived from Whipple to Whitsuntide.

404 I have learnt old Mother English to her very privates.

412 he swived Mistress Mary from arse to Michaelmas... he tried her with much relish from navel to counterpane... 413 by virtue of his having swived Mary ruthlessly from pot to pallet... I was a-swiving Mary Bradnox from spit to spanker.*

431 "When old man takes young wife to warm his Bower, / He finds his Cuckold's Horns amongst her Dower." 433 He had two sons, the one not worth a farting & the other not a fart.

486 "Whore!" shouted the first. "Bas-cul!" retorted the other... [& so on till 492]

502 But for all he called the notion unthinkable, it was already thought.

603 the Rites of the Holy Egg-plant [explained on 780-3 as a aphrodisiac recipe for ~~sweet~~ enlarg the penis]

Paul Smith, *The Countrywoman*.

4. "Sure, we don't know ourselves with all the grandeur!" she'd laugh.

12 I wouldn't piss on him if he was on fire. 13 Esther was dressed to death.

17 "God is good!" "And His Mother's not too bad, either."

21 A train on the railway overhead burst to devour the darkness & puked down soot & cinders onto the clotheslines & drowned for one screamed moment the Lane's sounds, which rose more strident in the new quiet.

46 "That," Mrs Slattery said, indicating the condensed milk, "is going to fill you with worms." "So Phillo says." Mrs Kinsella laughed. "Well, it's either him or them. But sure, Nature never intended me to go empty."

76 "We've no alternative." "We never have."

87 "Ya lavatory scourings!" "Is that so, little fartin' cunt!"

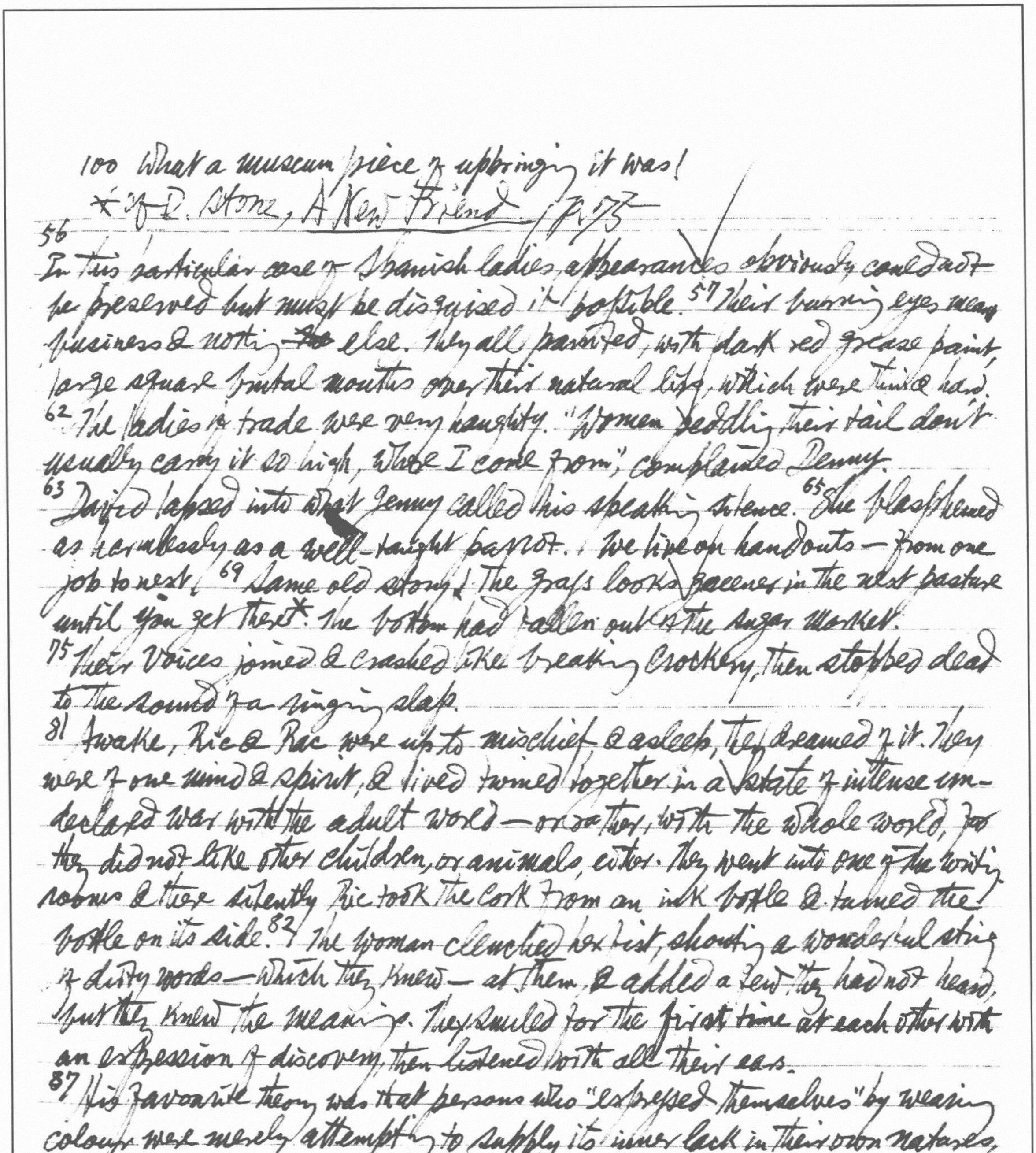
90 There was a continual race amongst themselves as to which of them could be pregnant in the shortest time & most often.

106 She stopped, flickering to silence like a candle under a harsh breath.

115 Sister Eustace's grey eyes missed nothing & her ears could hear the grass growing
129 with or without a wedding ring, in bed or up against the wall of a hall.

Katherine Anne Porter, ~~The~~ Ship of Fools

13 The travellers obstinately go on regarding Veracruz as merely a pestilential jumping-off place into the sea. The travellers wish only to reach the damp grey haven of some ship in harbour, & the Veracruzanos wish only to see the last of them; but not until every possible toll, fee, extortion, & bribe due to the town & its citizens has been extracted. 14 Ten to one this stranger passing through is a sheep bleating for their shears, & one in ten is a scoundrel it would be a pity not to outwit. They told all the gossip they heard, & heard all they had told repeated to them.
18 Their skirts shortened to show legs never meant to be seen by any eye but God's
19 It was beginning to resemble not so much a voyage as an obstacle race.
24 their eyes flashing & their hips waving in all directions, 28 the girls cast glances full of speculation at the row of fair-haired young officers. 31 A plain red-gold engagement ring shone on his left hand, the hand he raised almost instinctively as if to ward her off.
35 Danny, like a fool, had sat down waiting until it came over him that he was being given the "hot-foot".
47 He continued his laughter long enough to let her see that he could enjoy his little joke without her.
52 "I can't learn grammar, that's flat, I don't feel the need of it." — "If you could hear yourself sometimes, you'd feel the need."
54 David regarded Jenny's weeping as simply another female trick shaken out of her sleeve at the most useful moment.



100 What a museum piece of upbringing it was!
*of D. Stone, A New Friend. p. 75

56
In this particular case of Spanish ladies, appearances obviously could not be preserved but must be disguised if possible. 57 Their burning eyes meant business & nothing ~~the~~ else. They all painted, with dark red grease paint, large square brutal mouths over their natural lips, which were twice hard.

62 The ladies of trade were very haughty. "Women peddling their tail don't usually carry it so high, where I come from," complained Denny.

63 David lapsed into what Jenny called his speaking silence. 65 She blasphemed as harmlessly as a well-taught parrot. . We live on handouts— from one job to next, 69 Same old story! The grass looks greener in the next pasture until you get there*. The bottom had fallen out of the sugar market.

75 Their voices joined & crashed like breaking crockery, then stopped dead to the sound of a ringing slap.

81 Awake, Ric & Rac were up to mischief & asleep, they dreamed of it. They were of one mind & spirit, & lived twined together in a state of intense undeclared war with the adult world— or rather, with the whole world, for they did not like other children, or animals, either. They went into one of the writing rooms & there silently Ric took the cork from an ink bottle & turned the bottle on its side. 82 The woman clenched her fist, shouting a wonderful string of dirty words— which they knew— at them, & added a few they had not heard, but they knew the meaning. They smiled for the first time at each other with an expression of discovery, then listened with all their ears.

87 His favourite theory was that persons who "expressed themselves" by wearing colour were merely attempting to supply its inner lack in their own natures, adding a facade that fooled nobody. This was aimed at Jenny, who was brilliant as a macaw.

88 I'll prospect round a little.

96 One had well-founded suspicions of those brides who remained unchanged in appearance & manner after marriage. Its long famine of love.

254 Only Allrightniks eat with the Captain. Varying contradictory expressions rippled over his face like pond water on a windy day.

105 It was as if his own nature had shaped his face to match itself.

111 the big fish eat the little ones, & the little ones eat seaweed.

114 The others ranged round him, faces bent towards him like sunflowers to the sun, waiting for him to begin conversation.

119 Pepe hasn't been able to tear his eyes from her pearls once.

126 I am no doubt much too far from the cradle for her. cf. Edwin O'Connor, The Edge of Sadness, p. 45

183 The Captain's standards of behaviour for the nobility were of astronomical heights.

193 Concha was putting her heart, or whatever stood for her heart, into the matter, with perfect effectiveness.

201 The trouble with those students is simply that they haven't been born yet. They are just their parents' bad dreams.

206 Ric & Rac could not understand the words, but they knew in their bones the lingua franca of gallantry

275 The one sure way to bring upon yourself the inescapable devotion of a dog was to beat him regularly.

282 The supposed husband of Lola, the putative father of these indescribable twins, though it were improbable that they were of human origin

286 You stinking German sausage made of old women's behinds.

301 Her laugh was a long cascade of falling tinware.

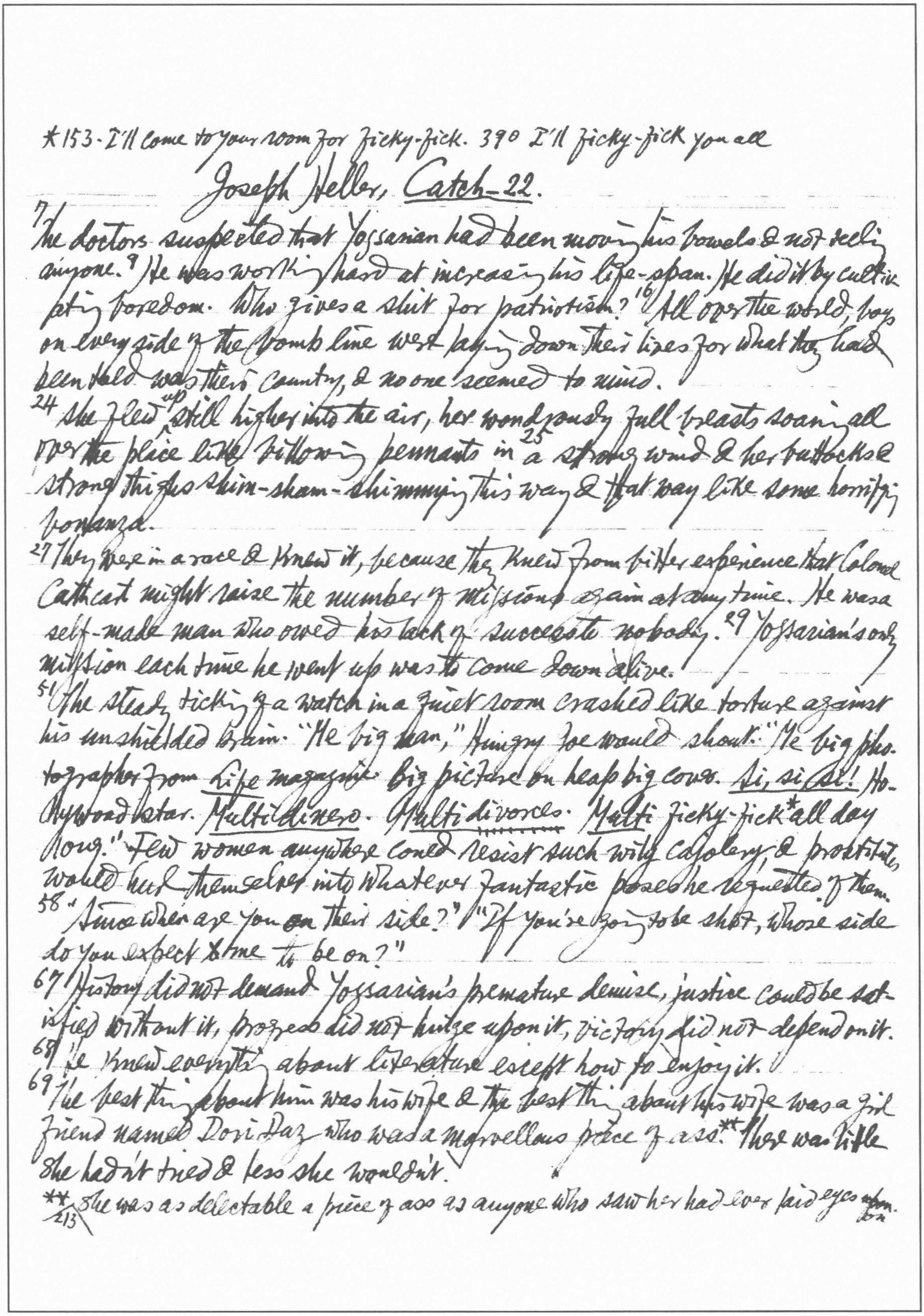
349 A member of the ruling class of the ruling race of the world.

381 They breed like vermin.

420 It took genius to be such a bore as that.

432 "Some time, some day, somewhere, somehow," he sang to himself silently, the refrain of his favourite popular song, meaning that he was going to find ways & means to seduce Lizzi. But until he pronounced the magic word "marriage", well, so far & no farther.

488 the usual number of shipboard romances with their inevitable disappointments



*153 - I'll come to your room for ficky-fick. 390 I'll ficky-fick you all

Joseph Heller, *Catch-22*.

7 The doctors suspected that Yossarian had been moving his bowels & not telling anyone. 9 He was working hard at increasing his life-span. He did it by cultivating boredom. Who gives a shit for patriotism? 16 All over the world, boys on every side of the bomb line were laying down their lives for what they had been told was their country, & no one seemed to mind.

24 She flew up still higher into the air, her wondrously full breasts soaring all over the place like billowing pennants in 25 a strong wind & her buttocks & strong thighs shim-sham-shimmying this way & that way like some horrifying bonanza.

27 They were in a race & knew it, because they knew from bitter experience that Colonel Cathcart might raise the number of missions again at any time. He was a self-made man who owed his lack of success to nobody. 29 Yossarian's only mission each time he went up was to come down alive.

51 The steady ticking of a watch in a quiet room crashed like torture against his unshielded brain. "Me big man," Hungry Joe would shout. "Me big photographer from *Life* magazine. Big picture on heap big cover. *Sí, sí, sí!* Hollywood star. *Multi dinero*. *Multi divorces*. *Multi* ficky-fick* all day long." Few women anywhere could resist such wily cajolery, & prostitutes would hurl themselves into whatever fantastic poses he requested of them.

58 "Since when are you on their side?" "If you're going to be shot, whose side do you expect me to be on?"

67 History did not demand Yossarian's premature demise, justice could be satisfied without it, progress did not hinge upon it, victory did not depend on it.

68 He knew everything about literature except how to enjoy it.

69 The best thing about him was his wife & the best thing about his wife was a girl friend named Dori Duz who was a marvellous piece of ass.** There was little she hadn't tried & less she wouldn't.

** She was as delectable a piece of ass as anyone who saw her had ever laid eyes ~~upon~~ on.

213

138 "Exit smiling," he joked. *How prophetic of the G.I.'s in the Vietnamese war with its [illegible]

*435-6 "The country's not in danger any more, but I am... From now on I'm thinking only of me." — "But, Yossarian, suppose everyone felt that way." — "Then I'd certainly be a damned fool to feel any other way, wouldn't I?"

86 You outrank me, & you needn't call me "sir," Sir. 92 Throw a security check on him. 94 I'm glad you're in the clear.

102 "Let somebody else get killed." — "But suppose everybody on our side felt that way." — "Then I'd certainly be a damned fool to feel any other way. Wouldn't I?"*

111 He was the logical man to succeed Major Duluth as squadron commander.

115 He started forward, & the wall of officers before him parted like the Red Sea.

119 He had a happy facility for getting different people to agree what 120 a prick he is.

122 It doesn't make a damned bit of difference who wins the war to someone who's dead. The enemy is anybody who's going to get you killed, no matter which side he's on, & that includes Colonel Cathcart.*

132 She laid for everybody, donating herself socially as an act of hospitality. The men climbed on top of her each time they felt the urge. The only woman left Yossarian could make love to without falling in love with.

164 There was a much lower death rate inside the hospital than outside the hospital, & a much healthier death rate. Few people died unnecessarily. They couldn't dominate Death inside the hospital, but they certainly made her behave. They had taught her manners.

225 Two 12-year old virgin sisters who were not really virgins & not really sisters & who were really only 28.

242 And anything worth dying for is certainly worth living for. 244 Old money is better than new money & the newly rich are never to be esteemed as highly as the newly poor.

264 Everyone spoke to him, & no one ever said anything.

314 If people met him halfway, he would meet them more than half-way, with the result that there was never any meeting of the minds at all.

of combat duty, "search & evade" missions", & "fragging."

345 He banged a thin streetwalker with a wet cough... He banged a sassy, short, chubby girl.

396 He was jeopardizing his traditional rights of freedom & independence by daring to exercise them.

435 Between me & every ideal I always find Scheisskopfs, Peckems, Korns & Cathcarts. And that sort of changes the ideal. I see people cashing in on every decent impulse & every human tragedy.

Richard Hughes, The Fox in the Attic

13 A soft, feathery feeling in the air: rain, yet so fine it could scarcely fall but rather floated.

20 You could just descry, printed in green under the glaze on the bottom of the China pot, the execrated face of Gladstone.

23 All previous generations had been objects whereas *his* were people. He had been fond of his uncles as objects rather than as people. 24 They were outsides only: hollow bundles of behaviourist gestures.

34 Her triumphant eyes were now on stalks.

55 Constitutionally Nursery was a self-governing province where even a Housekeeper's writ did not run.

56 She looked like something poured into a mould: just brimming over the rim a little but not enough to slop. She didn't seem to possess a shape of her own any more.

74 He could be a go-between even if he wasn't yet quite a gone-between.

105 A mild distaste — the lifted eyebrow, not the lifted rod.

110 Jerry's death gave Augustine a sudden blinding intimation of mortality. The officers piped the officially-taught obscenities supposed to arouse blood-lust in the men.

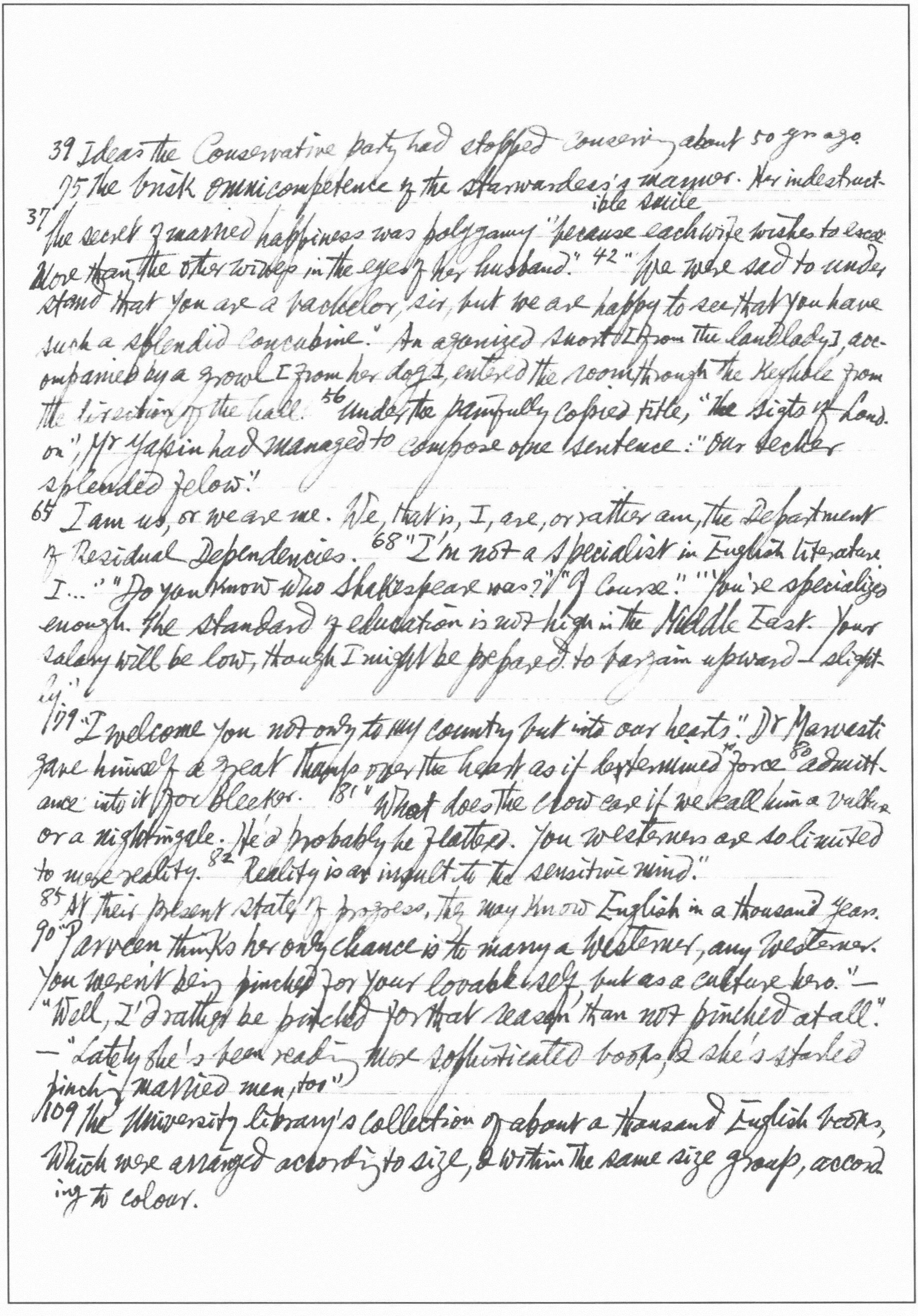
112 milk-fresh from school.

---

120 Hatred cannot remain objectless; it precipitates its own someone-
to-be-hated. 170 He clapped him on the shoulder till the dust flew.
224 For generals tend to lose the instinct to lie down as well as
the agility.
228 Like the frog in the fable Hitler had tried to play a role too big for
him & burst.
338 He had been brain-washed in beer.

Leo Vaughan, *The Jokeman*.

7 It was the nagging jangle of a phone that had long ago given up hope of
ever carrying an important message, & in fact didn't much care if it
were answered at all.
8 You teach English? You'd have to learn it first! 9 To make enough
money to get by on!
10 Her voice had the special kind of insolence that English inferiors display
toward those they consider even more inferior. His attempts to breach, scale,
or undermine her wall of reserve had all been repelled effortlessly.
15 Bartering his native language for daily necessaries.
20 They like this rainbow-down-a-sewer effect.
23 All the Somali students professed to miss their wives greatly, but even
in this sorrow Mr Chama was quantitatively superior since he was missing
3 wives while his nearest competitor, Mr Yussuf, could regret the absence
of only 2. 24 "I speak good words, but all in wrong places." 25 Mr Yassin
resolutely resisted all attempts to teach him any other English word;
his confident reply to any question was "Splendid!" 28 Already well-padded
by nature, Mr Chama became a genial sphere. 30 "We stooped at a
nice cave for a snake" = "We stopped at a nice café for a snack."



39 Ideas the Conservative party had stopped conserving about 50 yrs ago.
35 the brisk omnicompetence of the stewardess's manner. Her indestructible smile
37 The secret of married happiness was polygamy "because each wife wishes to excel
More than the other wives in the eyes of her husband." 42 "We were sad to understand
that you are a bachelor, sir, but we are happy to see that you have
such a splendid concubine." An agonized snort [from the landlady], accompanied
by a growl [from her dog], entered the room through the keyhole from
the direction of the hall. 56 Under the painfully copied title, "The Sights of London",
Mr Yassin had managed to compose one sentence: "Our Becker
splended felow."
65 I am us, or we are me. We, that is, I, are, or rather am, the Department
of Residual Dependencies. 68 "I'm not a specialist in English literature
I..." "Do you know who Shakespeare was?" "Of course." "You're specialized
enough. The standard of education is not high in the Middle East. Your
salary will be low, though I might be prepared to bargain upward – slightly."

79 "I welcome you not only to my country but into our hearts." Dr Marwati
gave himself a great thump over the heart as if determined to force 80 admittance
into it for Bleeker. 81 "What does the crow care if we call him a vulture
or a nightingale. He'd probably be flattered. You westerners are so limited
to mere reality. 82 Reality is an insult to the sensitive mind."
85 At their present state of progress, they may know English in a thousand years.
90 "Parveen thinks her only chance is to marry a Westerner, any Westerner.
You weren't being pinched for your lovable self, but as a culture hero." –
"Well, I'd rather be pinched for that reason than not pinched at all."
– "Lately she's been reading more sophisticated books, & she's started
pinching married men, too"
109 The University library's collection of about a thousand English books,
Which were arranged according to size, & within the same size group, according
to colour.

128 The mock heroics of "Death before Dishonour!"

117 One student stood up & explained that Kojasti professors never began the year's work with work; they always began with an autobiographical account of themselves.

133 Anythg done with hands or fists is allowed in modern marriage with its sophisticated sadism, but feet are frowned upon.

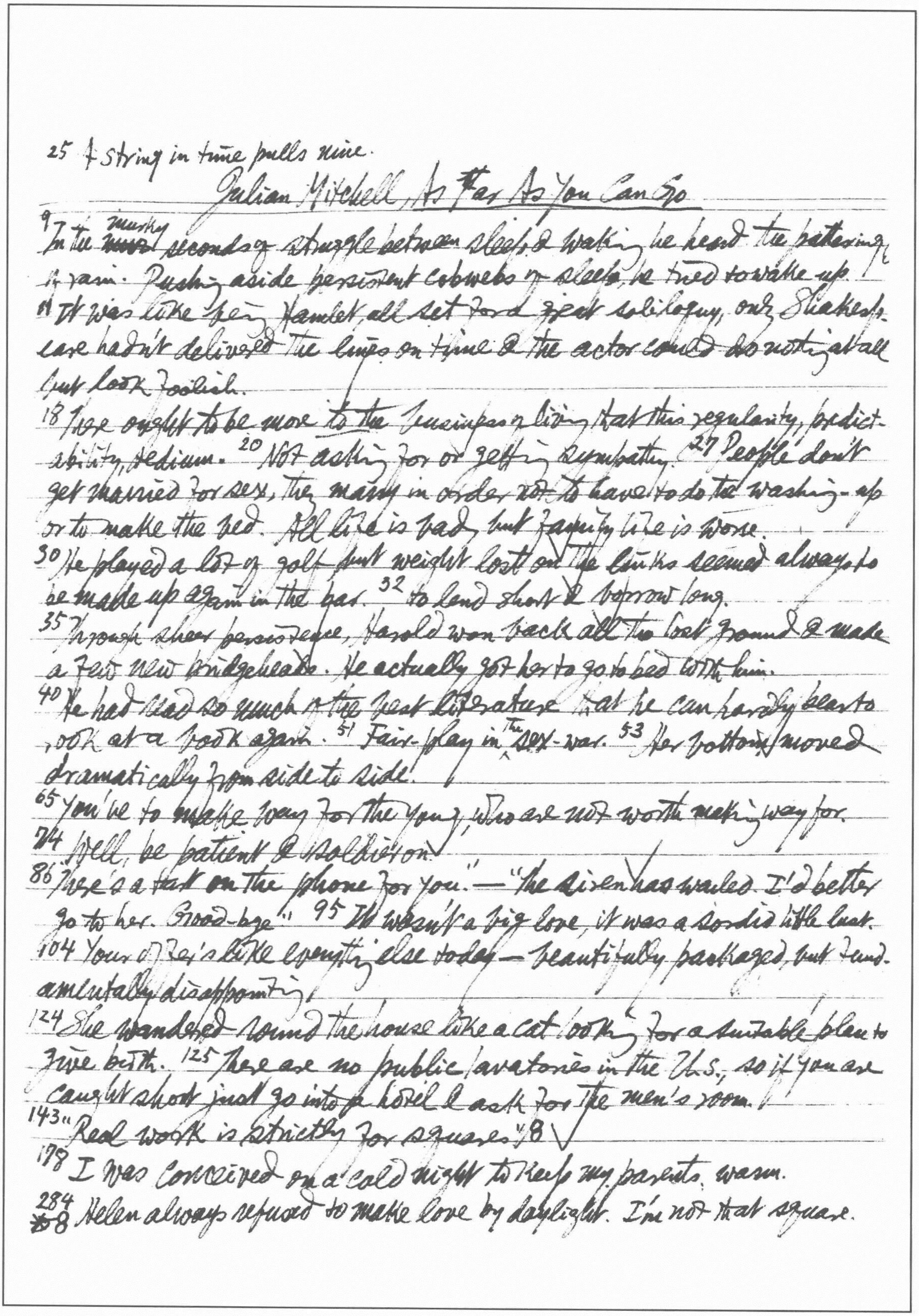
145 In terms of Veblen's theory of conspicuous consumption, his employment of Ali was a way of flaunting his wealth.

146 The firms were forced to scrape even the bottom of the Middle Eastern barrel by sending an agent to Kojast.

148 "Judith should have used you up by now, you should be one of my scraps. I never fight her for the fresh carcass. But you're hardly gnawed yet!"

150 Stop posing & be yourself for once. 170 I wouldn't mind sleeping with you, but I'll be damned if I want to sleep with D. H. Lawrence. This is the return to your dark, mindless origins, by way of *Women in Love* or is it *Lady Chatterley*?

181 It became apparent within the 1st 5 minutes of the exam that almost the whole class was engaged in obvious chicanery. Half of the class had developed colds requiring frequent reference to handkerchiefs that were scribbled all over. 182 Girls who were normally modest to the point of prudery began revealing broad expanses of inscribed thigh which they would stare at until, seeing Archie approach, they had to quickly lower their skirts again. One girl was wearing a garish blouse with a design made up of the names of film stars. On looking closer Archie noticed other words had been added to the design. Just beneath Marlon Brando was a new star of stage & screen, Onomatopoeia. Clark Gable was linked in fame with Oxymoron.



25 A string in time pulls nine.

Julian Mitchell, As Far As You Can Go

9 In the ~~[illegible]~~ murky seconds of struggle between sleep & waking he heard the pattering of rain. Pushing aside persistent cobwebs of sleep, he tried to wake up.

11 It was like being Hamlet, all set for a great soliloquy, only Shakespeare hadn't delivered the lines on time & the actor could do nothing at all but look foolish.

18 There ought to be more to the business of living that this regularity, predictability, tedium. 20 Not asking for or getting sympathy. 27 People don't get married for sex, they marry in order not to have to do the washing-up or to make the bed. All life is bad, but family life is worse.

30 He played a lot of golf but weight lost on the links seemed always to be made up again in the bar. 32 to lend short & borrow long.

35 Through sheer persistence, Harold won back all the lost ground & made a few new bridgeheads. He actually got her to go to bed with him.

40 He had read so much of the great literature that he can hardly bear to look at a book again. 51 Fair-play in the sex-war. 53 Her bottom moved dramatically from side to side.

65 You've to make way for the young, who are not worth making way for.

74 Well, be patient & soldier on.

86 "There's a tart on the phone for you." — "The siren has wailed. I'd better go to her. Good-bye." 95 It wasn't a big love, it was a sordid little lust.

104 Your offer's like everything else today — beautifully packaged, but fundamentally disappointing.

124 She wandered round the house like a cat looking for a suitable place to give birth. 125 There are no public lavatories in the U.S., so if you are caught short just go into a hotel & ask for the men's room.

143 "Real work is strictly for squares." 8 ✓

178 I was conceived on a cold night to keep my parents warm.

284 ~~58~~ Helen always refused to make love by daylight. I'm not that square.

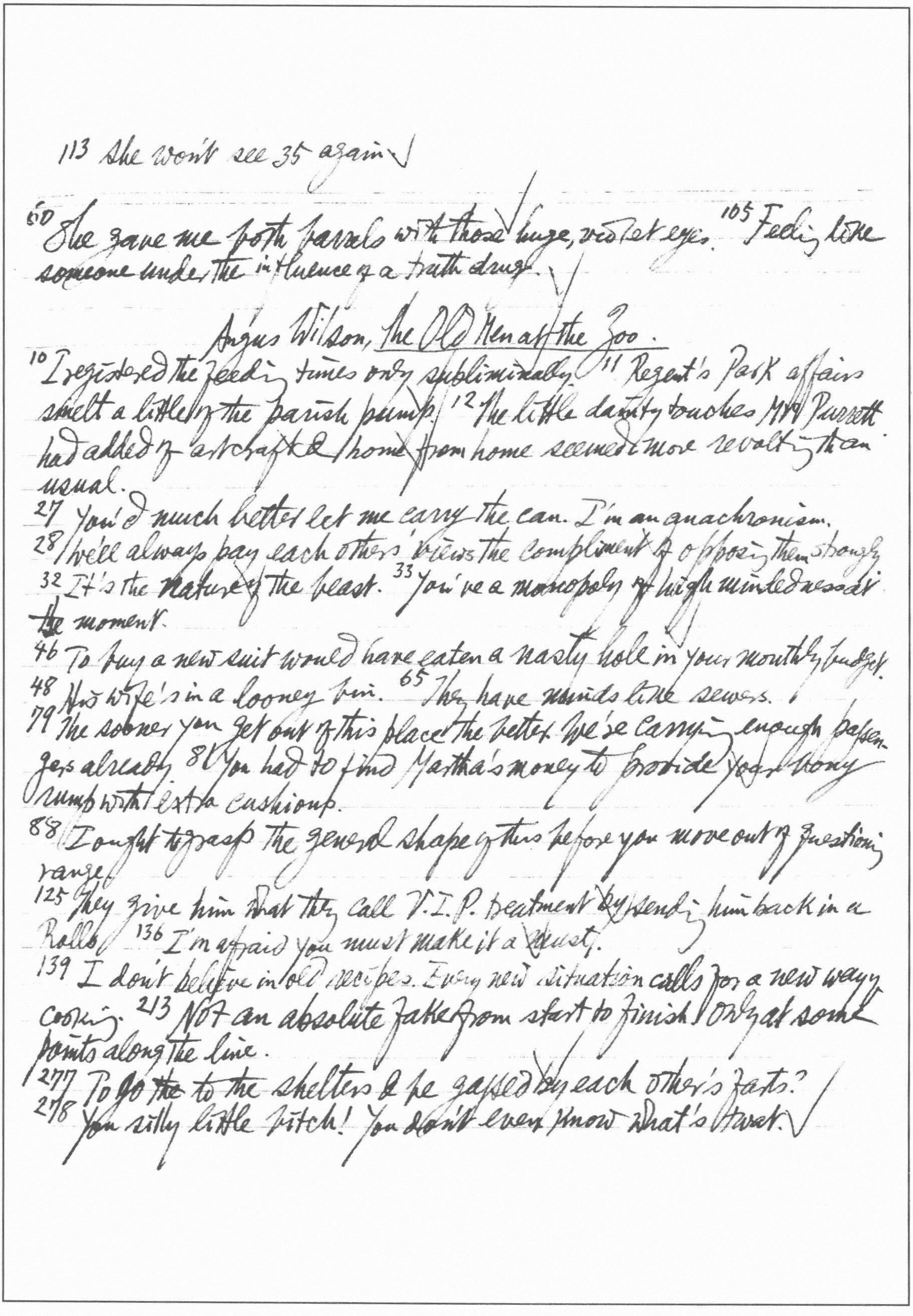
59. "No place to go" — "Why'n't you get a room?" "Ain't got what it takes."
186 She had more of what it took than the rest of girls put together
203 He felt a good deal of relief that Helen was off his conscience & into the arms of this Marshall person.
251 Winston Churchill? Oh, there's life in the old dog yet.
261 The beatniks wear sandals & grow beards. But the real beats are clean shaven & see no one.
280 The suppressed feelings of a nation came boiling to the surface.

Bernard Malamud, The Natural

16 Her hair a froth of dark curls. 24 He looked like an overgrown side of beef wrapped in gabardine. 54 A voice that stood on stilts
50 Most newspaper guys know when to keep their traps shut, but to Max a private life is a personal insult.
58 Remember that lightning cuts down the tallest trees — 59 lightning, maybe, but no burnt-out old fuse.
88 She could not stop weeping, as if the faucet were broken.
145 He would have liked a close gander at her.
156 Talk about his inner self was always like ploughing up a graveyard. Gus and old rich man
Memo
173 Says he had the bucks but she was a hot kid & she couldn't take them to bed with her.

Alan Clark, Summer Season

7 Interest & amiability were alike absent from her gaze. 14 A high-echelon domestic servant. It was, in the non-U sense, "tea" time, being 20 past 6. 16 One of those inflatable rubber cushions looking like a small lifebelt, which people have to sit on when they are suffering from piles
50 I would have you know that I was studying the Scriptures before you were even a twinkle in your father's eye.



113 She won't see 35 again

60 She gave me both barrels with those huge, violet eyes. 105 Feeling like someone under the influence of a truth drug.

Angus Wilson, The Old Men at the Zoo.

10 I registered the feeding times only subliminally. 11 Regent's Park affairs smelt a little of the parish pump. 12 The little dainty touches Mrs Purrett had added of artcraft to home from home seemed more revolting than usual.

27 You'd much better let me carry the can. I'm an anachronism.

28 We'll always pay each others' views the compliment of opposing them strongly.

32 It's the nature of the beast. 33 You've a monopoly of high mindedness at the moment.

46 To buy a new suit would have eaten a nasty hole in your monthly budget.

48 His wife's in a looney bin. 65 They have minds like sewers.

79 The sooner you get out of this place the better. We're carrying enough passengers already. 81 You had to find Martha's money to provide your bony rump with extra cushioning.

88 I ought to grasp the general shape of this before you move out of questioning range.

125 They give him what they call V.I.P. treatment by sending him back in a Rolls. 136 I'm afraid you must make it a must.

139 I don't believe in old recipes. Every new situation calls for a new way of cooking. 213 Not an absolute fake from start to finish, only at some points along the line.

277 To go ~~the~~ to the shelters & be gassed by each other's farts?

278 You silly little bitch! You don't even know what's what.

Stanley Middleton, Two's Company.

10 Her dress was skin-tight, giving the effect of stark-nakedness in pea-green. 12 [Exhibition stuff.] 19 "Married yet?" — "No fear." 68 "Are you married?" — "Not quite"
23 Here was a choice bit of meat, the contemporary face, the allure of a baby. 25 Talk with shop-counter gentility. She answered like a mouse.
38 If you can't be good, be careful. They'd be queuing for it.
67 His daughter shagged to death by some little Teddy. Sheila was in pod (pregnant) before she married. 90 The careful fluttering of dates about the baby's birth.
91 The old whore [David on his own mother] was sitting there pretending she hadn't heard him.
97 "What's 'e want, coming up 'ere?" — "It's what the politicians call 'showing solidarity.'" 128 The girl was always hanging on to his fly-buttons.
132 There was a fire in the dining-room. They'd got the place of execution prepared. 135 The question grappled his mother. She'd never considered that. 139 There was nothing he wanted; sexual desire was at the back of the queue.
162 He walked about, general among subalterns.
180 A disappointed woman took her failure out on her husband, the furniture, the tradesmen.

Keith Waterhouse, Jubb.

8 There are few women without some beauty about them, somewhere. Now it was my turn to look away my part of the dance; & when I made a show of turning my back on her & them — very suddenly — wheeled round & faced her, naturally she was looking at me, & she blushed. 9 One thing you cannot pretend is that a woman who picks her nose in front of you is in the slightest degree interested in you.

*Cf Glenda Charles, A Slant of Light, p. 117-8: "with doctors coming a dime a doz. these days"; F. Wakeman, The Hucksters, p. 65

hear hear You i.e. It's already late. Don't prolong the talk
22, 'Ere rear! 'Aren't chew got a home to go to?
24 There's very little lobbying on my side of the Bench.
29 That's the understatement of the year. You've only got to look at her & she's on her back. 213 Anything in trousers she couldn't leave alone.
37 Girls grow up faster these days. The Beanstalk Generation.
65 By imposing this curfew upon myself I naturally missed all sorts of treats. 68. Off she would go, pecking away down the street on her 3-inch heels. 202 Stilt-heels.
123 ~~She~~ He was sharply dressed. 127 Unfortunately I've got to love you & leave you now. Redhead, 22 yrs old, 38, 23, 36; very versatile & offers a complete service.
131 Nurse to patient in street: "I didn't recognise you with your clothes on." 189 Now bugger off! And stay buggered off.'

Pamela Hansford Johnson, Night & Silence Who Is Here?
2 "And what a day!" Dr Pattke repeated, this time for the day's own benefit.
5 At Cobb, scholars would be two a penny.* ¶ His smile at the ready.
8 The car gave out a strange growl, which, fortunately, coincided with, & obliterated, a protest from Matthew's stomach.
42 The land of luxury, but not comfort. The only two things that they persuade them of their comfort are overheated rooms & admirable water-closets.
57 One of the things middle age had taught him was that if you want to make time last, you must live it moment by moment, never looking ahead.
75 Like Royalty, he forgot nothing when he chose to remember it.
78 He ate as heartily as he could as an insurance against future hunger.
91 To get this story killed & to have his reputation restored.
112 "I'd loathe you to think that I didn't want you —" "Thousands don't. Including my wife. Never mind."

130 I don't dig that queer. 141 They'll certainly dig that.
* Cf. N. Middleton, Two's Company, p. 38
115 A nod is as good as a wink to a blind horse.
203 Breakfast is the basis of my day, & I cannot face her without it.
223 While you had your ear glued to one door, he had his glued to the other. The committee was a sort of aural sandwich.
239 She frowned at the menu. "Escargots! I think not. Too far from their native land."

Gerda Charles, A Slanting Light

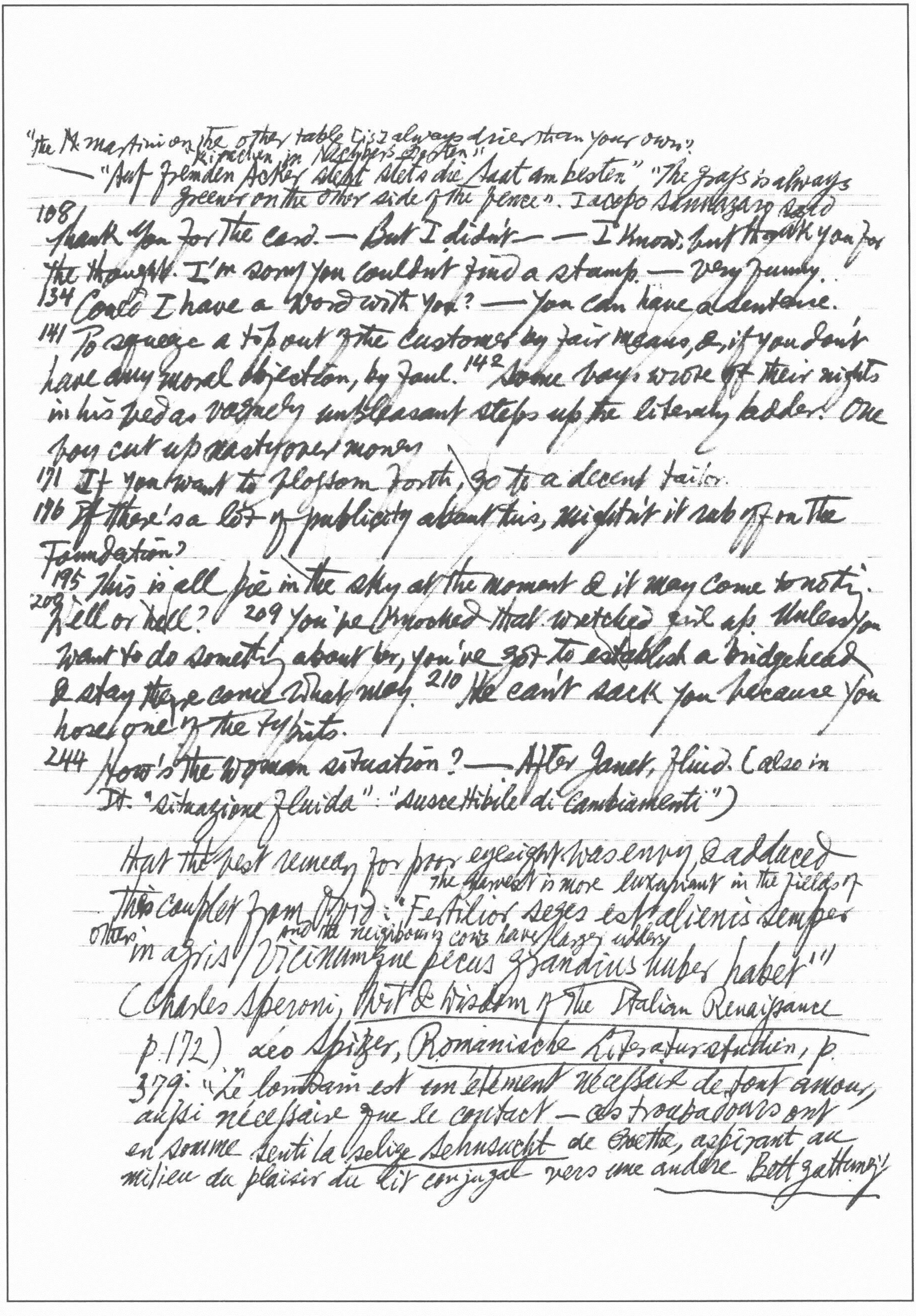
9 That was a leg-up for a small-time, Liverpool printer's daughter. A sort of housekeeper-cum-general-bottle washer.
32 It's ridiculous the way he cossets her. 33 I snoop out of vulgar curiosity.
34 The theatre was always your enemy like the sea to a man who has married a mermaid.
62 Jessica, for all her sweetness, isn't above a bit of lifemanship.
91 The boy is mixed up with a married woman & Bridget's shoulder (for weeping on) is about the only part of her that's any use to him.
85 My anger was at the idea of being used as a spark to ignite other people's fires. 98 Mr & Mrs Fuddy-Duddy Everyman.
99 Very eye-catching with her scarlet frock. 101 I prefer lung & liver —and all genital parts south. 125 The slogan Local Boy Makes Good
167 I wonder what happens when he meets another talker. Simultaneous combustion I imagine!
178 We were all exhausted with non-stop praise. 220 I was frightened of the tiniest move which might provoke Providence. 221 Congratulations! Felicitations! Salutations! & the whole thesaurus to you!
234 The girls in love with him queue up ten deep.* √

estate agents give him orders to view! * a convalescent home, etc.

Brigid Brophy, Flesh

11 Her full lips seemed to have been turned too far out, exposing some of the sensitive private skin that should have been kept inside the mouth.
23 Vintage cars break down if you look at them. cf Waterhouse, Jubb, p.29
55 Marcus had always imagined that when he did at last make love to a woman it would be in terrible silence, interrupted only by such noises as their bodies might involuntarily make. 56 But Nancy talked to him about what he was to do, about what he was doing in a low, rather deep, swift voice which provoked in his skin almost the same sensation as her hands. When he entered her body he felt he was following her voice. 57 He became capable of following the commentary of the very pulsations, the sudden constrictions, the watery unloosenings of her body's response to the pleasure his body gave her.
62 You know about the man who went round an exhibition of Rubens & came out a vegetarian? — I'm the one who went in virtually a vegetarian & 63 came out a carnivore.
88 The deep brown of his face looked as though he had acquired it from an induced chemical reaction rather than the sun.
92 The lumber room or a derelict hospital.* 96 The salary is derisory.
99 Most of his stuff is not so much tripe as fat. twat
110 "Get up," she said, in the traditional manner of a Victorian lady receiving a proposal of marriage from a physically repugnant suitor.
119 We'd better tart up. √ I hope my good suit still fits.
127 The child was conceived the first time they gave it the opportunity. They belonged to a philoprogenitive race. √ 134 The idea had fixed itself in his mind that when he made love to Nancy the baby in the embryo was spying on them. She, so far from noticing an inhibition on his part, delighted in explaining to him that by making her pregnant he had destroyed in her the last shred of sexual inhibition. 128 "The only one hundred per cent foolproof contraceptive is to have a baby already in there." cf Casanova, Memoirs V, p.164, Brantôme, Dames Galantes, p. 166

17 She has missed this month (月經不來). * cf. K.A. Porter, A Ship of Fools, p. 69
David Stone, A New Friend, Saturday Rev, March 9, 1963, p. 31:
8 We slip downhill, step by retrograde step. 99 Just as writers who will
never write often work in publishing the better to punish themselves (or
those whose mss they reject), so Fender spent his working life contemplating
the groves of Academe, tortured by the feeling he didn't belong.
10 A lot of workshy layabouts. (141, bums, layabouts)
11 How are you? — Well might you ask. — What does that mean? — How
you can drool over that man-eater Sally, God knows. — 12 Shall I call on
you? — If you can pull yourself from Sally's weedy arms. — Very
funny. — Super. Unmarried girls of 29 were even more dangerous
than 17-yr.-olds when it came to playing around. When they gave they gave
with the crisp forthrightness of a merchant bank accepting a bill on
London.
13 Such expertise in the bedroom. 14 Their superiors saw in the travelling
scholarship an excellent & inexpensive way of getting some dead wood
out of their way for a year. 33 The heir to the throne of the present professor.
39 His expressed mental efforts were almost always in clichés which the
years had hallowed. 41 Take it easy & live to a ripe old age.
44 Her body was the sexiest possible. Like the cigarette advertisement,
it was round, firm & fully packed. You've been married? — 3 times unlucky.
54 In our democratic age the flourishing existence of people like Lord
Heinsh is a triumph of survival. 55 The Power behind the Powers that Be.
74 You're just that much pre-sold, as our marketing men love to say. You're
conditioned to matrimony. 75 But let me put in my two cents' worth & tell
you this: the grass really is greener in the other field.*
83 He took the exit line that had been handed to him. Sunk with-
out trace. 109 God, I feel randy.
38 The sun makes one terribly randy. What was a labour of love became
merely a labour.



"the ~~M~~ martini on the other table [is] always drier than your own":
"Kirschen in Nachbars Garten"
— "Auf fremden Acker steht stets die Saat am besten" "The grass is always greener on the other side of the fence". Iacopo Sannazaro said

108 Thank you for the card. — But I didn't — — I know; but thank you for the thought. I'm sorry you couldn't find a stamp. — Very funny.

134 Could I have a word with you? — You can have a sentence.

141 To squeeze a tip out of the customers by fair means, or, if you don't have any moral objection, by foul. 142 Some boys wrote off their nights in his bed as extremely unpleasant steps up the literary ladder. One boy cut up nasty over money

171 If you want to blossom forth, go to a decent tailor.

176 If there's a lot of publicity about this, mightn't it rub off on the Foundation?

195 This is all pie in the sky at the moment & it may come to nothing.

208 Well or hell? 209 You've knocked that wretched girl up. Unless you want to do something about her, you've got to establish a bridgehead & stay there come what may. 210 We can't sack you because you hosed one of the typists.

244 How's the woman situation? — After Janet, fluid. (also in It. "situazione fluida": "suscettibile di cambiamenti")

that the best remedy for poor eyesight was envy & adduced
The harvest is more luxuriant in the fields of other
this couplet from Ovid: "Fertilior seges est alienis semper
and the neighbouring cows have larger udders
in agris / Vicinumque pecus grandius uber habet"
(Charles Speroni, Wit & Wisdom of the Italian Renaissance p. 172) Leo Spitzer, Romanische Literaturstudien, p. 379: "Le lointain est un élément nécessaire de tout amour, aussi nécessaire que le contact — les troubadours ont en somme senti la selige Sehnsucht de Goethe, aspirant au milieu du plaisir du lit conjugal vers une andere Bettgattung"

+German slang for penis, see K. Spalding & K. Brooke, *An Historical Dictionary of German Figurative Usage*, p.30.

John Gunther, *Inside Europe Today* (Revised Ed., 1962)

1 There was only one Germany in 1939 (& one was quite enough, thank you). Nobody had ever thought of harnessing atomic energy as an instrument of ~~welfare~~ warfare. 2 Hitler wanted a war, & nothing, not even the pusillanimity of Mr Chamberlain, was going to stop him. But he was not capable of burning up the whole world at the push of a button. 4 The Marshall Plan lifted western Europe to its feet. 5 The world is polarized between Washington & Moscow. 6 With this gesture Khrushchev bought his way into the first Summit Conference. 7 Israel is a brave new country. 8 Labour in England has lost 3 general elections in a row because Conservatives have stolen much socialist thunder.

13 It is quite possible that der Alte* still has a dozen good years left in him. Adenauer's age is an armor, serving to make him untouchable. 44 A proposal to rebuild & restore the Memorial Church was beaten down by the citizens; they want this gaunt horror to remain as it is in perpetuity — a monument to suffering, a daily reminder of the ordeal Berlin went through. 49 Berlin was an aperture, an orifice, a slot, a perforation drilled in the curtain, useful not merely for observation, but as an indispensable escape hatch for refugees. Hence, the Russians found it necessary to plug it shut. 51 West Berlin, still isolated from West Germany & now cut off from East Berlin by the wall, may progressively "wither on the vine". 52 The refugees were flown out (the only way to get them out of Berlin) to Hanover. The flights out from Berlin were operated by Air France, British 53 European Airways, & Pan American; Lufthansa, the West German airline, is not allowed to fly into Berlin. 55 The mayor of West Berlin is the man on the firing line. 57 Willi Brandt on the question of unification: "History does not recognize the word 'never'."

76 On moving into the Élysée, the General & Mme de Gaulle quietly eased out of their jobs every person on the domestic staff who had been divorced.

84 thousands of two-earner families.

104 Algeria no longer under the control of metropolitan France. 133 in metropolitan Portugal & overseas territories

79 De Gaulle has a hand "*rare*, *sûre*, *dure*." He says that the 3 things that count most in leadership are "concision, precision, decision." 81 He goes Churchill one better, in that he saved his country not once but *twice* in his lifetime.

83 "Germany is a race; Austro-Hungary is a policy; Italy is a language; France is a tradition." 97 The bitter old joke was that France was perfectly prepared in 1914 for the war of 1870 & in 1940 for the war of 1914. 105 O.A.S. (Organisation Armée secrète) 106 was composed of reactionary army elements & extremist *colons*.

131 The mellow suburbs of Lisbon contain a fabulous collection of ex-monarchs, royal pretenders, & their associates — all the way from ~~from~~ former King Umberto of Italy to Magda Lupescu of Rumania, from the Count of Paris to the father-&-son team (Don Juan & Prince Juan Carlos) in line for the throne of Spain. 135 Salazar was hit where it hurt most, in his prestige.

153 In a remarkable conversation with President Gronchi during his visit to Moscow, Mr Khrushchev says: "We do not sell ideas if they are not good. Ideas are not salami." The Italians were furious, & considered the reference to salami to be in the worst of taste.

166 "After shaking hands with a Greek, count your fingers." 169 The Union of Democratic Left is a kind of holding company for the communists who have been outlawed. 170 The Balkan Pact is now a dead letter because of the bitter quarrel between Greece & Turkey.

176 "The People's Party stands for open voting & closed counting; the Democrats stand for closed voting & open counting."

199 Tourists may enter the sacred precincts of almost every country house in England by paying a small fee — "a bob a nob." The vociferous public discussion of a subject traditionally hush-hush — homosexuality: 200 in 1957 the Wolfenden Report recommends that "homosexual behaviour

202 Playmakers & play fakers. 213 till Doomsday or even beyond.

221 "Better red than dead" — Unilateral Nuclear Disarmament slogan.

between consenting adults in private should no longer be a criminal offense". But the proposal to put this into the statute books was soundly defeated in the House of Commons in June, 1960. 203 Macmillan won the last election largely by the slogan "You never had it so good." 206 On most issues he stands a bit left of centre. 210 Ernest Bevin's formula for his colonial policy: "Give & Keep." 212 Somebody protested to Mr Churchill: "Macleod is too young to be eligible". Churchill's pungent reply: "He's too eligible to be young." 233 The joke was that Eden was a rabbit trying to look like a man, Macmillan a man trying to look like a rabbit. 234 He is bland & "unflappable."

284 The Swedes have constructed the most elaborate underground air raid shelters in the world. Legislation requires that every new building in Sweden must have an air raid shelter in the basement capable of holding comfortably all the tenants. 288 The worst sin of Communism is its exploitation of idealism.

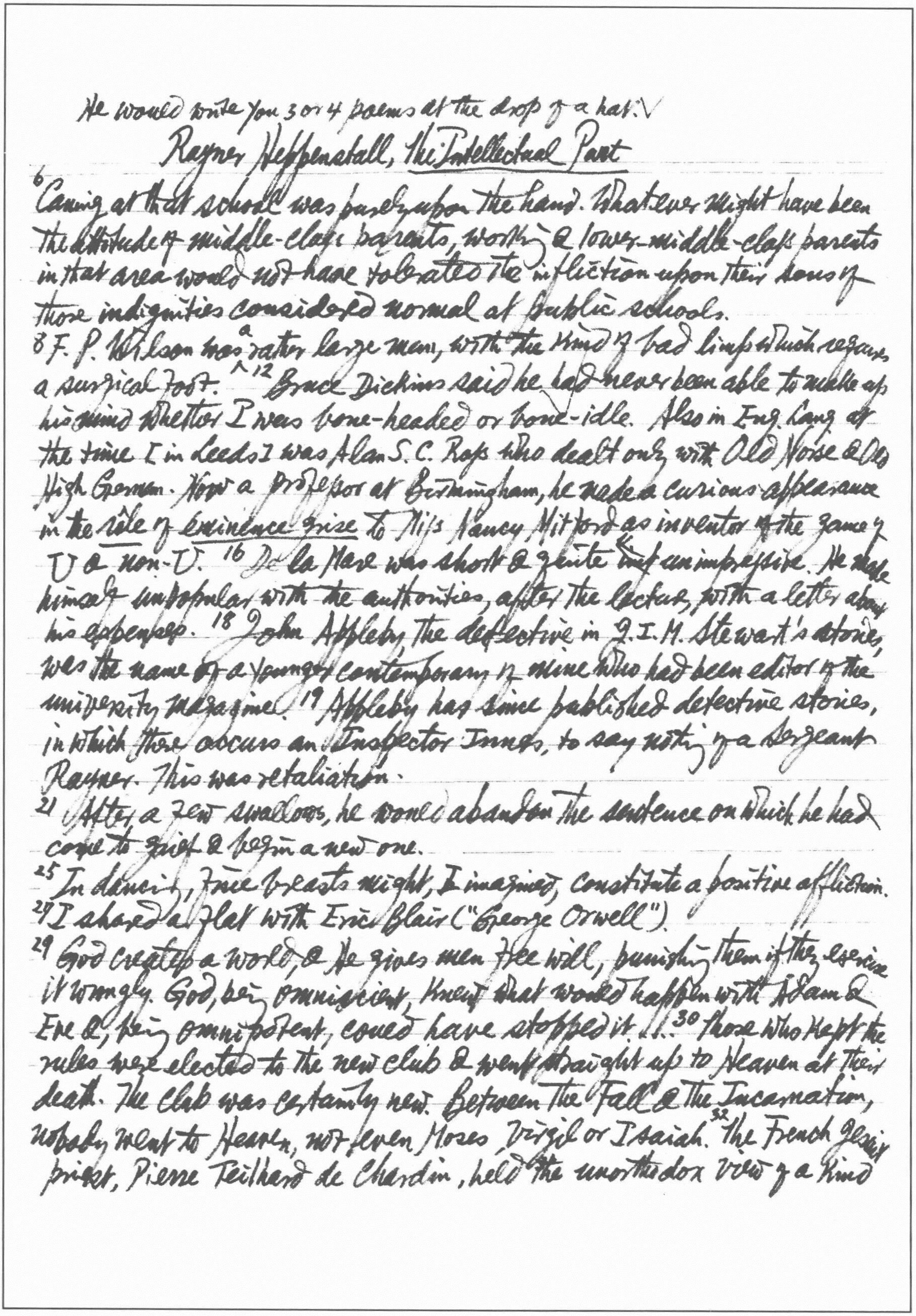
289 In Iceland ministers usually double up on portfolios, as in Luxembourg, because available personnel is scant.

300 Washington issued a "cover" story to "explain" the U-2 flight.

303 Eisenhower made the disastrous decision to assume personal responsibility for the flight. Normally governments — & in particular, heads of state — simply deny all knowledge if they are caught in a spy affair.

304 Although it was Mr Khrushchev who wrecked the Summit Conference, "we," as Adlai Stevenson said, "handed him the crowbar & the sledgehammer." 314 When he was roundly booed by a group of fashionable dowagers at the Hotel Plaza, Mr K. roundly shouted "Boo!" to them in return. When a reporter asked him if the Russian government was elected by the people, he replied, 315 "Didn't you know that in our country we have no trousers to wear? Really, you run quick & find out."

358 Khrushchev, Novotný, Kádár & Tito had worked as locksmiths.



He would write you 3 or 4 poems at the drop of a hat. ✓

Rayner Heppenstall, The Intellectual Part

6 Caning at that school was purely upon the hand. Whatever might have been the attitude of middle-class parents, working & lower-middle-class parents in that area would not have tolerated the infliction upon their sons of those indignities considered normal at public schools.

8 F. P. Wilson was a rather large man, with the kind of bad limp which requires a surgical foot. 12 Bruce Dickins said he had never been able to make up his mind whether I was bone-headed or bone-idle. Also in Eng. Lang. at the time [in Leeds] was Alan S. C. Ross who dealt only with Old Norse & Old High German. Now a professor at Birmingham, he made a curious appearance in the rôle of éminence grise to Miss Nancy Mitford as inventor of the game of U & non-U. 16 De la Mare was short & quite ~~but~~ unimpressive. He made himself unpopular with the authorities, after the lecture, with a letter about his expenses. 18 John Appleby, the detective in J. I. M. Stewart's stories, was the name of a younger contemporary of mine who had been editor of the university magazine. 19 Appleby has since published detective stories, in which there occurs an Inspector Innes, to say nothing of a Sergeant Rayner. This was retaliation.

21 After a few swallows, he would abandon the sentence on which he had come to grief & begin a new one.

25 In dancing, free breasts might, I imagined, constitute a positive affliction.

27 I shared a flat with Eric Blair ("George Orwell").

29 God created a world, & He gives men free will, punishing them if they exercise it wrongly. God, being omniscient, knew what would happen with Adam & Eve &, being omnipotent, could have stopped it. ... 30 Those who kept the rules were elected to the new club & went straight up to Heaven at their death. The club was certainly new. Between the Fall & the Incarnation, nobody went to Heaven, not even Moses, Virgil or Isaiah. 32 The French Jesuit priest, Pierre Teilhard de Chardin, held the unorthodox view of a kind

this was his last literary labour, for he was not to see the year out.

of total pull of the world towards God. Pull, not push; pull without push. God slowly draws a world into existence through chaos towards himself.

40 James Agate attacked my novel *Saturnine* (later, modified & extended, it became *The Greater Infortune*). He was a masochist in the full clinical sense, who used to pick up sailors & other young thugs & get them to tie him up & flog him.

49 We shall then feel sufficiently thankful that the Russians stand between us & the Chinese.

54 Empson writes Basic English & speaks shorthand.

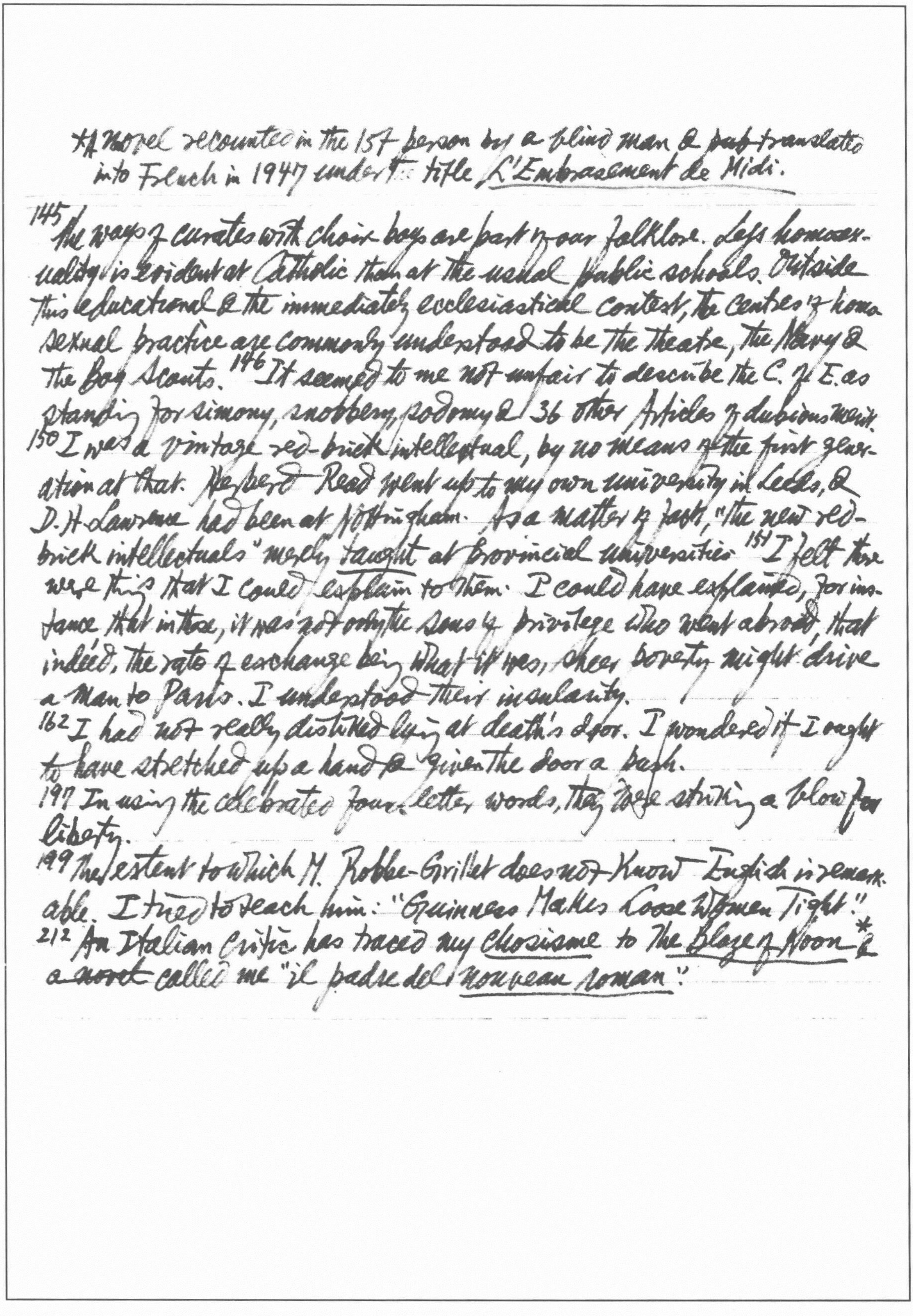
59 Nowadays, most programmes are pre-recorded. In those days, everything went out "live" in the first place. During a live transmission, if an actor "fluffs" he must quick-mindedly cover up, & anyone else in the scene must go along with him.

64 Yeats is said to have been rejuvenated by the Steinach operation, which left him in a state of almost permanent tumescence.

65 *East Coker* began: "In my beginning is my end..." It was like a signature tune. The poem might as well have begun: "This is T. S. Eliot speaking...."

84 Joh Jouhandeau has never made any secret of his homosexual tastes, though he always returns to Élise.

99 I was myself astonished to discover how many of the words I had used in my boyhood were shown & gl explained in glossaries to Burns's poems as peculiarly Scottish. 103 For some years past Hugh MacDiarmid had written very little Lallans verse. 104 The explanation was that his eyesight had been deteriorating & he could no longer read the small print in John Jamieson's *Etymological Dictionary of the Scottish Language*.



*A novel recounted in the 1st person by a blind man & ~~pub~~ translated into French in 1947 under the title *L'Embrasement de Midi*.

145 The ways of curates with choir boys are part of our folklore. Less homosexuality is evident at Catholic than at the usual public schools. Outside this educational & the immediately ecclesiastical context, the centres of homosexual practice are commonly understood to be the theatre, the Navy & the Boy Scouts. 146 It seemed to me not unfair to describe the C. of E. as standing for simony, snobbery, sodomy & 36 other Articles of dubious merit.

150 I was a vintage red-brick intellectual, by no means of the first generation at that. Herbert Read went up to my own university in Leeds, & D. H. Lawrence had been at Nottingham. As a matter of fact, "the new red-brick intellectuals" merely *taught* at provincial universities. 151 I felt there were things that I could explain to them. I could have explained, for instance, that in those, it was not only the sons of privilege who went abroad, that indeed, the rate of exchange being what it was, sheer poverty might drive a man to Paris. I understood their insularity.

162 I had not really disliked lying at death's door. I wondered if I ought to have stretched up a hand & given the door a push.

197 In using the celebrated four-letter words, they were striking a blow for liberty.

199 The extent to which M. Robbe-Grillet does not know English is remarkable. I tried to teach him: "Guinness Makes Loose Women Tight".

212 An Italian critic has traced my *chosisme* to *The Blaze of Noon** & ~~a novel~~ called me "il padre del *nouveau roman*".

*J. Gunther, Inside Africa, p.38: "...that recently invented catch-all, the French Union."
**61: "in her most society voice".

Anne Rider, The Learners

8 They were a few bigwigs striding forward to meet a bigger one. Press cameras popped. 68 Her name is 'Chérie Darling'. 96 The lama nodded back many times in the mandarins' duet. 126 The conversation proceeded with the uneven gait of a man with a peg-leg. 128 The conversation resumed its dot-and-carry-one progress.

Alison Lurie, Love & Friendship

5 great catch-all colleges like Harvard & Yale.*
13 He was still taken aback by her finishing-school voice.** She was not keeping it up—it stayed up by itself.
25 Missing the weekly meeting was a sin forgiven only grudgingly even in the case of illness. Instructors often earned merit by attending when they should have been home in bed with severe colds.
42 He played Chopin. We all had to shush up & watch Mrs L feeling it.
63 "You won't tell?" "No. Tell whom?" "Anybody. Any girl who says 'Whom' is bound to be a lady to the core."
66 She always comes unannounced. She likes to catch us au naturel.
70 The wind up the street was cold, & he felt that he had exhausted his good will towards Mrs Rabbage.
80 They don't have to fire him. All they have to do is not promote him. It's usually up or out after 3 yrs.
92 I'm in heaven, all's right with your world.
94 Opportunity is a great aphrodisiac.
130 I would lose my respect for her if she gave herself to me outside of matrimony.
141 Success from the cradle to the crematory.
152 We're competitors, & he has the edge on me.

233 He could form her mind. In these matters, like many men, he preferred the damp clay to the Ming vase

Adam Fox, *Dean Inge*

3. Even towards the end of the last century the wells were of the utmost importance in the village; the horses, whether they drew the plough or the carrier's cart, were the ultimate source of well-being.

23 He became one of those reading men who work between 4 & 6.

37 On Juvenal's invective: "The testimony of an age against itself is always overdrawn." 58 A *bon mot* asserted that Rashdall could not believe that Christianity was true but wished it was, while Inge believed it was true & wished it was not.

104 He has never stirred a finger for preferment, has no friends in high place.

169 The word novelty generally brings with it a trace of disapproval or contempt. Milton makes Adam, regretting the creation of woman, call her a novelty (*P.L.* X. 891). "This novelty on earth, this fair defect / Of Nature."

203 The suave & courtly Primate was not so much "all things to all men" as nothing in particular to any man.

204 The command 'Be fruitful & multiply' was promulgated when the population of the world consisted of two persons."

Shelagh Delaney, Sweetly Sings the Donkey

14 The windows are iron-barred like in loony bins. I can't find out where the nuns sleep. This might seem a stupid thing to bother about like imagining the King & Queen going to the lav. 15 With so many vitamins piling up inside me I'm bound to explode sooner or later into a mushroom cloud. Her rosy cheeks make a nice change after seeing so many white faces. 16 She stared at me once for so long that when she finally turned her eyes away I asked her if she was sure she had seen enough. 18 I am getting bored with having to read the Bible while there is a room full of books next door I've never read. 19 But that's the way it is. The books are in prison just like me. The girl looked as if she'd have a heart attack as she doled out all her treasures. I don't think it's good to force us to be unselfish. It only makes you selfish when you get older & can please yourself. 21 A cup of cocoa is a fill-in for between sober meals. Life gets no better & no worse. If it did one or the other things would be livened up a bit. 26 Once made prefects, they change in front of your eyes & start to strut.

28 I didn't recognize him at first then all of a sudden the penny dropped.

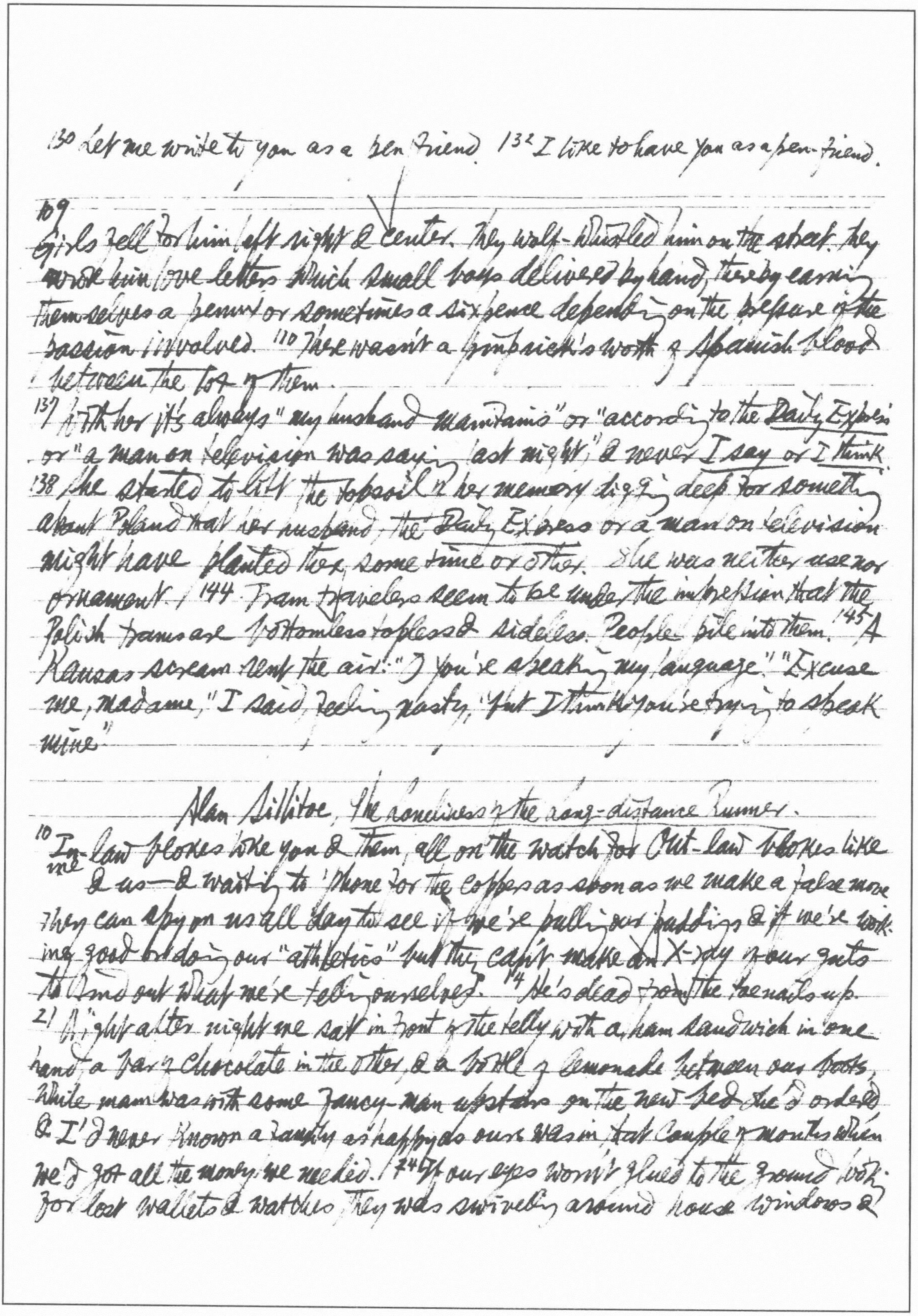
35 "O it's a long road leading them home." — "Yes it is but if it was any shorter it wouldn't reach the front door." I deserved the sad look she gave me.

38 We sat behind them on the bus & both of us admired the old lady's beautiful hair. The bus gradually rocked the baby to sleep. The little baby fidgeted & reached toward his grandma's head & lifted her beautiful hair up so that we all could see the pink bald scalp beneath it.

43 Pull the other leg. It's got bells on it. 48, 23 Pussy went to pee.

59 "Are you a virgin?" "No," I said & hoped God wouldn't strike me dead on the spot for lying.

77 ~~He~~ To preserve the virtue of the medieval bitch who anticipates a worthier lover.



130 Let me write to you as a pen friend. 132 I like to have you as a pen-friend.

109 Girls fell for him left right & center. They wolf-whistled him on the street. They wrote him love letters which small boys delivered by hand, thereby earning themselves a penny or sometimes a sixpence depending on the pleasure of the passion involved. 110 There wasn't a pinprick's worth of Spanish blood between the lot of them.

137 With her it's always "my husband maintains" or "according to the *Daily Express*" or "a man on television was saying last night," & never *I say* or *I think*.

138 She started to lift the topsoil of her memory digging deep for something about Poland that her husband, the *Daily Express* or a man on television might have planted there, some time or other. She was neither use nor ornament. 144 Tram travelers seem to be under the impression that the Polish trams are bottomless topless & sideless. People pile into them. 145 A Kansas scream rent the air: "You're speaking my language." "Excuse me, madame," I said, feeling nasty, "but I think you're trying to speak mine."

Alan Sillitoe, *The Loneliness of the Long-distance Runner*.

10 In-law blokes like you & them, all on the watch for Out-law blokes like me & us—& waiting to 'phone for the coppers as soon as we make a false move. They can spy on us all day to see if we're pulling our puddings & if we're working good or doing our "athletics" but they can't make an X-ray of our guts to find out what we're telling ourselves. 14 He's dead from the toenails up.

21 Night after night we sat in front of the telly with a ham sandwich in one hand, a bar of chocolate in the other, & a bottle of lemonade between our boots, while mam was with some fancy-man upstairs on the new bed she'd ordered & I'd never known a family as happy as ours was in that couple of months when we'd got all the money we needed. 24 If our eyes wasn't glued to the ground looking for lost wallets & watches they was swivelling around house windows &

& shop doors in case we saw something easy & worth nipping into. 26 "I came, I broke, I entered," like that clever-dick Borstal song.

91 It wasn't a cheeky grin, but a wry parting of the lips moving more for exercise than humour.

103 Bodies lay huddled together in some fashion that the child could not understand or else even remotely see the point of.

Alan Sillitoe, *The Ragman's Daughter*.

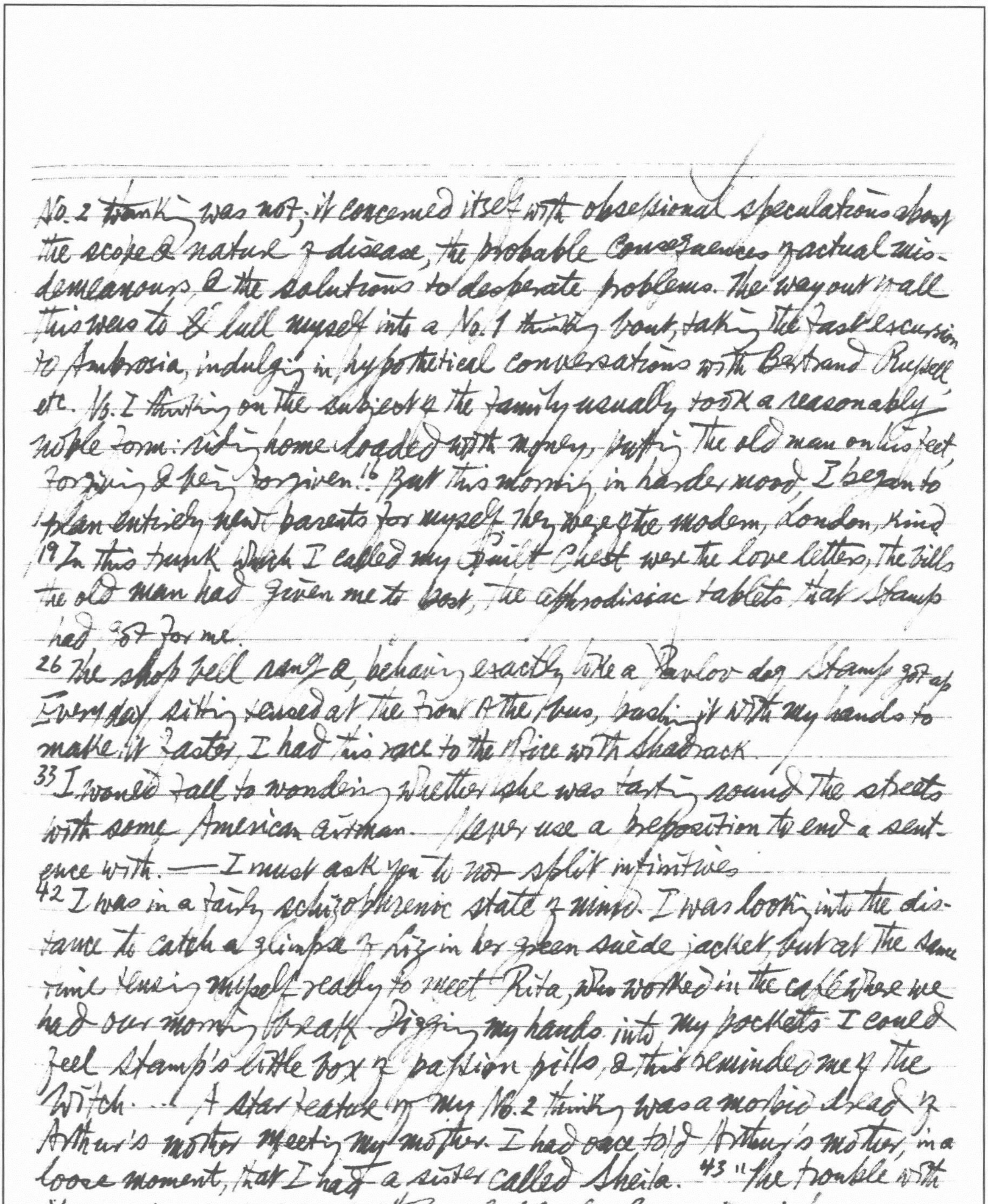
7 It was lucky my suitcase had nothing but air in it. For once that no-good God was on my side. 8 All look around for the cheese that the rats have started to go for, & that's the best. 93 His brainstorm (精神錯亂) thinned out

Keith Waterhouse, *Billy Liar*.

6 My mother shouted up the stairs: "Billy? *Billy*! *Are* you getting up?" the third call in a fairly well-established series of street cries that graduated from "Are you awake, Billy?" to "It's a quarter past 9, & you can stay in bed all day for all I care." 7 On the cue of cry number seven, by far my favourite ("Your boiled egg's stone cold & *I'm* not cooking another") I went downstairs.

10 "Who are you having gallivanting round, then?" I asked, the wit rising for the day like a pale & watery sun. 12 I had often likened the conversation at home to the route of the old No. 14 tram. Even when completely new subjects were being discussed the talk rattled on along the familiar track, stopping to load on festering arguments from the past, & culminating at the terminus of the old man's wrath. 14 I leaned against the sink in an angry torpor, bombing & blasting each one of them to hell.

15 I was spending a good part of my time on this thinking business. I called them No. 1 thinking & No. 2 thinking. No. 1 thinking was voluntary,



No. 2 thinking was not; it concerned itself with obsessional speculations about
the scope & nature of disease, the probable consequences of actual mis-
demeanours & the solutions to desperate problems. The way out of all
this was to & lull myself into a No. 1 thinking bout, taking the fast excursion
to Ambrosia, indulging in hypothetical conversations with Bertrand Russell
etc. No. 1 thinking on the subject of the family usually took a reasonably
noble form: riding home loaded with money, putting the old man on his feet,
forgiving & being forgiven. 16 But this morning in harder mood, I began to
plan entirely new parents for myself. They were of the modern, London, kind
19 In this trunk which I called my Guilt Chest were the love letters, the bills
the old man had given me to post, the aphrodisiac tablets that Stamp
had got for me.
26 The shop bell rang & behaving exactly like a Pavlov dog Stamp got up
Every day sitting tensed at the front of the bus, pushing it with my hands to
make it faster, I had this race to the office with Shadrack.
33 I would fall to wondering whether she was tarting round the streets
with some American airman. Never use a preposition to end a sent-
ence with. — I must ask you to not split infinitives
42 I was in a fairly schizophrenic state of mind. I was looking into the dis-
tance to catch a glimpse of Liz in her green suède jacket, but at the same
time tensing myself really to meet Rita, who worked in the café where we
had our morning break. Digging my hands into my pockets I could
feel Stamp's little box of passion pills, & this reminded me of the
Witch. . . A star feature of my No. 2 thinking was a morbid dread of
Arthur's mother meeting my mother. I had once told Arthur's mother, in a
loose moment, that I had a sister called Sheila. 43 "The trouble with
You, cocker, is you're a pathological bloody liar," said Arthur.

46 I was already engaged to the Witch, so that Rita's status was roughly that of first reserve in the matrimonial team. She sauntered down the bar, running the gauntlet of standard jokes as she came to greet us. 47 "Oo, look what's crawled out of the cheese," said Rita. Everybody I knew spoke in clichés but Rita spoke as though she got her words out of a slot machine.

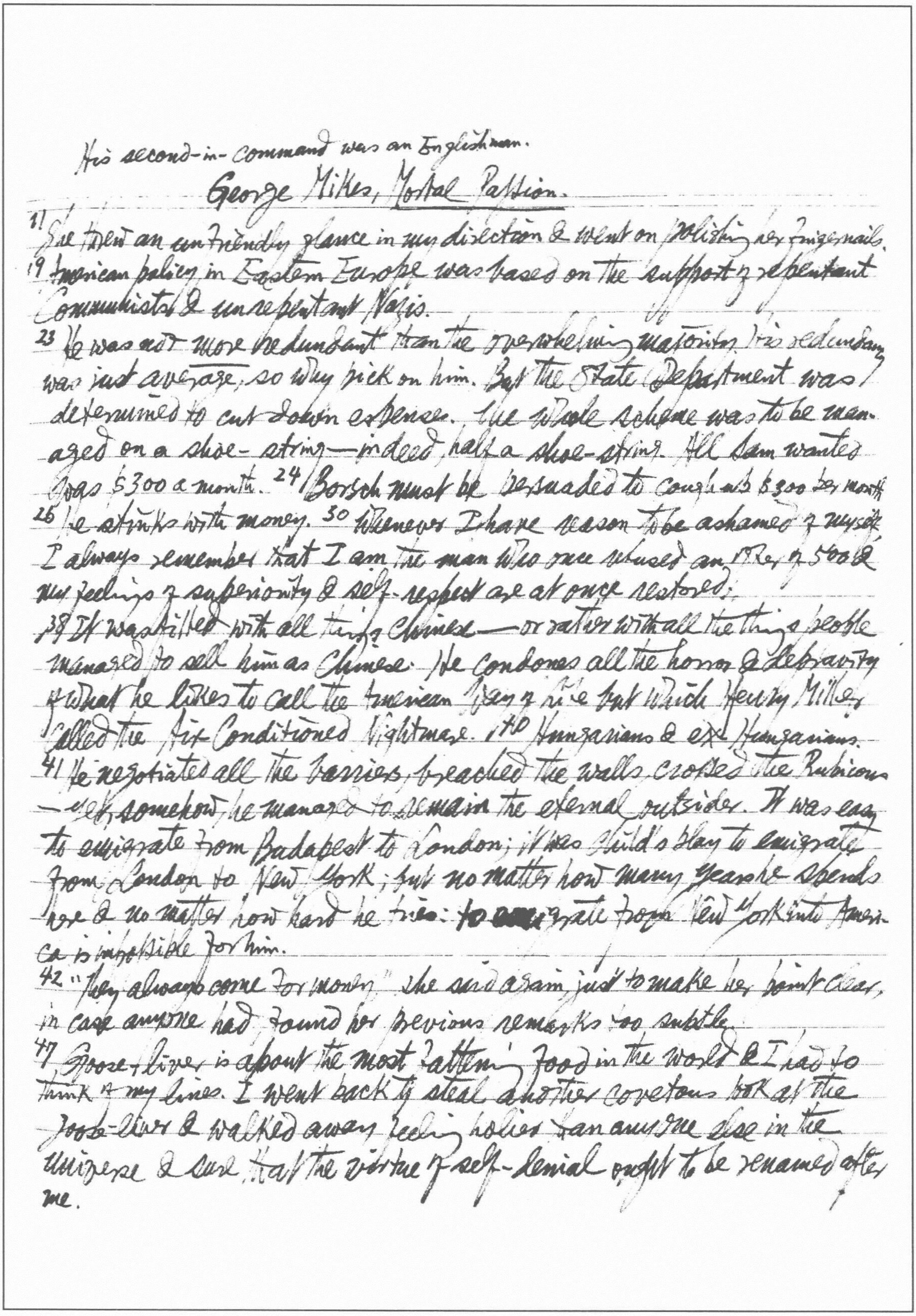
101 I sat bolt upright & steamed the heat into my voice.

110 I was trying on expressions, as though I carried a mirror about with me & was pulling faces in it.

failed to keep an appointment
Rita, if I stood her up, would not dream of paying her own way into the Roxy.

130 "Where've you been?" "Oh, here & there —" "— up & down" "— round & about." This was a common exchange between us.

146 "I turn over a new leaf every day," I said. "But the blots show through the page." "Well," said Liz. "Perhaps a new leaf isn't good enough. Perhaps you need to turn over a new volume." She was even better than I was at carrying metaphor to inscrutable lengths.



His second-in-command was an Englishman.

George Mikes, Mortal Passion.

11 She threw an unfriendly glance in my direction & went on polishing her fingernails.

19 American policy in Eastern Europe was based on the support of repentant Communists & unrepentant Nazis.

23 He was not *more* redundant than the overwhelming majority; his redundancy was just average, so why pick on him. But the State Department was determined to cut down expenses. The whole scheme was to be managed on a shoe-string—indeed, half a shoe-string. All Sam wanted was $300 a month. 24 Borsch must be persuaded to cough up $300 per month

26 He stinks with money. 30 Whenever I have reason to be ashamed of myself I always remember that I am the man who once refused an offer of 500£ & my feelings of superiority & self-respect are at once restored.

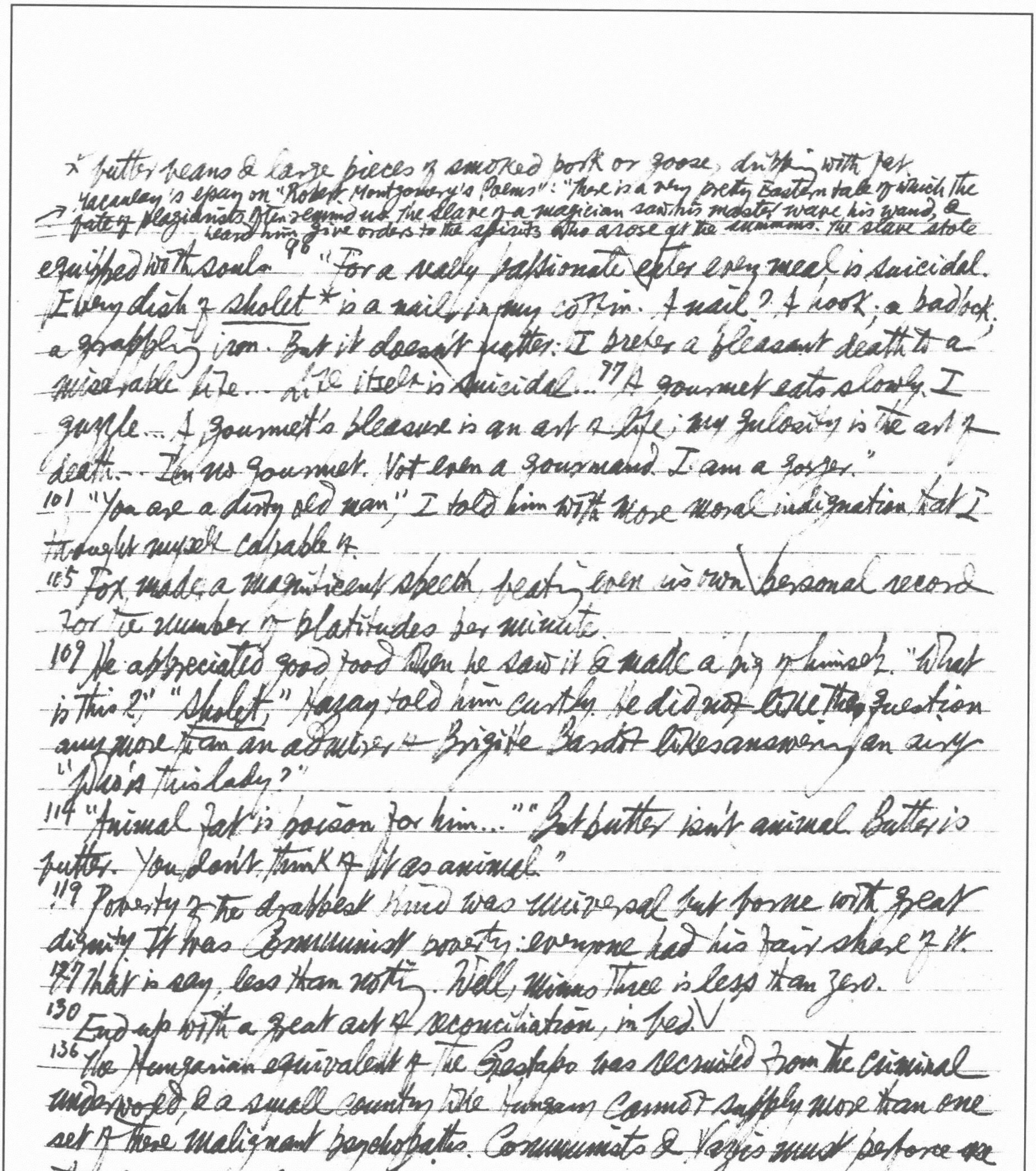
38 It was filled with all things Chinese — or rather with all the things people managed to sell him as Chinese. He condones all the horror & depravity of what he likes to call the American Way of Life but which Henry Miller called the Air-Conditioned Nightmare. 40 Hungarians & ex-Hungarians.

41 He negotiates all the barriers, breached the walls, crossed the Rubicon — yet, somehow, he managed to remain the eternal outsider. It was easy to emigrate from Budapest to London; it was child's play to emigrate from London to New York; but no matter how many years he spends here & no matter how hard he tries: to [illegible]grate from New York into America is impossible for him.

42 "They always come for money," she said again just to make her point clear, in case anyone had found her previous remarks too subtle.

47 Goose-liver is about the most fattening food in the world & I had to think of my lines. I went back to steal another covetous look at the goose-liver & walked away feeling holier than anyone else in the universe & sure that the virtue of self-denial ought to be renamed after me.

62 We ordered some food & I was putting ginger on a slice of melon
Make use of in the Communist Manifesto
*cf "A Lay of St Dunstan" in The Ingoldsby Legends. The ballad "Zauberlehrling"
50 is by Goethe. Paul Léon, Mérimée et son temps, p. 133: "Ce n'est 56 pas!
Sam: "Some people are drunkards; I am becoming an eatard." "This is
Mariska. Easily the greatest cook in the world." Mariska smiled with
delight. "Oh, Mr Mackay you speak as if I were the Eisenhower."
59 He eyed the dumplings as Romeo eyed Juliet & Abélard eyed Héloïse
63 In the days she visited Sam, she came home radiant & tired. No
one comes home radiant and tired from bridge parties. It's either-or.
65 Love is a disease, a temporary insanity, which attacks you between the
ages of 15 & 25. It's just a dirty trick nature plays on you, to force you
to propagate the species. The ~~wo~~ word should be eradicated from
the vocabulary of serious middle-aged men. 66 If Martha wants to kill
me—well, that's her business, not mine. Or let's say: only passively
mine.
76 You know that famous poem the Zauberlehrling. The young apprentice,
copying his master, orders a broom to take a bucket & fetch water from
the well. It works. But he does not know how to stop it & the house is
flooded.* I am the Sorcerer's Apprentice. I'm flooded with money.
80 Sam replied to the proprietor with exaggerated warmth. "I assure you, this
is the best paprika sauce I ever tasted." Sam & the proprietor went on
very technical about the ingredients of the sauce, when I noticed that Maris-
ka was sobbing. 81 "She's jealous," Sam said. "She loves me." 82 "I wanted
to marry a woman who is a lady in the drawing room, a cook in the kitchen
& a ~~cook~~ cocotte in the bedroom. Alas, I've got someone who is a cocotte
in the drawing room, a lady in the kitchen & a cook in the bedroom. I have
now married a cook. She is a cook everywhere: in the drawing room as
well as in the bedroom but—thank God—she is a cook in the kitchen too.*
83 I hardly dare to eat because she is so jealous of other people's cooking."
95 People nowadays have no souls. Chekhov's heroes were the last people
impunément qu'on tient le rôle de l'"apprenti sorcier" et l'on ne peut pas toujours rester maître
du quos ego"; p. 141: "L'Empereur, tel l'apprenti-sorcier, avait déchaîné des orages dont il ne
serait plus maître!"



* butter beans & large pieces of smoked pork or goose, dripping with fat.

→ Macaulay's essay on "Robert Montgomery's Poems": "There is a very pretty Eastern tale of which the fate of plagiarists often reminds us. The slave of a magician saw his master wave his wand, & heard him give orders to the spirits who arose at the summons. The slave stole

equipped with souls." 98 "For a really passionate eater every meal is suicidal. Every dish of sholet * is a nail in my coffin. A nail? A hook, a padlock, a grappling iron. But it doesn't matter: I prefer a pleasant death to a miserable life... Life itself is suicidal..." 99 A gourmet eats slowly. I guzzle... A gourmet's pleasure is an art of life; my gulosity is the art of death... I'm no gourmet. Not even a gourmand. I am a gorger."

101 "You are a dirty old man," I told him with more moral indignation that I thought myself capable of.

105 Fox made a magnificent speech, beating even his own personal record for the number of platitudes per minute.

109 He appreciated good food when he saw it & made a pig of himself. "What is this?" "Sholet," Hazay told him curtly. He did not raise the question any more than an admirer of Brigitte Bardot likes an answer of an airy "Who's this lady?"

114 "Animal fat is poison for him..." "But butter isn't animal. Butter is butter. You don't think of it as animal."

119 Poverty of the drabbest kind was universal but borne with great dignity. It was Communist poverty: everyone had his fair share of it.

127 That is say, less than nothing. Well, minus three is less than zero.

130 End up with a great act of reconciliation, in bed.

136 The Hungarian equivalent of the Gestapo was recruited from the criminal underworld, & a small country like Hungary cannot supply more than one set of these malignant psychopaths. Communists & Nazis must perforce use the same recruits.

143 So taken aback was I by her expected yet unexpected beauty.

153 She wanted to prove that she belonged to herself & was nobody's chattel. So she became generous with men.

the wand, & waved it himself in the air; but he had not observed that his master used the left hand for the purpose. The spirits thus irregularly summoned tore the thief to pieces instead of obeying his orders" (Critical & Historical Essays, "Everyman's Lib.", II, 65?).

163 "I know I'm not the Eisenhower," Yanoska went on, "but I am just as good-looking as that famous Veronica." I could not help feeling Yanoska was taking the wrong line in this issue. "I gave him everything he wanted. He put on 7 pounds in the last 6 weeks with me. A pound a week..." 164 "If he had married me for my cooking he would never have left me..."

168 "You've got terribly anglicised, Veronica." She was badly bitten by the bug of anglomania, so this pleased her. "Why do you say that?" she asked. "Desiring such bad food so exquisitely." She laughed. "Well, Yanoska is no Eisenhower; I'm no Yanoska." / "Your cooking is ideal to diet on."

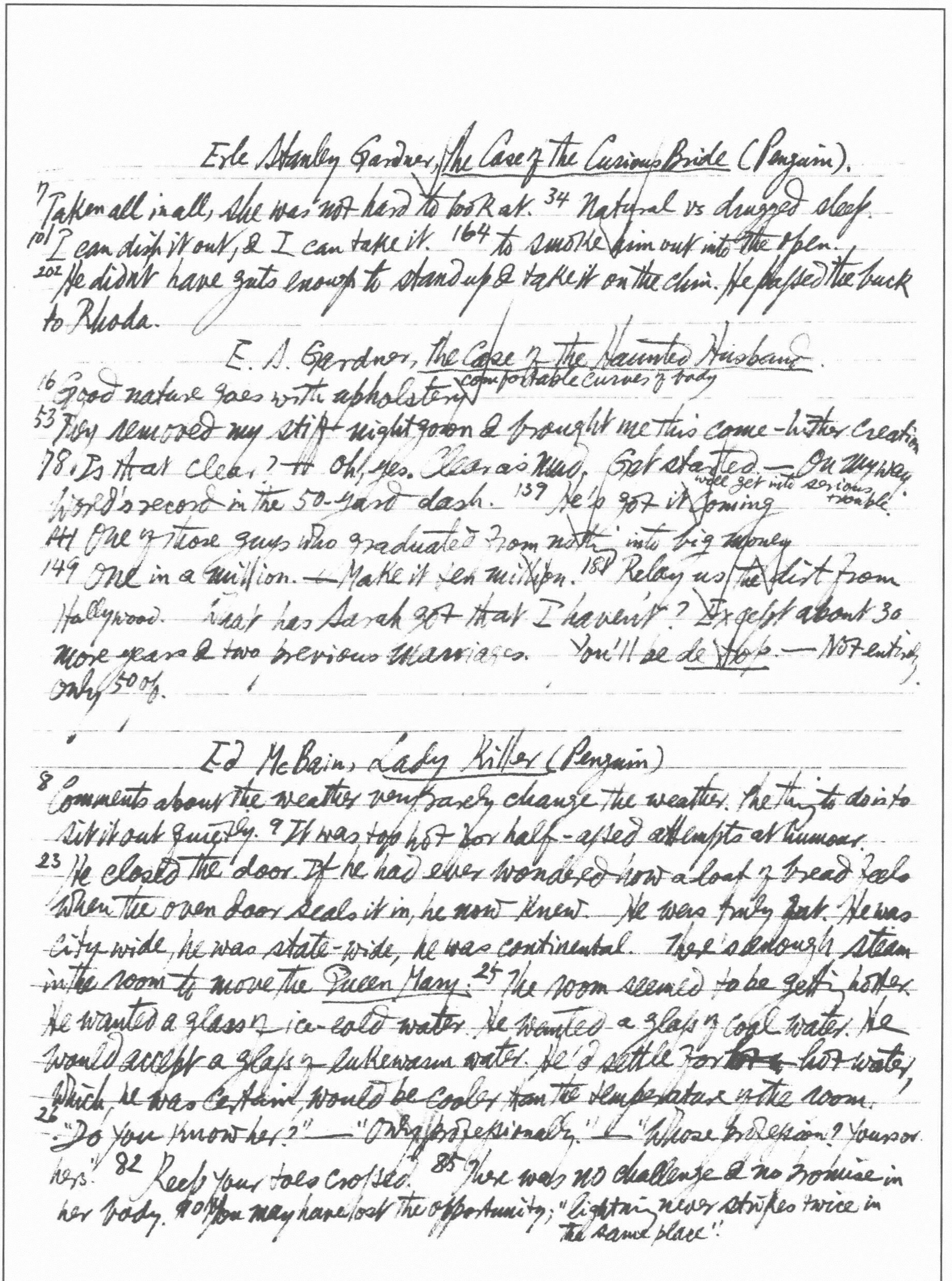
170 She was public property. The little town wore her, so to say, in its button-hole.

172 Firing people is an American mania. They have to fire people to boost their ego. Firing gives them a sense of power.

180 Goulash to start with, plum-~~pudding~~ dumplings to follow. 182 "I didn't mind anymore if Sam was coming back to me for my cooking... If I cook well, then the cooking is also *me*, if you know what I mean... The plum-dumplings I make are also me, if you follow me..."

196 "It was real *comme ci, comme ça*." I contemplated Uffington in amazement. "Kinda terrific, if you know what I mean. Well, you can't travel on this blasted boat without picking up a bit of French," he explained with a modest smile.

197 "After a goose-liver I always drink a bit of cheese." 200 Sam had his 51 dumplings for dinner. 206 "I loved a good meal all my life; I want to end as a good meal... I loved fish all my life; I'm sure the fish will love me."



Erle Stanley Gardner, The Case of the Curious Bride (Penguin).
7 Taken all in all, she was not hard to look at. 34 Natural vs drugged sleep.
101 I can dish it out, & I can take it. 164 to smoke him out into the open.
202 He didn't have guts enough to stand up & take it on the chin. He passed the buck
to Rhoda.

E. S. Gardner, The Case of the Haunted Husband.
16 Good nature goes with upholstery comfortable curves of body
53 They removed my stiff nightgown & brought me this come-hither creation
78 Is that clear? — Oh, yes. Clear as mud. Got started — On my way
World's record in the 50-yard dash. 139 He's got it coming we'll get into serious trouble.
141 One of those guys who graduated from nothing into big money
149 One in a million. — Make it ten million. 188 Relay us the dirt from
Hollywood. What has Sarah got that I haven't? Except about 30
more years & two previous marriages. You'll be de trop — Not entirely,
only 50%.

Ed McBain, Lady Killer (Penguin)
8 Comments about the weather very rarely change the weather. The thing to do is to
sit it out quietly. 9 It was too hot for half-assed attempts at humour.
23 He closed the door. If he had ever wondered how a loaf of bread feels
when the oven door seals it in, he now knew. He was truly hot. He was
city wide, he was state-wide, he was continental. There's enough steam
in the room to move the Queen Mary. 25 The room seemed to be getting hotter.
He wanted a glass of ice-cold water. He wanted a glass of cool water. He
would accept a glass of lukewarm water. He'd settle for ~~[illegible]~~ hot water,
which, he was certain, would be cooler than the temperature of the room.
26 "Do you know her?" — "Only professionally." — "Whose profession? Yours or
hers?" 82 Keep your toes crossed. 85 There was no challenge & no promise in
her body. 90 You may have lost the opportunity; "lightning never strikes twice in
the same place".

*cf *Encounter*, no. 133, p. 16: "In many a Spanish service station the ladies' lavatory is represented by an exquisite elbow-length glove & a rose, & the men's by an impeccable topper & a silver-headed cane."

145 They opened a door that had no lettering on it, just the figure of a man in a top hat. 146 The ladies' room featured a woman with a parasol.*

Roy Fuller, *The Perfect Fool*

7 He micturated among the shrubs. Joan came up behind him & said: "I can do it standing up, too." His only precise perception of the operation was to note its obvious imperfection.

24 He now understood that the happiness of the dead & certainty of meeting with the dead upon 25 one's own death were not sufficient to remove the sadness & pain of bereavement.

38 His grandmother said: "Your poor little brother's dead, too." What struck him most was that his grandmother had applied to the dead the adjective "poor", & though in the case of his father he had come, because of the talk of selling the house, to realize its aptness, he could not imagine how it applied to a baby — until its lack of pockets had after a little reflection come home to him.

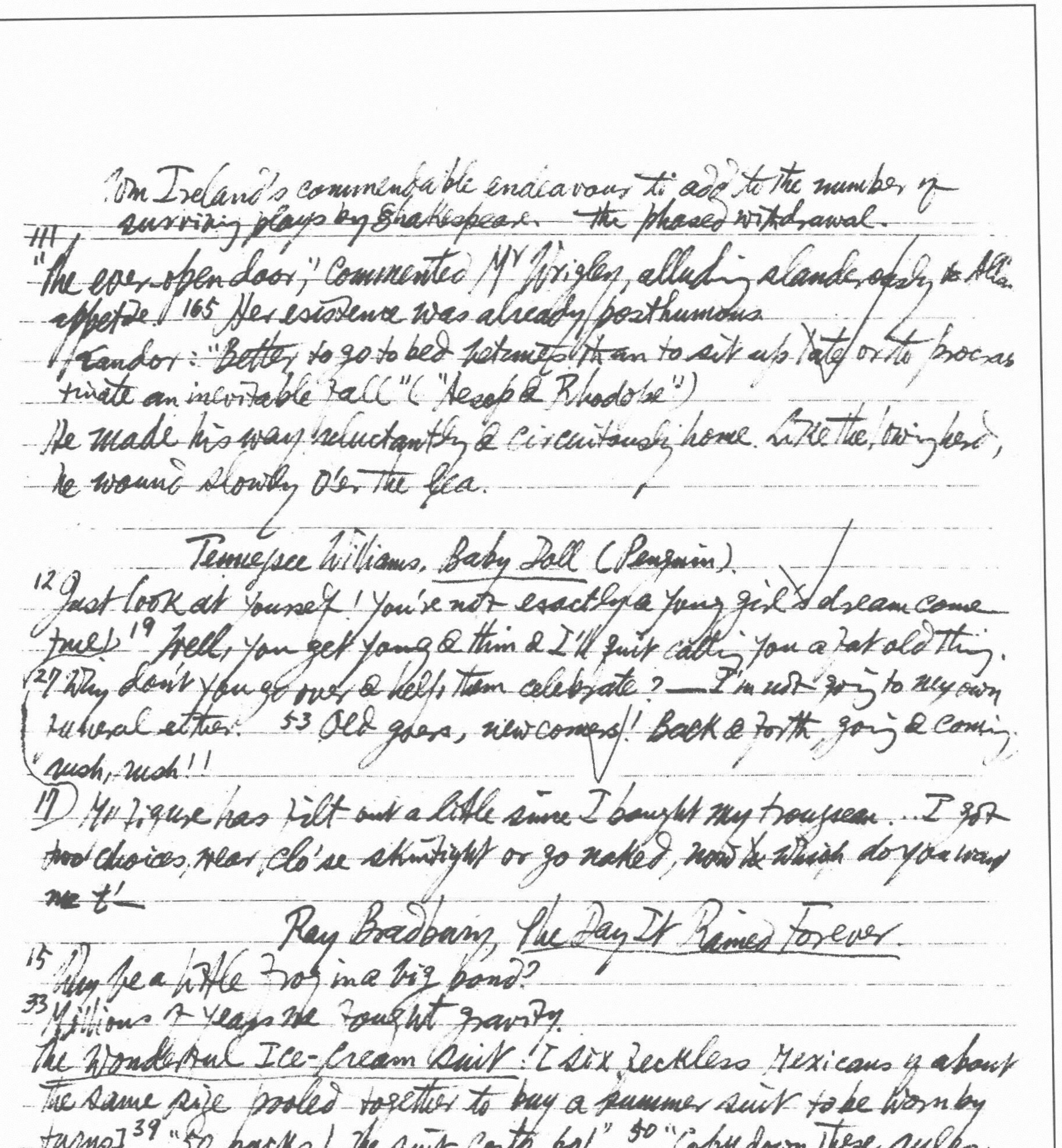
41 Another boy would be absently holding a piece of bread in one hand & his member in the other.

43 The lavatory had for paper ancient copy letters, which he would slice in two for the purpose.

45 Her unabundant hair subsumed in a halo of metal curlers, giving her the appearance of the Medusa.

57 Mr. Quigley found it difficult to get into the lavatory after breakfast owing to Charlie's tenancy of it. Alan overheard him complaining: "He reads in there. He lets his book lie on the floor & then he has to bend forward to read it & that means he soils the back of the seat."

86 She wore a beret toning with her mackintosh.



on Ireland's commendable endeavours to add to the number of surviving plays by Shakespeare. the phased withdrawal.

111 "The ever-open door," commented Mr Wrigley, alluding slanderously to Alla's appetite. 165 Her existence was already posthumous

Candor: "Better to go to bed pretermitted than to sit up late or to procrastinate an inevitable fall" ("Aesop & Rhodope")

He made his way reluctantly & circuitously home. Like the lowing herd, he wound slowly o'er the lea.

Tennessee Williams, Baby Doll (Penguin).

12 Just look at yourself! You're not exactly a young girl's dream come true! 19 Well, you get young & thin & I'll quit calling you a fat old thing. 27 Why don't you go over & help them celebrate? — I'm not going to my own funeral either. 53 Old goes, new comes! Back & forth, going & coming, mush, mush!!

17 My figure has filt out a little since I bought my trousseau... I got two choices, wear clo'se skintight or go naked, now which do you want me t'

Ray Bradbury, The Day It Rained Forever.

15 Why be a little frog in a big pond?

33 Millions of years we fought gravity.

The Wonderful Ice-Cream Suit: [six reckless Mexicans of about the same size pooled together to buy a summer suit to be worn by turns] 39 "50 bucks! The suit costs 60!" 50 "Copy down these rules. First, don't fall down in that suit, Vamenos!" "I won't!" "Don't lean against buildings in that suit." "No buildings." "Don't walk under trees with birds in them, in that suit." "Don't smoke. Don't drink—" "Please, can I sit down in this suit?" "When in doubt, take the pants off, fold them over a chair." 53 "She's crushing the shoulder pads. Look, she's going to sit on his lap!" "No, no, not with all that powder & lipstick!"

* i.e. "stir-shit", pedicatio.

** P.16: Our landlord is pushing 70; P.59 pushing 30, handsome in an offbeat way

David Storey, *Radcliffe*.

51 made regular, well-spaced visits to the place. 65 Tolson's suitcase, torn apart at the seams, his clothes spilt out like entrails.

52 How many of us could you take on, love? Do you think you could manage two of us side by side together? 101 the flies roared up like a black flame.

106 What're you been doing the last few days, then? Stuffing it into old Tolson's chocolate box? Rooting it about amongst the raspberry creams?*

109 I bet Tolson's shot his load with her. 152 I bet that puts some lead in your pencil.

159 Don't cry in the beer: it's 3 parts water already. Please take back your heart, my dear, I only ordered liver.

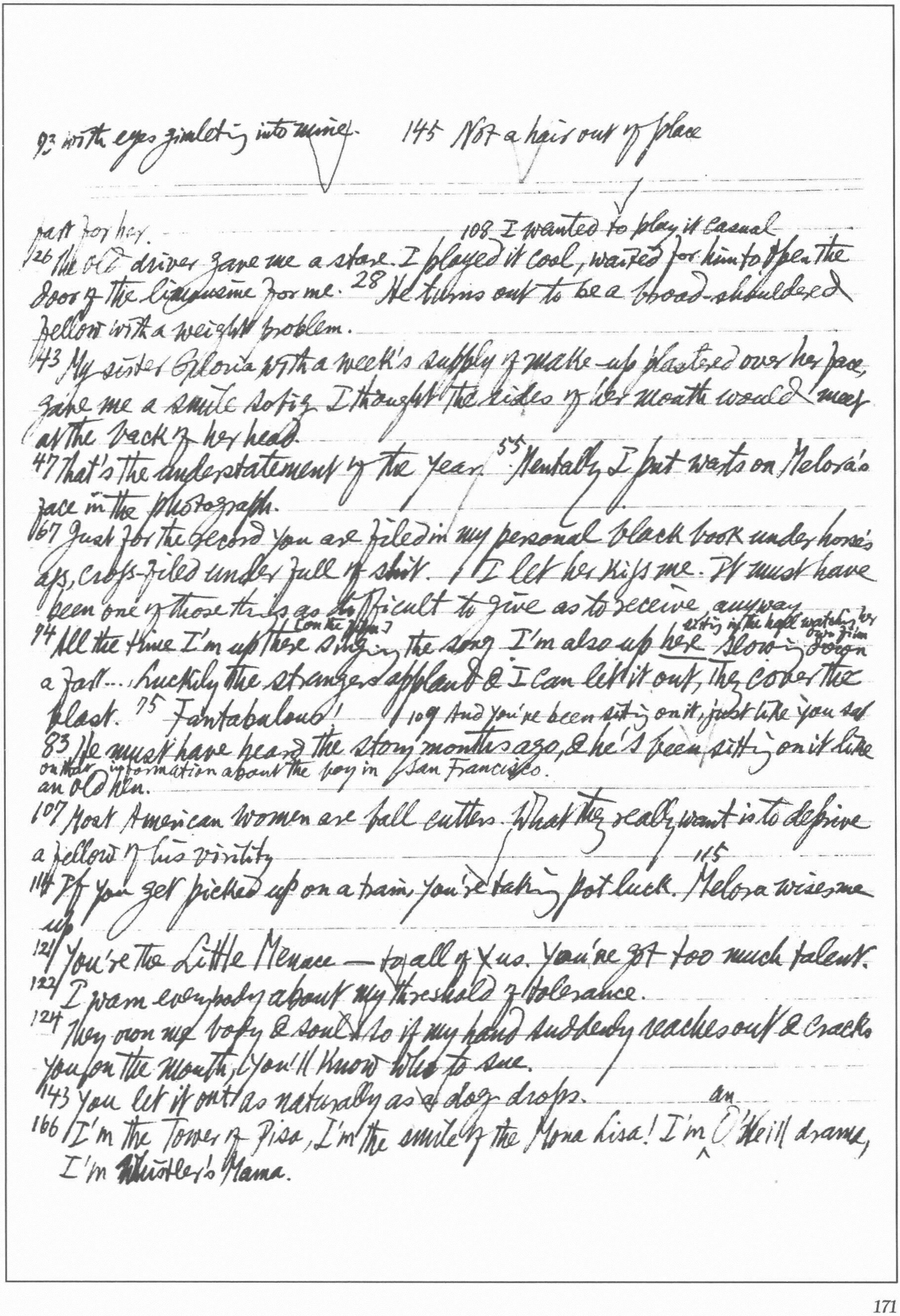
188 Tolson: "Those sandwiches with the shit inside... I did it. I showed that xx crap inside. It's my shit. It was my shit you ate! Mine!"

Gavin Lambert, *Inside Daisy Clover*.

5 In the years to come—if there are any... If I were rich I wouldn't be starting it on ruled pages at all, but on the walls of the biggest john in the world, which I would build. 7 I'm adolescent—pushing 14,** & two buds pushing up like pears on a tree. I wrote "My sister Gloria is the Pope's nose" on the wall of the girl's john at school. Your beauty will never launch a thousand ships but I don't think boys will exactly ignore you. 8 this world is a shithouse & we're just the flies it attracts.

11 Milton won a green ashtray with a nude woman on it, her legs sticking out & "Hit the Spot" written right across her pussy. Last night, after a siege that should go down in history as Daisy Clover's personal Alamo, she had her first experience.

16 She always shakes her head at him, while he always manages to save up a



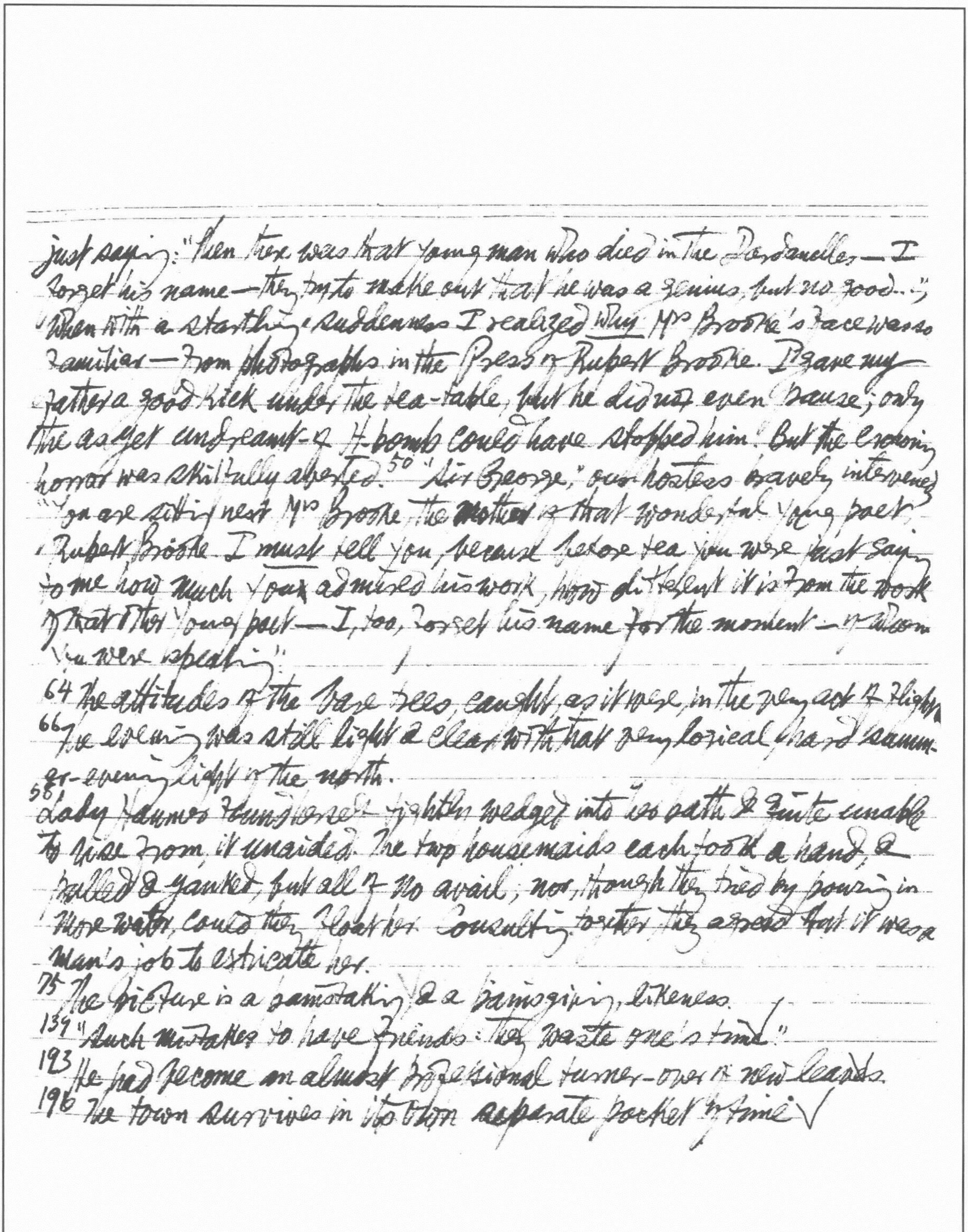
93 with eyes gimleting into mine. 145 Not a hair out of place

part for her. 108 I wanted to play it casual
126 The old driver gave me a stare. I played it cool, waited for him to open the
door of the limousine for me. 28 He turns out to be a broad-shouldered
fellow with a weight problem.
43 My sister Gloria with a week's supply of make-up plastered over her face,
gave me a smile so big I thought the sides of her mouth would meet
at the back of her head.
47 That's the understatement of the year. 55 Mentally I put warts on Melora's
face in the photograph.
67 Just for the record you are filed in my personal black book under horse's
ass, cross-filed under full of shit. / I let her kiss me. It must have
been one of those things as difficult to give as to receive anyway
94 All the time I'm up there [on the film] singing the song I'm also up here sitting in the hall watching my own film blowing down
a fall... Luckily the strangers applaud & I can let it out, they cover the
blast. 75 Fantabalous! 109 And you've been sitting on it, just like you say
83 He must have heard the story months ago, & he's been sitting on it like
on that information about the boy in San Francisco.
an old hen.
107 Most American women are ball cutters. What they really want is to deprive
a fellow of his virility
114 If you get picked up on a train, you're taking pot luck. 115 Melora wises me
up
121 You're the Little Menace — to all of ~~x~~ us. You've got too much talent.
122 I warn everybody about my threshold of tolerance.
124 They own me body & soul & so if my hand suddenly reaches out & cracks
you on the mouth, you'll know who to sue.
143 You let it out as naturally as a dog drops.
166 I'm the Tower of Pisa, I'm the smile of the Mona Lisa! I'm an O'Neill drama,
I'm Whistler's Mama.

232 He doesn't seem to dig either of us.
237 You were in a nuthouse.
176
No one spoke, you could hear the silence. 201 You've got all the signs of a girl who needs to get laid. I'm not saying I'm the person to lay you.
224 So what is the answer? Well, better to ask with Gertrude Stein, What is the question?

Osbert Sitwell, *Tales My Father Taught Me*.

15 My father would be sitting on a circular rubber air-cushion shaped like a life-buoy, so well known a seat-mark in the daily life of the Reading
16 Room of the British Museum. 17 Only this one book is an idea of his conceived & wholly realized down to the last comma & the final full-stop. 21 One or two reviews appeared. He, & I, waited... but the rest was silence.
24 In my home everything was dated by my father's beard. That was the Great Divide. "It happened the year after Sir George grew his beard..."
46 He had his knee operated on, but refused to be given any kind of anaesthetic: "No one ever dreamt of taking an anaesthetic in the Middle Ages. It is most self-indulgent!" He alleged that he suffered from insomnia; which led Henry Moat to remark: "Naturally Sir George can't sleep all night as well as all day." My father claimed to have spent nights in experimenting with the various unusual positions in bed that he had found to be the most conducive to sleep. 47 He decided to issue an illustrated pamphlet entitled *The 27 Postures of Sir George R. Sitwell*. 48 The small party consisted of our kind hostess & a Mrs Brooke, to whom we were introduced in the customary English mode, rather vague & perfunctory as well as to a few pieces of ordinary drawing-room furniture who remain nameless & faceless to this hour.
49 My father began a furious all-out attack on modern poetry... He wa



just saying: "Then there was that young man who died in the Dardanelles — I forget his name — they try to make out that he was a genius, but no good..."
When with a startling suddenness I realized why Mrs Brooke's face was so familiar — from photographs in the Press of Rupert Brooke. I gave my father a good kick under the tea-table, but he did not even pause; only the as yet undreamt-of H-bomb could have stopped him. But the crowning horror was skilfully averted. 50 "Sir George," our hostess bravely intervened "you are sitting next Mrs Brooke the mother of that wonderful young poet, Rupert Brooke. I must tell you, because before tea you were just saying to me how much you admired his work, how different it is from the work of that other young poet — I, too, forget his name for the moment — of whom you were speaking."

64 The attitudes of the bare trees, caught, as it were, in the very act of flight

66 The evening was still light & clear with that very lyrical, hard summer-evening light of the north.

58 Lady Haunes Youngforce tightly wedged into her bath & quite unable to rise from it unaided. The two housemaids each took a hand, & pulled & yanked, but all to no avail; nor, though they tried by pouring in more water, could they float her. Consulting together they agreed that it was a man's job to extricate her.

75 The picture is a painstaking & a pain-giving likeness.

139 "Such mistakes to have friends: they waste one's time."

193 He had become an almost professional turner-over of new leaves.

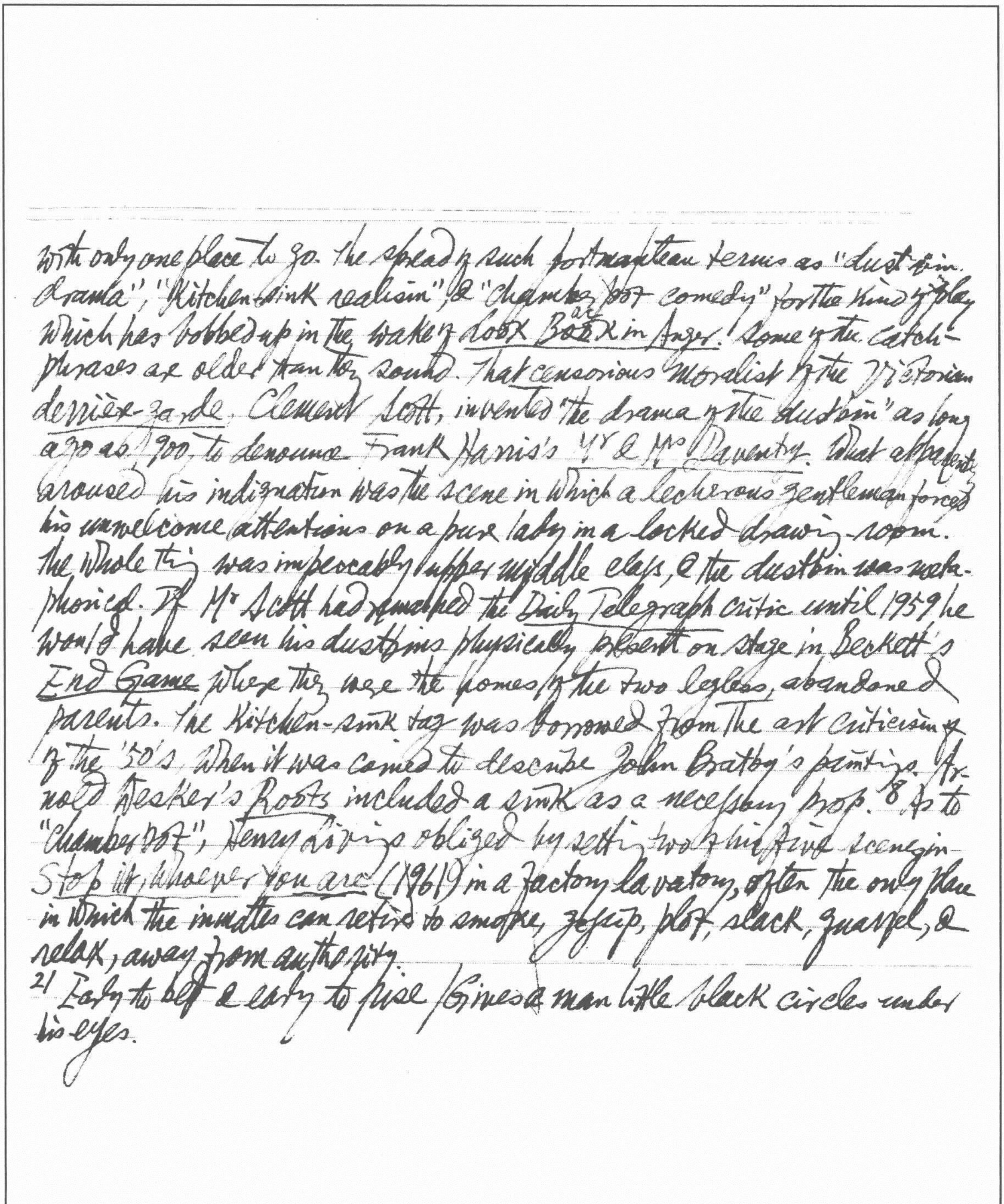
196 The town survives in its own separate pocket of time ✓

Sumner Locke Elliott, Careful, he Might hear You.

5 Vanessa was coming on a piano-boat. "Why is she coming on a piano?" he asked & they laughed. "No, pet — not a piano. P. & O."
6 She fluttered up & down their street like a huge moth seeking lampshade company. 8 Lila waited respectfully, holding open the door of conversation for him to enter but, as usual, he let her go on alone. And to think that once you never could shut him up.
12 P.S. For that's what he'll be — a postscript to my ridiculous life.
34 Babies were made at hospitals like bread at the baker's.
35 She had shown him a picture of God. God had a black beard & a mustache & his name was Mr Marx
96 Let us have just one cook for this broth, shall we?
129 Conchita was really William Randolph Hearst in drag. 130 A carefully selected group sat at her feet while she handed out the autographs. 133 "Where's all the old gang?" "All dead. Or got the sense not to come."
141 There's Marriott attached by an umbilical cord to the bar.
143 "They had to meet. Kismet. Cosmos. Appointment in Samarra. She was her own life & she didn't want it edited by Ernest."

New English Dramatists IV (Penguin Plays).

7 He became the subject, or object, of a journalists' field-day.
176 I always thought "cultured" had something to do with pearls. 177 The Pansy set of spongers & dirty-party boys. 179 I promise you 6 big laughs a day, & 12 little giggles. 180 When Americans say "dame" they mean young girl & when we say "dame", we mean old girl. 240 Good night. Sleep tight. Mind the bugs don't bite.
Introduction by Alan Brien: 7 Critics are also journalists — all dressed up



with only one place to go. The spread of such portmanteau terms as "dustbin drama", "kitchen-sink realism", & "chamber pot comedy" for the kind of play which has bobbed up in the wake of Look Back in Anger! Some of the catch-phrases are older than they sound. That censorious moralist of the Victorian derrière-garde, Clement Scott, invented "the drama of the dustbin" as long ago as 1900, to denounce Frank Harris's Mr & Mrs Daventry. What apparently aroused his indignation was the scene in which a lecherous gentleman forced his unwelcome attentions on a pure lady in a locked drawing-room. The whole thing was impeccably upper middle class, & the dustbin was metaphorical. If Mr Scott had remained the Daily Telegraph critic until 1959 he would have seen his dustbins physically present on stage in Beckett's End Game where they were the homes of the two legless, abandoned parents. The kitchen-sink tag was borrowed from the art criticism of the '50's, when it was coined to describe John Bratby's paintings. Arnold Wesker's Roots included a sink as a necessary prop.[8] As to "chamber pot", Henry Livings obliged by setting two of his five scenes in Stop It, Whoever You Are (1961) in a factory lavatory, often the only place in which the inmates can retire to smoke, gossip, plot, slack, quarrel, & relax, away from authority.

21 Early to bed & early to rise / Gives a man little black circles under his eyes.

John Osborne, *The Entertainer*.

18 It's not even as if they got the figures nowadays. They are all skin & bone. —Like me.—Well, you don't stand around with nothing on for ~~people~~ everyone to gawp at... Now! Why, half the time you can't tell the women from the men. Not from the back. And even at the front you have to take a good look, sometimes.—Like the Government & the Opposition.

22 Great bosoms sticking out. As if you want to see that, when you lean over for your drink. Enough to put you off your beer.

24 / Why should I care? / ...What's the use of despair, / If they call you a square?

28 I think you want your bloody head read.

32 We're all out for good old number one, / Number one's the only one for me!

36 She thinks she's being awfully 'U' when she drinks that

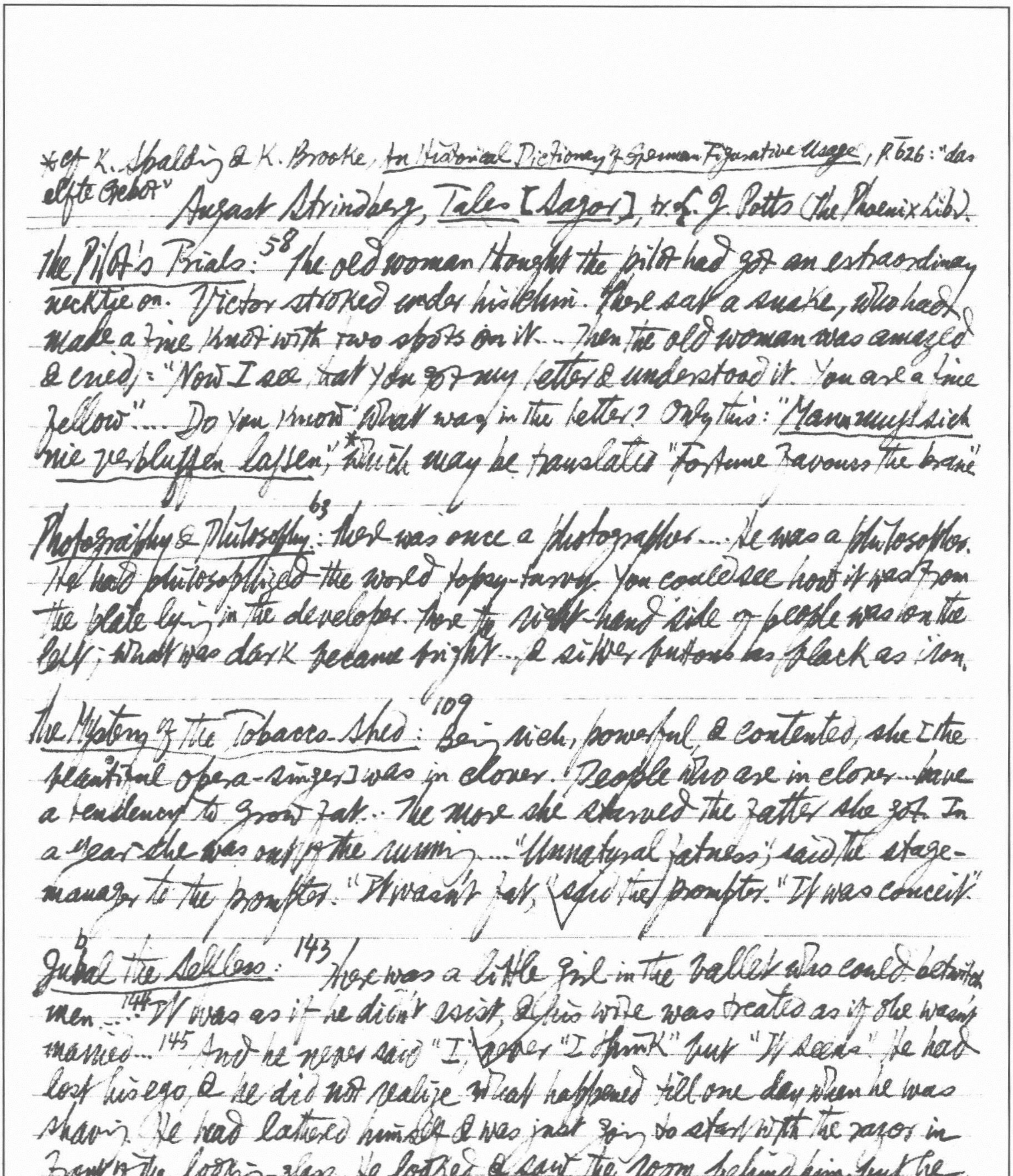
38 A Tale of Two Cities—~~it~~ isn't it about Sodom & Gomorrah?

59 She's a very cold woman, my wife. Cold & stupid. She's what they call a *moron glacée*. Don't clap too hard (again p. 86)—it's a very old building.

64 To Rosie the ~~most deadly~~ four-letter word in the English—or any other—language, was Tory. He'd apply it to ~~[illegible]~~ anything, provided he thought it was really bad enough.

67 And when you end up it's pretty certain you'll still be nobody you'll still have no money—the only difference is you'll 68 be *old*! You'd better start thinking about number one... nobody will give you a second look. "Oh when there isn't a girl about you feel so lonely. When there isn't a girl about you're on your own."

81 Always be good to the people on the way up, because you may meet them on the way down.



*cf K. Spalding & K. Brooke, *An Historical Dictionary of German Figurative Usage*, p. 626: "das elfte Gebot"

August Strindberg, *Tales* [*Sagor*], tr. L. J. Potts (The Phoenix Lib.)

The Pilot's Trials: 58 The old woman thought the pilot had got an extraordinary necktie on. Victor stroked under his chin. There sat a snake, who had made a fine knot with two spots on it... Then the old woman was amazed & cried: "Now I see that you got my letter & understood it. You are a fine fellow"... Do you know what was in the letter? Only this: "*Mann muss sich nie verbluffen lassen*,"* which may be translated "Fortune favours the brave"

Photography & Philosophy: 63 There was once a photographer... He was a philosopher. He had philosophized the world topsy-turvy. You could see how it was from the plate lying in the developer. There the right-hand side of people was on the left; what was dark became bright... & silver buttons was black as iron.

The Mystery of the Tobacco-Shed: 109 Being rich, powerful & contented, she [the beautiful opera-singer] was in clover. People who are in clover... have a tendency to grow fat. The more she starved the fatter she got. In a year she was out of the running... "Unnatural fatness," said the stage-manager to the prompter. "It wasn't fat," said the prompter. "It was conceit."

Jubal the Selfless: 143 There was a little girl in the ballet who could act with men... 144 It was as if he didn't exist, & his wife was treated as if she wasn't married... 145 And he never said "I", never "I think" but "It seems." He had lost his ego, & he did not realize what happened till one day when he was shaving. He had lathered himself & was just going to start with the razor in front of the looking-glass. He looked & saw the room behind him, but he did not see his face... He had given the best 146 part of his ego to his wife, who had got his will... 148 Children should have no will, but grown men should have one.

August Strindberg, *Twelve Plays*, tr. Elizabeth Sprigge.

XIII The productions of plays in Munich in 1915 "almost, yes almost, reconciled" Rilke with the theatre; Thomas Mann described his "aggressive worth" as "an indisputable asset" to the youth of his generation; Eugene O'Neill hailed him as "the precursor of all modernity in our present theatre, just as Ibsen, a lesser man as he himself surmised, was the father of the modernity of 20 yrs or so ago"; Sean O'Casey is lyrical in his appreciation; Arthur Adamov has always acknowledged him as his first great influence, particularly *A Dream Play*.

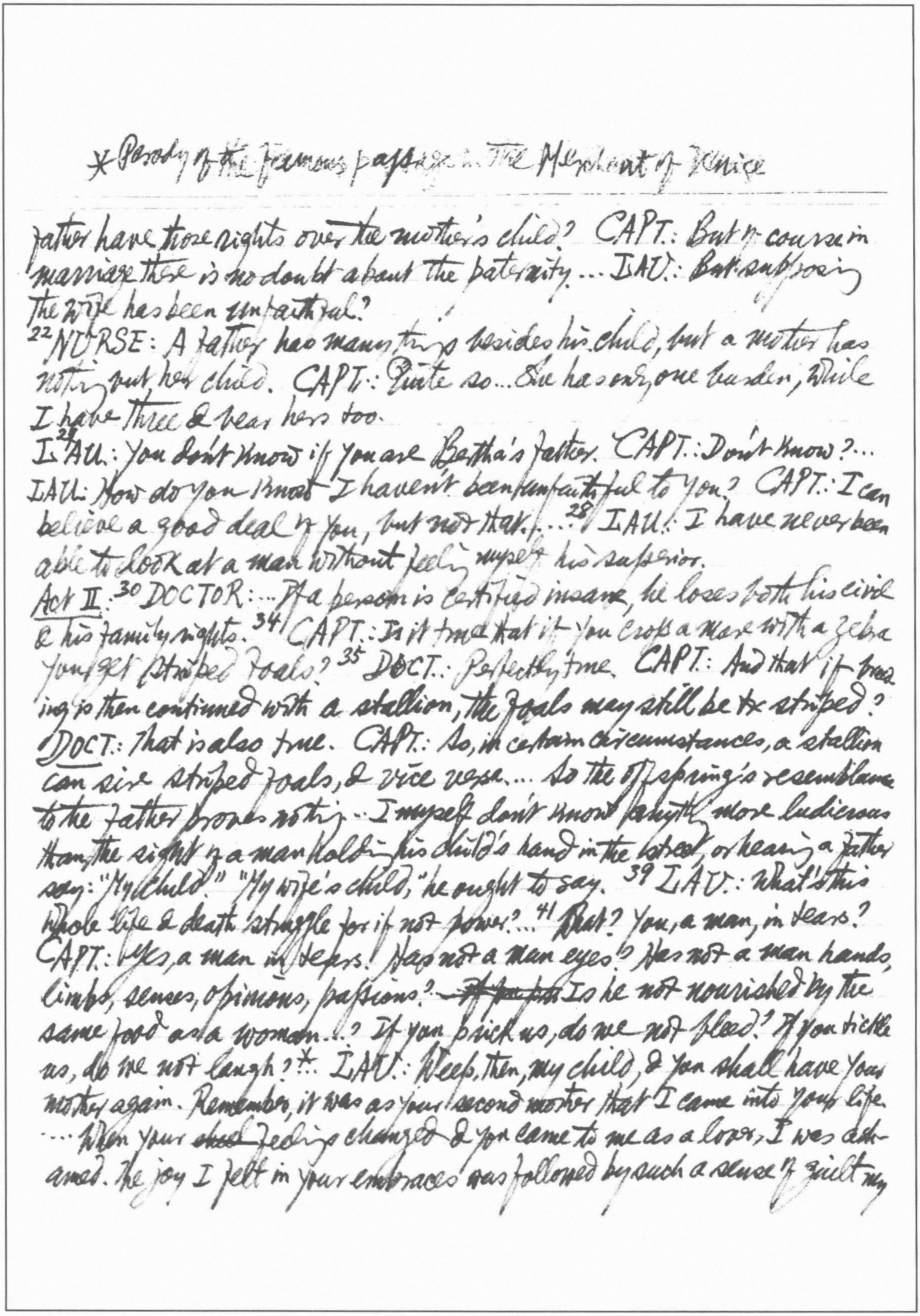
The Father.

3 Strindberg intended the play to ~~it~~ be the modern equivalent of *Agamemnon*; the Swedish captain like the Greek King victim of woman's sex hatred & lust for power. 4 Laura symbolises a terrible femininity & is Strindberg's answer to Ibsen & women's emancipation. 5 With his characteristic economy of words & the lack of stage directions, he sets his producers a hard task.

Act I. 10 CAPTAIN: Once & for all — are you the child's father or are you not? NÖJD: How's one to know? ... You see, sir, that's what you never can know. CAPT.: You mean you weren't the only man?

13 PASTOR [Laura's brother]: So Laura's determined, is she? ... As a child she used to lie down & sham dead until they gave in to her. Then she would calmly hand back *whatever* she'd set her mind on, explaining it wasn't the thing she wanted, but simply to get her own way. ... 14 *I* promised to be home this evening, & my wife gets anxious if I'm late! CAPT.: Anxious! Furious, you mean!

16 CAPT.: She sells her birthright by legal contract & surrenders all her rights ... LAURA: So she has no rights over her own child? ... 17 How extraordinary! Can't one tell who a child's father is? ... Then how can the



* Parody of the famous passage in The Merchant of Venice

father have those rights over the mother's child? CAPT.: But of course in
marriage there is no doubt about the paternity… LAU.: But supposing
the wife has been unfaithful?
22 NURSE: A father has many things besides his child, but a mother has
nothing but her child. CAPT.: Quite so… She has only one burden, while
I have three & bear hers too.
27 LAU: You don't know if you are Bertha's father. CAPT.: Don't know?…
LAU: How do you know I haven't been unfaithful to you? CAPT.: I can
believe a good deal of you, but not that… 28 LAU: I have never been
able to look at a man without feeling myself his superior.
Act II. 30 DOCTOR: …If a person is certified insane, he loses both his civil
& his family rights. 34 CAPT.: Is it true that if you cross a mare with a zebra
you get striped foals? 35 DOCT.: Perfectly true. CAPT: And that if breeding
is then continued with a stallion, the foals may still be ~~x~~ striped?
DOCT: That is also true. CAPT.: So, in certain circumstances, a stallion
can sire striped foals, & vice versa… So the offspring's resemblance
to the father proves nothing… I myself don't know anything more ludicrous
than the sight of a man holding his child's hand in the street, or hearing a father
say: "My child." "My wife's child," he ought to say. 39 LAU.: What's this
whole life & death struggle for if not power?… 41 What? You, a man, in tears?
CAPT.: Yes, a man in tears! Has not a man eyes? Has not a man hands,
limbs, senses, opinions, passions? ~~If you pri~~ Is he not nourished by the
same food as a woman…? If you prick us, do we not bleed? If you tickle
us, do we not laugh?*… LAU.: Weep, then, my child, & you shall have your
mother again. Remember, it was as your second mother that I came into your life.
… When your ~~[illegible]~~ feelings changed & you came to me as a lover, I was ashamed.
The joy I felt in your embraces was followed by such a sense of guilt my

very blood seemed tainted. The mother became the mistress—horrible!... 42 That was your mistake. The mother was your friend, you see, but the woman was your enemy. Sexual love is conflict... CAPT.: You always dominated me. You could hypnotise me... You could give me a raw potato & make me think it was a peach; you could make me take your ridiculous ideas for flashes of genius..... 43 Do you hate me? LAU: Sometimes—as a man. CAPT: It's like race-hatred.... In this fight, one of us must go under... the weaker naturally.... LAU: Now you have fulfilled the unfortunately necessary functions of 44 father & bread-winner. You are no longer needed.... [The Capt. ...picks up the lighted lamp & throws it at Laura, who escapes...]

Act III. 56 CAPT.: My child? A man has no children. Only women have children. So the future is theirs, while we die childless...

MISS Julie

Foreword: 62 There is no such thing as absolute evil; the downfall of one family is the good fortune of another.... The man of policy wants to remedy the painful fact that the bird of prey devours the dove, & lice the bird of prey... Life is not so mathematically idiotic as only to permit the big to eat the small; it happens just as often that the bee kills the lion or at least drives it mad.... 63 I for myself find the joy of life in its strong & cruel struggles... I see Miss Julie's tragic fate to be the result of many circumstances: the mother's character, the father's mistaken upbringing of the girl... the festive mood of Midsummer Eve.... 64 I congratulate myself on this multiplicity of motives as being up-to-date... I have made my people somewhat "characterless"... This middle-class conception of the immobility of the soul was transferred to the stage.... A character came to signify a man fixed & finished: one who invariably appeared either drunk or jocular or melancholy, & characterization required nothing more than a physical defect such as a club-foot, a wooden

* Strindberg's soul-cousin (if not brother) Nietzsche loathes the Goncourts for their "wissenschaftliche Hysterie", "eine Art von 'fait-alisme'" (*Kunst und Künstler*, §92 & 93, *in Werke*, "Taschen-Ausgabe", Alfred Kröner Verlag, XI, S. 51 & 52), their

leg, a red nose; or the fellow might be made to repeat such phrases as: "That's capital!" or: "Barkis is willin'!" This simple way of regarding human beings still survives in the great Molière...[65] and should be challenged by the Naturalists who know the richness of the soul complex...[69] The documentary novels of the brothers de Goncourt... appeal to me more than any other modern literature.*

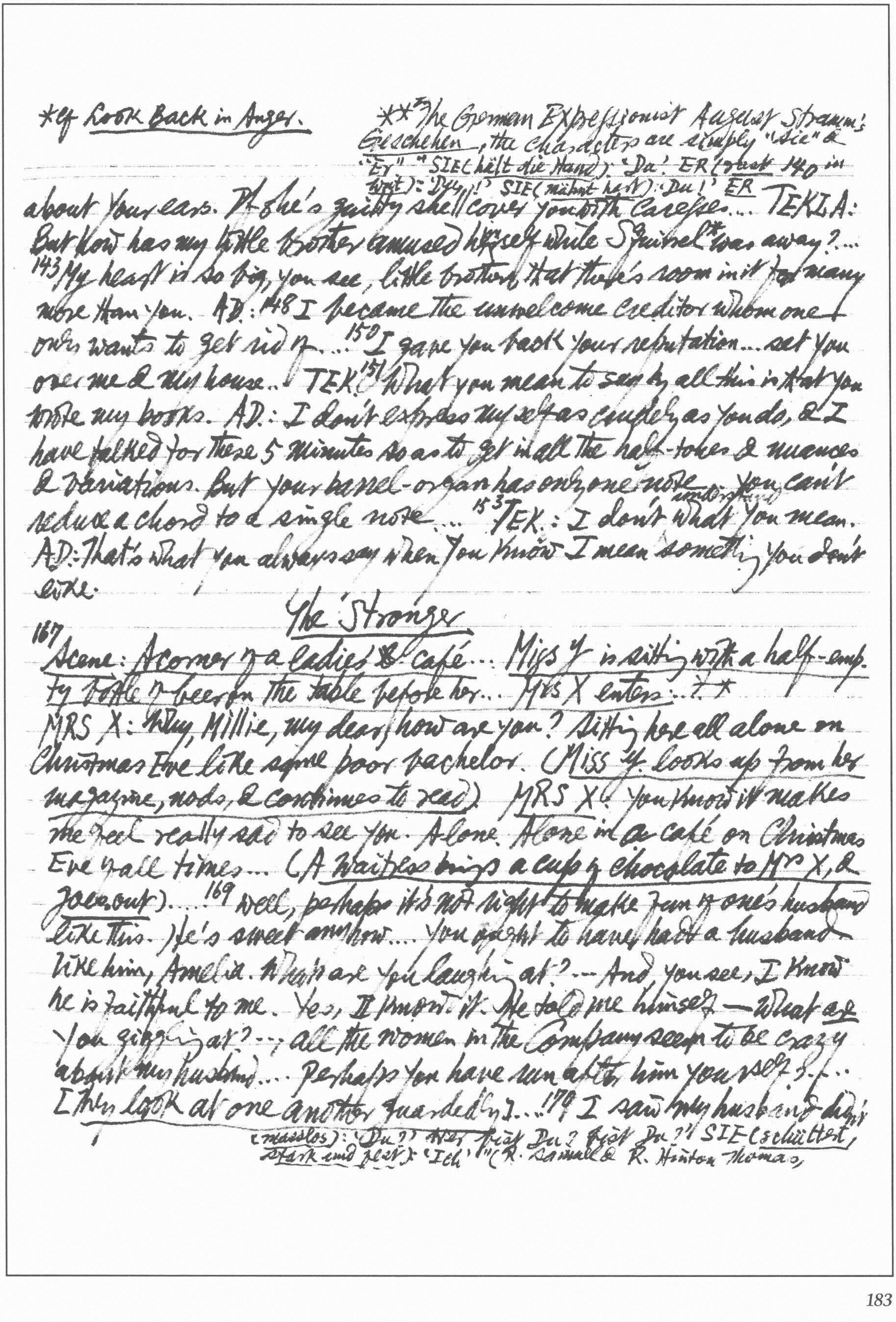
[76] JEAN: Came across the pair of them [Julie & her ex-fiancée] one evening in the stable-yard. Miss Julie was doing what she called "training" him... Making him jumping over her riding-whip—the way you teach a dog. He did it twice & got a cut each time for his pains, but when it came to the third go he snatched the whip out of her hand & broke it into smithereens...[79] JULIE: Don't worry, Kristin. I shan't steal your sweetheart... JE.: What's got into her, Kristin?[80] KRISTIN: Oh, it's just her time coming on. She's always queer then... JUL.:[81] You look quite the gentleman in that get-up. ...Another time is never... Kristin'll make a charming wife, won't she? I wonder if she snores. JE.: No, she doesn't but she talks in her sleep. JUL. (*cynically*): How do you know she talks in her sleep? JE. (*brazenly*): I've heard her!...[83] JUL.: What? That I'm in love with the valet? JE.: I'm not a conceited man, but such a thing's been known to happen... No one will believe you came down of your own accord. They'll all say you fell...[85] JUL. Kiss my hand first.... JE.: Don't you know it's dangerous to play with fire?[86] JUL.: Not for me. I'm insured... JE.: Don't you know what the world looks like from below? No, you don't. No more than the hawks & falcons do whose backs one hardly ever sees because they're always soaring up aloft...[87] A dog may lie on the Countess's sofa, a horse may have his nose stroked by a young lady, but a servant...[90] Run away...[91] I'll start a hotel... I'll write the bills & you'll sugar them with your sweetest smiles

* "Colportage-Psychologie", "Im-Staube-liegen vor petits faits" (*Götzendämmerung*: "Streifzüge eines Unzeitgemässen", §1, Bd. X: 297-8).

93 ... JUL: Why was I so terribly attracted to you? The weak to the strong, the falling to the rising?... 94 A menial is a menial... JE: And a whore is a whore... JUL: Beast! JE: Merde! 95 JUL: Now you have seen the falcon's back. JE: Not exactly its back... JUL: Menial! Lackey! -JE: Menial's whore, lackey's harlot... 99 Do you hate men, Miss Julie? JUL: Yes... most of the time. But when that weakness comes, oh... the shame!... I'd gladly have you killed like an animal... 113 You know what I ought to do, but haven't the strength to do. Use your strength & order me to do it... JE. (putting the razor in her hand)... 114

Creditors

121 ADOLF: I used to have men as friends in the old days, but after I was married they seemed superfluous... 123 GUSTAV: But that time she had an easy subject — it [her novel]'s supposed to be a portrait of her husband, you know... 128 AD: When the child was about three years old it began to look like her former husband... GU: The children of a widow who remarries are often like her dead husband. It's vexing, of course... 130 Children play at being papa & mamma, but when they are older they play at being brother & sister, in order to hide what must be hidden... 131 In her novel his idiocy seemed to consist mainly of his not understanding her. Excuse the question, but is your wife really so profound?... 134 Do you know what that mysterious, sphinx-like profundity in your wife really is? It is pure stupidity... It's the skirts that do it, nothing else at all. Put a pair of trousers on her & draw a moustache under her nose with a bit of charcoal... Have you ever looked at a naked woman?... A youth with breasts on his chest... a chronic anaemic, who has haemorrhages regularly 13 times a year! What can you expect of such a creature?... 159 You've got to be rude. If she has a clear conscience you'll get a hailstorm



*Cf Look Back in Anger.

**In The German Expressionist August Stramm's Geschehen, the characters are simply "Sie" & "Er". "SIE (hält die Hand): 'Du.' ER (glüht ihr in weit): 'Du!' SIE (mähnt heiß): 'Du!' ER (masslos): 'Du?' Wer fragt Du? Fragt Du?" SIE (schüttert, stark und fest): 'Ich'" (R. Samuel & R. Hinton Thomas,

about your ears. Oh she's quilty shell covers you with caresses... TEKLA: But how has my little brother amused himself while Squirrel* was away?... 143 My heart is so big, you see, little brother, that there's room in it for many more than you. AD: 148 I became the unwelcome creditor whom one always wants to get rid of... 150 I gave you back your reputation... set you over me & my house... TEK: 151 What you mean to say by all this is that you wrote my books. AD: I don't express myself as completely as you do, & I have talked for these 5 minutes so as to get in all the half-tones & nuances & variations. But your barrel-organ has only one note... you can't reduce a chord to a single note... 153 TEK: I don't understand what you mean. AD: That's what you always say when you know I mean something you don't like.

The Stronger

167 Scene: A corner of a ladies'* café... Miss Y is sitting with a half-empty bottle of beer on the table before her... Mrs X enters... **

MRS X: Why, Millie, my dear, how are you? Sitting here all alone on Christmas Eve like some poor bachelor. (Miss Y. looks up from her magazine, nods, & continues to read) MRS X: You know it makes me feel really sad to see you. Alone. Alone in a café on Christmas Eve of all times... (A Waitress brings a cup of chocolate to Mrs X, & goes out)... 169 Well, perhaps it's not right to make fun of one's husband like this. He's sweet anyhow... You ought to have had a husband like him, Amelia. What are you laughing at?... And you see, I know he is faithful to me. Yes, I know it. He told me himself— What are you giggling at?... all the women in the Company seem to be crazy about my husband... Perhaps you have run after him yourself?... [They look at one another guardedly]... 179 I saw my husband dig

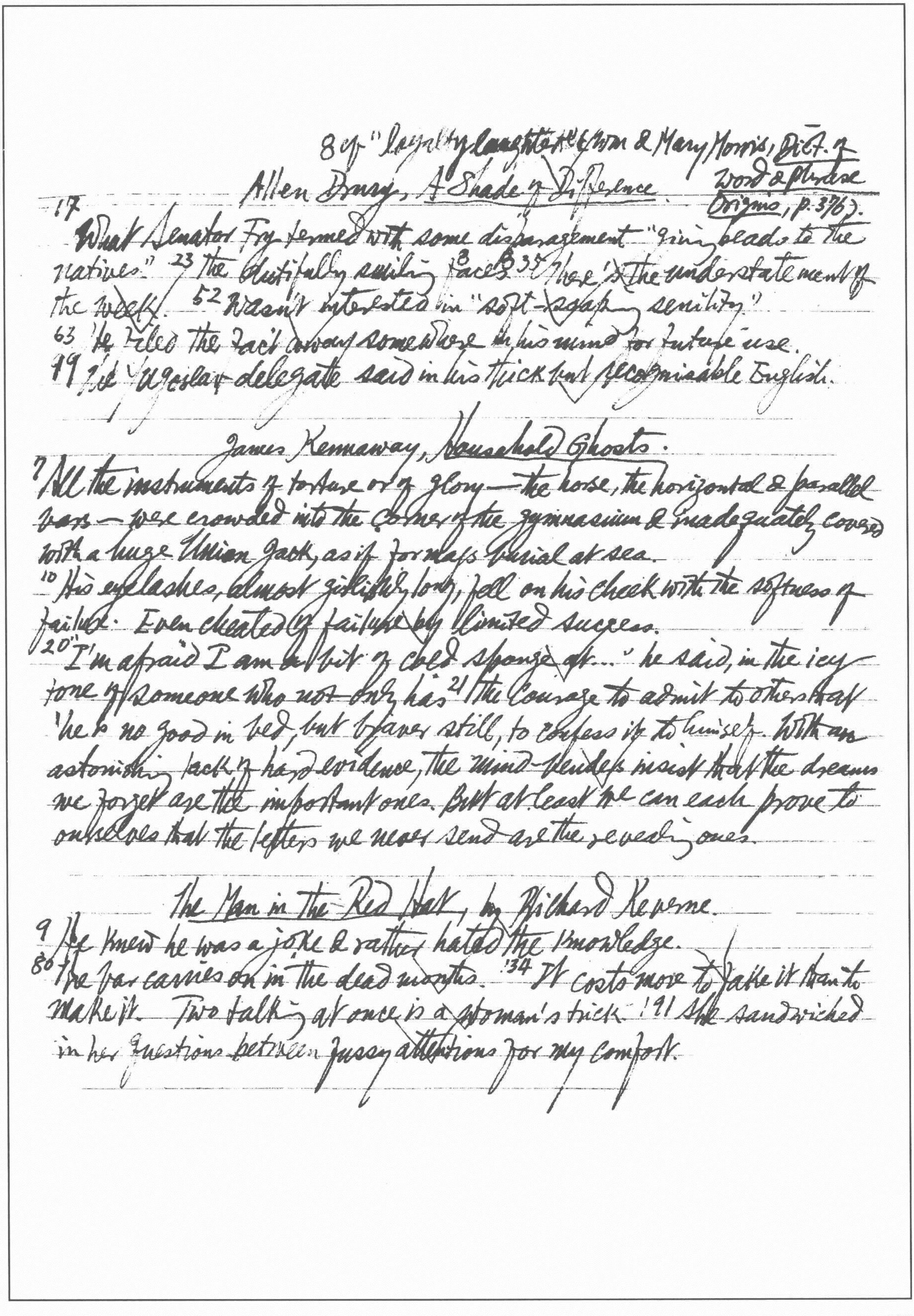
*636: Surely Strindberg's gift of prophecy was never so strangely manifested as in the choice of the name for the tragic Japanese figure about to commit hara-kiri.

Like you... I've never thought about it — until now! (Rises abruptly) Why don't you say something?... Yes, yes, all the pieces fit together now. That's it. I won't sit at the same table as you... 171 And why should nobody else want what I have? (Pause). Perhaps, my dear, taking everything into consideration, at this moment it is I who 172 am the stronger. You never got anything from me, you just gave away — from yourself... Now I am going home — to love him (Exit).

The Great Highway

671 [The old JAPANESE enters]: ... I sold good wares at a reasonable price, but the inhabitants of this place only wanted bad wares at a low price... Instead of distilling the perfume of flowers, I gave them chemicals, & instead of tea leaves I gave them leaves of sloe or cherry: At first my conscience was silent — I had to live... Death alone can liberate me... 672 I have travelled, sinned, & suffered by the name "Hiroshima," after my native town*...

Expressionism in German Life, Literature & Theatre, P. 57)



8 cf "loyalty laughter" (Wm & Mary Morris, *Dict. of Word & Phrase Origins*, p. 376).

Allen Drury, *A Shade of Difference*

17 What Senator Fry termed with some disparagement "giving beads to the natives." 23 the dutifully smiling faces. 35 "here's the understatement of the week." 52 wasn't interested in "soft-soaping senility."
63 He filed the fact away somewhere in his mind for future use.
79 the Yugoslav delegate said in his thick but recognizable English.

James Kennaway, *Household Ghosts*.

7 All the instruments of torture or of glory—the horse, the horizontal & parallel bars—were crowded into the corner of the gymnasium & inadequately covered with a huge Union Jack, as if for mass burial at sea.
10 His eyelashes, almost girlishly long, fell on his cheek with the softness of failure. Even cheated of failure by limited success.
20 "I'm afraid I am a bit of cold sponge ah..." he said, in the icy tone of someone who not only has 21 the courage to admit to others that he is no good in bed, but braver still, to confess it to himself. With an astonishing lack of hard evidence, the mind-benders insist that the dreams we forget are the important ones. But at least we can each prove to ourselves that the letters we never send are the revealing ones.

The Man in the Red Hat, by Richard Keverne.

9 He knew he was a joke & rather hated the knowledge.
80 The bar carries on in the dead months. 134 It costs more to fake it than to make it. Two talking at once is a woman's trick. 191 She sandwiched in her questions between fussy attentions for my comfort.

*104 He wants another spell abroad.

Christine Brooke-Rose, The Middle-Men (1961)

5 It is the '60's in the century of middlemen... Nowadays everyone wants to be a middleman, which used to be rather disreputable. The class is becoming larger & larger, like the middle class, pushing its own extremities out of existence & few people are producing more than a small part of anything. We are all middlemen, selling to others something we do not own, something we have not made, something we do not intimately understand... The bigger middlemen need more middlemen to interpret their middlemanship to other middlemen lower down. 6 a social engineer or fabricator of the human machinery for getting things done.

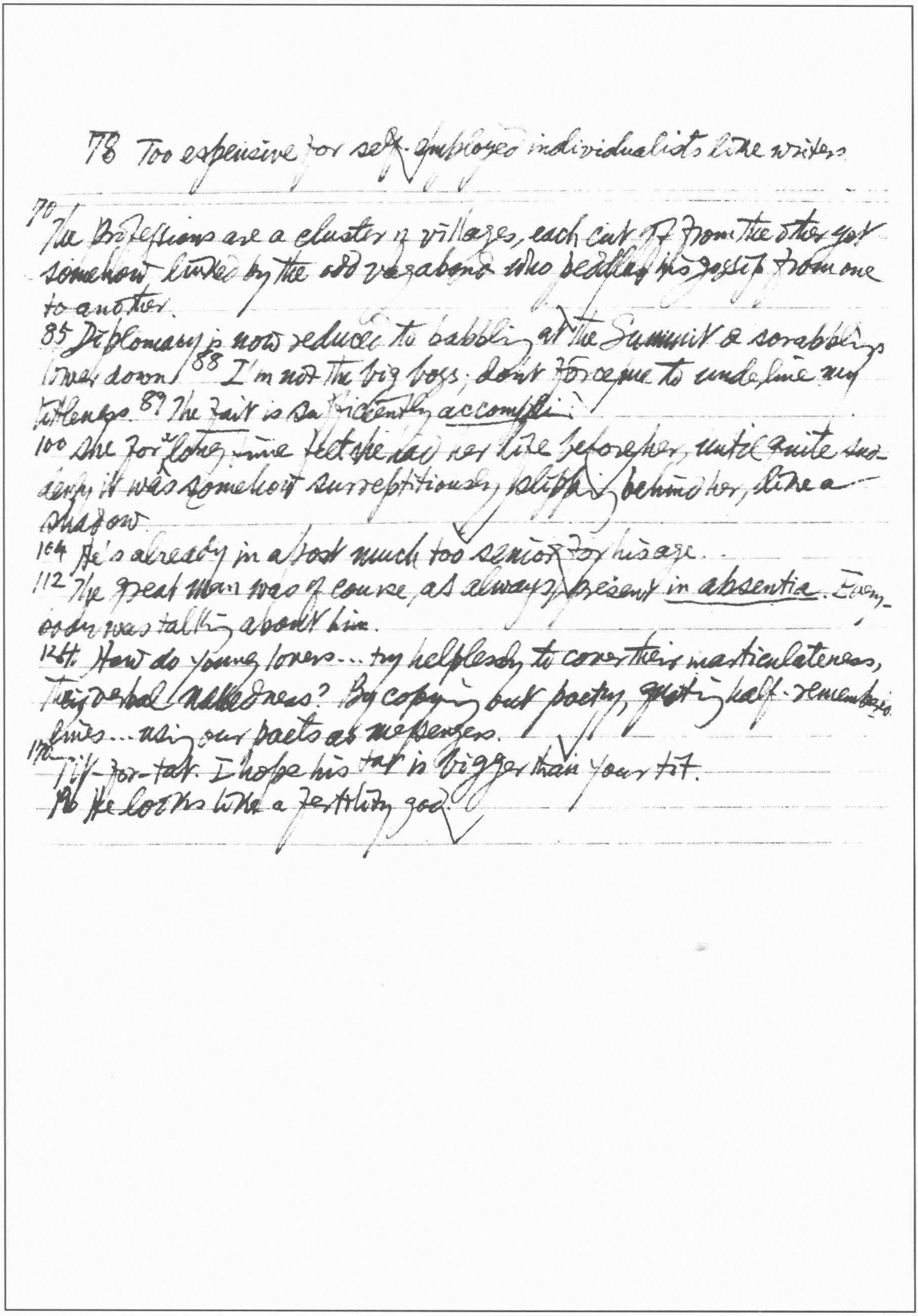
14 She'd blow in, drastically elegant. 15 Harry sometimes praised the others grudgingly, but sky-high for Rusty, the sky of his opinion of others being rather low. 25 Dearly as I love you I can't give you time that isn't mine to give. 27 Her closed-in expression seemed to split open with a frank smile: she seemed to notice me for the first time, & making up for the lapse, granted me a precipitous allocation of personal attention.

29 Stella was in fact her own middleman alone in the world, selling her personality & very badly. The poor secretaries are still slogging away with shorthand & hammering at those heavy machines.

33 A psychiatrist is a middleman between body & soul, a perfect salesman of the unconscious to the conscious.

37 Stella would return to London penniless, or manless, or jobless, or all three. 47 What had been ill done had better be well said.

59 in London on his home-spell.* She likes to singularise herself by playing it very cosmopolitan when she's in England & playing it very English abroad. 64 Her face had shrunk to a startling narrowness, nearer to the head of a greyhound than that of a human being. 67 She was snooty when offered something.



78 Too expensive for self-employed individualists like writers

79 The professions are a cluster of villages, each cut off from the other yet somehow linked by the odd vagabond who peddles his gossip from one to another.

85 Diplomacy is now reduced to babbling at the Summit & scrabbling lower down. 88 I'm not the big boss, don't force me to underline my titleness. 89 The *fait* is sufficiently *accompli*.

100 She for a long time felt she had her life before her, until quite suddenly it was somehow surreptitiously slipping behind her, like a shadow.

104 He's already in a post much too senior for his age.

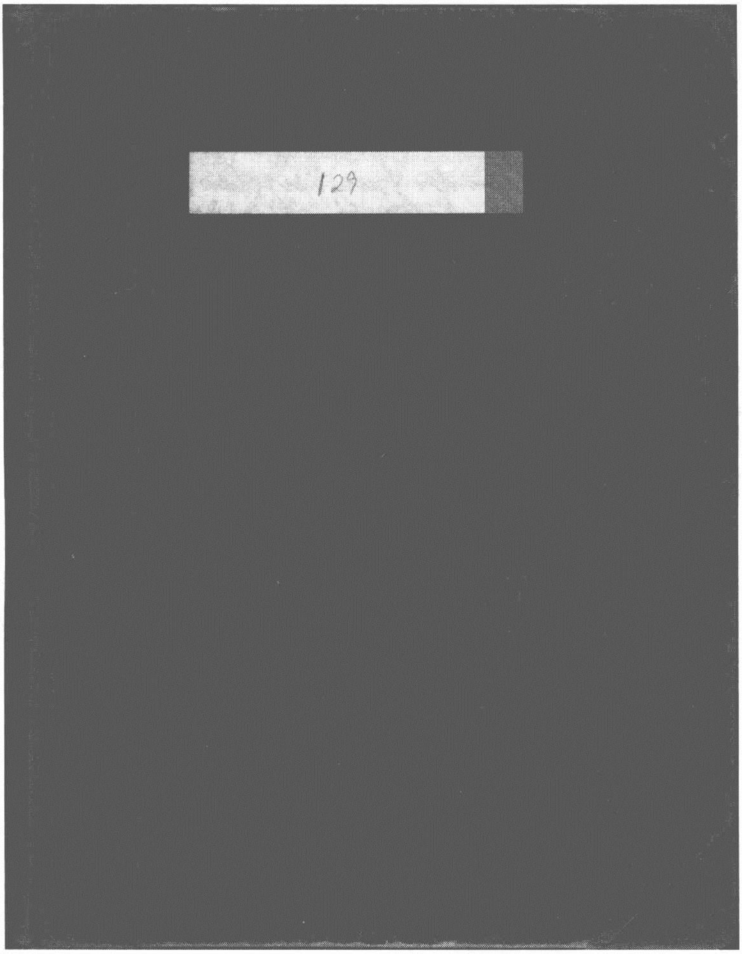
112 The great man was of course, as always, present *in absentia*. Everybody was talking about him.

124 How do young lovers... try helplessly to cover their inarticulateness, their verbal nakedness? By copying out poetry, quoting half-remembered lines... using our poets as messengers.

170 Tit-for-tat. I hope his tat is bigger than your tit.

176 He looks like a fertility god.

No.87



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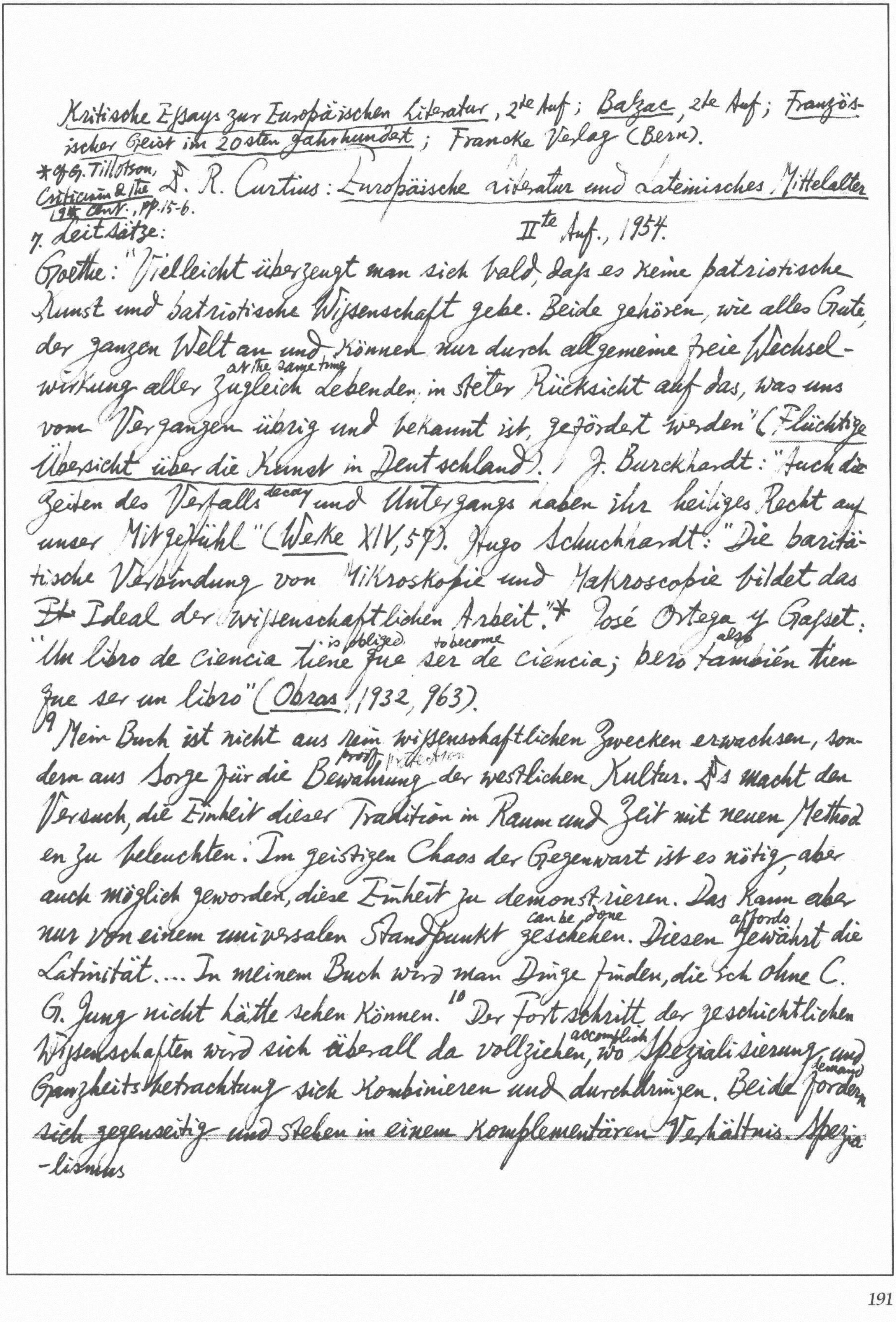
Harry Levin, Contexts of Criticism, p. 8 on Curtius's book: "The ancient & the medieval author [Homer & Dante] have both been profoundly studied; but to achieve a panoramic overview of so much that lies between them, to trace the intercultural relationship in its temporal dimension & its spatial orientation, to correlate each documentary or monumental artifact against the vertical axis of chronology & the lateral axis of structure, this — I believe — is something new under the sun".

Curtius, Kritische Essays zur europäischen Literatur, IIte Auf. 1954

7 Meine ersten Arbeiten galten der französischen Literatur. Was Dichtung sein kann, lernt man an der Antike, an Spanien, England, Deutschland besser. Aber was Literatur ist, lernt man nur an Frankreich... Für einen Deutschen, zumal für einen im Elsaß geborenen und aufgewachsenen wie mich, war Frankreich die notwendige Ergänzung... Aber mir war das deutsch-französische Europa nicht weit genug. Ich hatte London früher kennengelernt als Paris... Immer ging es mir um dasselbe: Europabewußtsein und abendländische Tradition... 10 "Ältestes bewahrt mit Treue, / Freundlich aufgefaßtes Neue" wird man in diesem Buch finden. 24 Rudolf Borchardts großartiger Essay über die Villa (1907) fängt mit dem stimulierenden Satz an: "Das Italien unserer Ahnen ist, wie man weiß, seit die Eisenbahnen es für den Verkehr erschlossen haben, eines der unbekanntesten Länder Europas geworden."



Kritische Essays zur Europäischen Literatur, 2te Auf; Balzac, 2te Auf; Französischer Geist im 20sten Jahrhundert; Francke Verlag (Bern).

*cf G. Tillotson, Criticism & the 19th Cent., pp. 15-6.

E. R. Curtius: Europäische Literatur und Lateinisches Mittelalter

II te Auf., 1954.

7. Leitsätze:

Goethe: "Vielleicht überzeugt man sich bald, daß es keine patriotische Kunst und patriotische Wissenschaft gebe. Beide gehören, wie alles Gute, der ganzen Welt an und können nur durch allgemeine freie Wechselwirkung aller zugleich (at the same time) lebenden in steter Rücksicht auf das, was uns vom Vergangen übrig und bekannt ist, gefördert werden" (Flüchtige Übersicht über die Kunst in Deutschland). J. Burckhardt: "Auch die Zeiten des Verfalls (decay) und Untergangs haben ihr heiliges Recht auf unser Mitgefühl" (Werke XIV, 57). Hugo Schuchardt: "Die baritätische Verbindung von Mikroskopie und Makroscopie bildet das ~~Et~~ Ideal der wissenschaftlichen Arbeit."* José Ortega y Gasset: "Un libro de ciencia tiene (is obliged) que ser (to become) de ciencia; pero también (also) tiene que ser un libro" (Obras, 1932, 963).

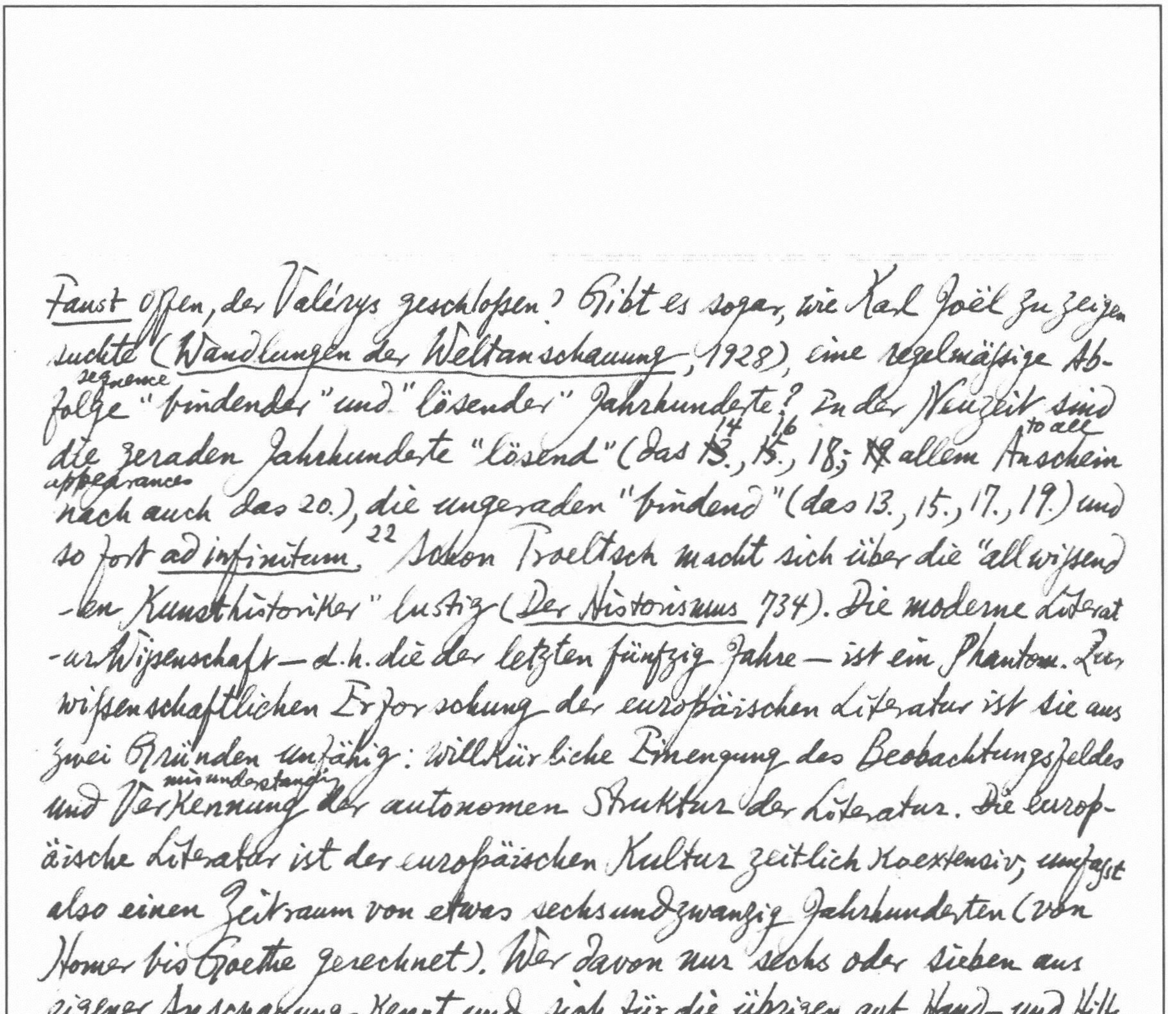
9 Mein Buch ist nicht aus rein wissenschaftlichen Zwecken erwachsen, sondern aus Sorge für die Bewahrung (proof protection) der westlichen Kultur. Es macht den Versuch, die Einheit dieser Tradition in Raum und Zeit mit neuen Methoden zu beleuchten. Im geistigen Chaos der Gegenwart ist es nötig, aber auch möglich geworden, diese Einheit zu demonstrieren. Das kann aber nur von einem universalen Standpunkt geschehen (can be done). Diesen gewährt (affords) die Latinität.... In meinem Buch wird man Dinge finden, die ich ohne C. G. Jung nicht hätte sehen können. 10 Der Fortschritt der geschichtlichen Wissenschaften wird sich überall da vollziehen (accomplish), wo Spezialisierung und Ganzheitsbetrachtung sich kombinieren und durchdringen. Beide fordern (demand) ~~sich gegenseitig und stehen in einem komplementären Verhältnis. Spezia~~ -lismus

14 Seine [Arnold J. Toynbee's] Historik ... unterscheidet sich von allen früheren
Geschichtsphilosophien durch die Breite der Anschauung und durch einen
Empirismus, der bester englischer Tradition entspricht.

* An allusion to Oskar Walzel, *Wechselseitige Erhellung der Künste*, 1917

ohne Universalismus ist blind. Universalismus ohne Spezialismus ist
soap bubble
eine Seifenblase. Was aber die Ganzheitsbetrachtung auf dem Felde
touches
der Literatur betrifft, so gilt das Axiom von Saintsbury: "Ancient
without Modern is a stumbling-block, Modern without Ancient is foolish-
ness utter and irremediable." Das Fundament aller Geschichtsforsch-
ung ist: die Philologie. Sie bedeutet für die Geisteswissenschaften
dasselbe die Mathematik für die Naturwissenschaften.

to be sure
21 Es gibt allerdings seit einem halben Jahrhundert eine "Literaturwissen-
-schaft" (Offiziell eingeführt durch die *Prinzipien der Literaturwissenschaft*
des Germanisten Ernst Elster, 1897). Sie will etwas anderes und
unfavorable
Besseres sein als Literaturgeschichte. Der Philologie ist sie abhold.
instead leans
Dafür sucht sie Anlehnung bei anderen Wissenschaften: Philosophie
Soziologie, Psychanalyse, vor allem Kunstgeschichte. Die philosophier
examine
ende Literaturwissenschaft durchmustert die Literatur auf metaphysis-
che und ethische Probleme (z. B. Tod und Liebe). Sie will "Geistes-
geschichte" sein. Die Richtung, die sich an die Kunstgeschichte anlehnt,
operiert mit dem höchst fragwürdigen Prinzip der "wechselseitigen Er-
produce smoke-
hellung der Künste"* und erzeugt damit eine dilettanische Vernebel
screen circumstances receives
-ung von Sachverhalten. So erhält man literarische Romantik, Gotik,
Renaissance, Barock usw. bis zum Im- und Expressionismus. Der "got-
ische Mensch" ist am populärsten geworden, doch dürfte ihm der "Bar-
ockmensch" nicht viel nachstehen. Ist Shakespeare Renaissance
oder Barock? Ist Baudelaire Impressionist, George Expressionist?
Da gibt es "offene" und "geschlossene" Form. Ist am Ende Goethes



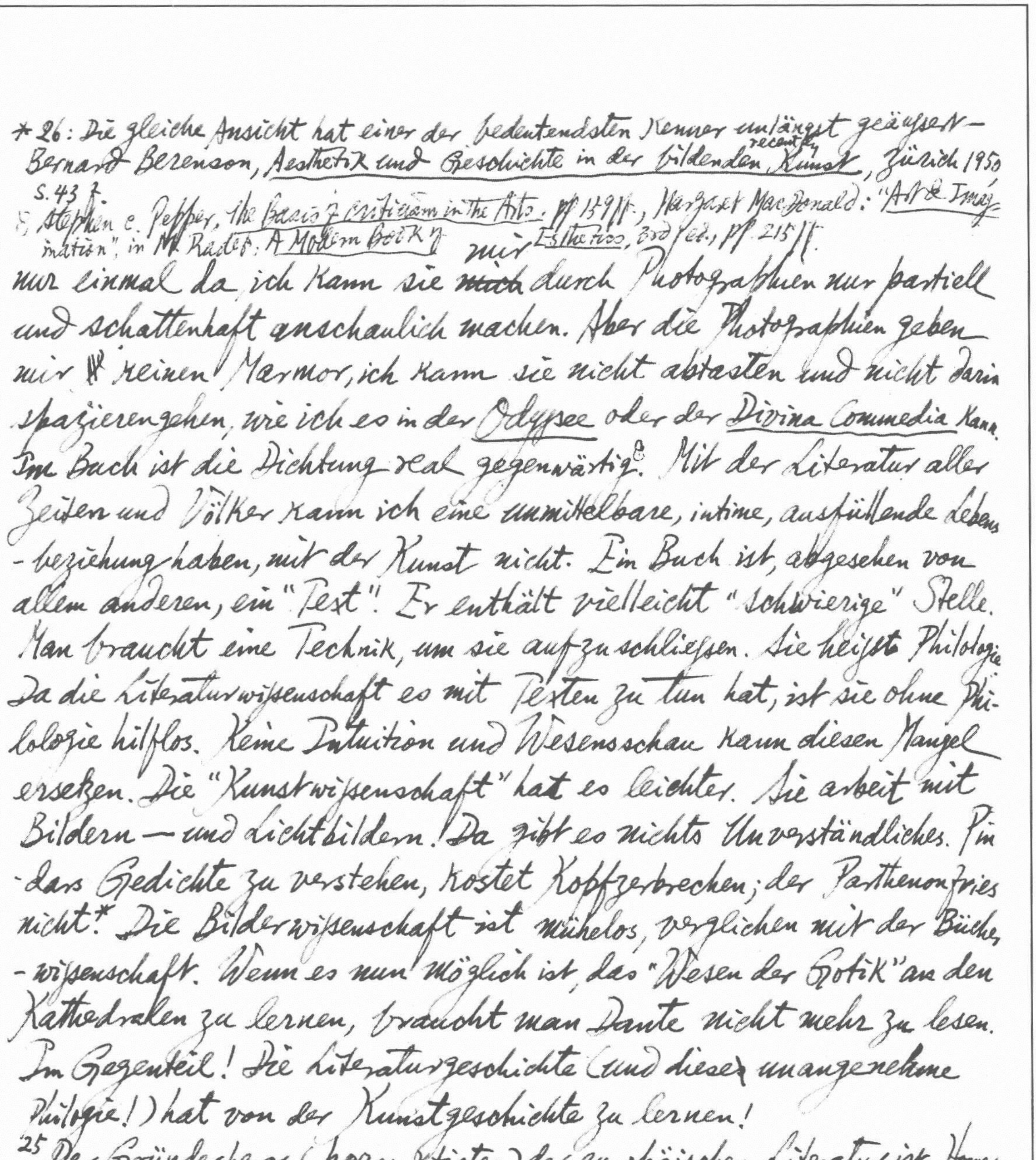
Faust offen, der Valérys geschloſsen? Gibt es sogar, wie Karl Joël zu zeigen
suchte (Wandlungen der Weltanschauung, 1928), eine regelmäſsige Ab-
sequence
folge "bindender" und "lösender" Jahrhunderte? In der Neuzeit sind
14 16 to all
die geraden Jahrhunderte "lösend" (das ~~13~~., ~~15~~., 18.; ~~N~~ allem Anschein
appearance
nach auch das 20.), die ungeraden "bindend" (das 13., 15., 17., 19.) und
so fort ad infinitum.[22] Schon Troeltsch macht sich über die "allwiſsend
-en Kunsthistoriker" lustig (Der Historismus 734). Die moderne Literat
-urwiſsenschaft – d.h. die der letzten fünfzig Jahre – ist ein Phantom. Zur
wiſsenschaftlichen Erforschung der europäischen Literatur ist sie aus
zwei Gründen unfähig: willkürliche Einengung des Beobachtungsfeldes
misunderstanding
und Verkennung der autonomen Struktur der Literatur. Die europ-
äische Literatur ist der europäischen Kultur zeitlich koextensiv; umfaſst
also einen Zeitraum von etwas sechsundzwanzig Jahrhunderten (von
Homer bis Goethe gerechnet). Wer davon nur sechs oder sieben aus
eigener Anschauung kennt und sich für die übrigen auf Hand- und Hilfs
-bücher verlaſsen muſs, gleicht einem Reisenden, der Italien nur von den
Alpen bis zum Arno kennt, das übrige aus dem Baedeker. Wer nur das
Mittelalter und die Neuzeit kennt, der versteht nicht einmal diese beiden.
Die europäische Literatur als Ganzes zu sehen, ist nur möglich, wenn
man sich ein Bürgerrecht in allen ihren Epochen von Homer bis Goethe
acquire
erworben hat. Man kann das aus keinem Lehrbuch gewinnen, selbst
wenn es ein solches gäbe. Man erwirbt das Bürgerrecht im Reiche der
europäischen Literatur nur, wenn man viele Jahre in jeder seiner Prov-
tarry exchange
inzen geweilt hat und viele Male die eine mit der anderen vertauscht
hat.

*26: Wären Platons Schriften verloren, so könnte man sie aus griechischen Plastik nicht rekonstruieren. Der Logos kann sich nur im Wort aussprechen.

*[Letters of John Keats, ed. H. E. Rollins, II, 212: "And in latin there is a fund of curious literature of the middle ages"]

Man ist Europäer, wenn man Civis Romanus geworden ist. Die Aufteilung der europäischen Literatur unter eine Anzahl a number unverbundener Philologien verhindert das fast vollkommen. Und doch hat die Arbeit der Philologien in den letzten vier oder fünf Generationen eine solche Menge von Hilfsmitteln geschafen, daſs es gerade durch die zu Unrecht beklagte lamented Spezialisierung möglich geworden ist, sich mit einigen Sprachkenntnissen in jeder der europäischen Hauptliteraturen zurechtzufinden find its way. Die Spezialisierung hat also einer neuen Universalisierung den Weg bereitet. Aber man weiſs es noch nicht und macht kaum Gebrauch davon. Wie schon angedeutet, ist keine Strecke der europäischen Literaturgeschichte so wenig bekannt und bewandert well-read wie die lateinische Literatur des frühen und hohen Mittelalters.23 So ist das Mittelalter zerstückelt in Spezialfächer, die ohne Fühlung contact b bleifen. Es gibt keine Gesamtwissenschaft vom Mittelalter. Troeltsch konnte 1922 mit Recht sagen: "Die Kultur des Mittelalters harrt wait noch der Darstellung" (Der Historismus, 767). Das gilt noch heute.**

24 Die Literatur eine autonome Struktur hat, die von der der bildenden Künste wesenverschieden ist. Die Literatur, abgesehen von allem andern, Träger von Gedanken ist, die Kunst nicht.* Sie besitzt eine Freiheit, die dieser versagt ist. Für die Literatur ist alle Vergangenheit Gegenwart, oder kann es doch werden. Homer wird uns durch eine neue Übersetzung neu vergegenwärtigt, und R. A. Schröders Homer ist ein anderer als der Vossens. Ich kann den Homer und den Platon zu jeder Stunde vornehmen take in hand, ich "habe" ihn dann und habe ihn ganz. Er existiert in unzähligen Exemplaren. Der Parthenon und die Peterskirche sind



*26: Die gleiche Ansicht hat einer der bedeutendsten Kenner unlängst recently geäussert — Bernard Berenson, Aesthetik und Geschichte in der bildenden Kunst, Zürich 1950 S. 43 f.
& Stephen C. Pepper, The Basis of Criticism in the Arts, pp 159 ff., Margaret MacDonald: "Art & Imagination", in M. Rader: A Modern Book of Esthetics, 3rd ed., pp. 215 ff.

nur einmal da. ich kann sie ~~mich~~ mir durch Photographien nur partiell und schattenhaft anschaulich machen. Aber die Photographien geben mir ~~K~~ keinen Marmor, ich kann sie nicht abtasten und nicht darin spazierengehen, wie ich es in der Odyssee oder der Divina Commedia kann. Im Buch ist die Dichtung real gegenwärtig[e]. Mit der Literatur aller Zeiten und Völker kann ich eine unmittelbare, intime, ausfüllende Lebensbeziehung haben, mit der Kunst nicht. Ein Buch ist, abgesehen von allem anderen, ein "Text". Er enthält vielleicht "schwierige" Stelle. Man braucht eine Technik, um sie aufzuschliessen. Sie heisst Philologie. Da die Literaturwissenschaft es mit Texten zu tun hat, ist sie ohne Philologie hilflos. Keine Intuition und Wesensschau kann diesen Mangel ersetzen. Die "Kunstwissenschaft" hat es leichter. Sie arbeit mit Bildern — und Lichtbildern. Da gibt es nichts Unverständliches. Pindars Gedichte zu verstehen, kostet Kopfzerbrechen; der Parthenonfries nicht.* Die Bilderwissenschaft ist mühelos, verglichen mit der Bücherwissenschaft. Wenn es nun möglich ist, das "Wesen der Gotik" an den Kathedralen zu lernen, braucht man Dante nicht mehr zu lesen. Im Gegenteil! Die Literaturgeschichte (und dieser unangenehme Philologie!) hat von der Kunstgeschichte zu lernen!

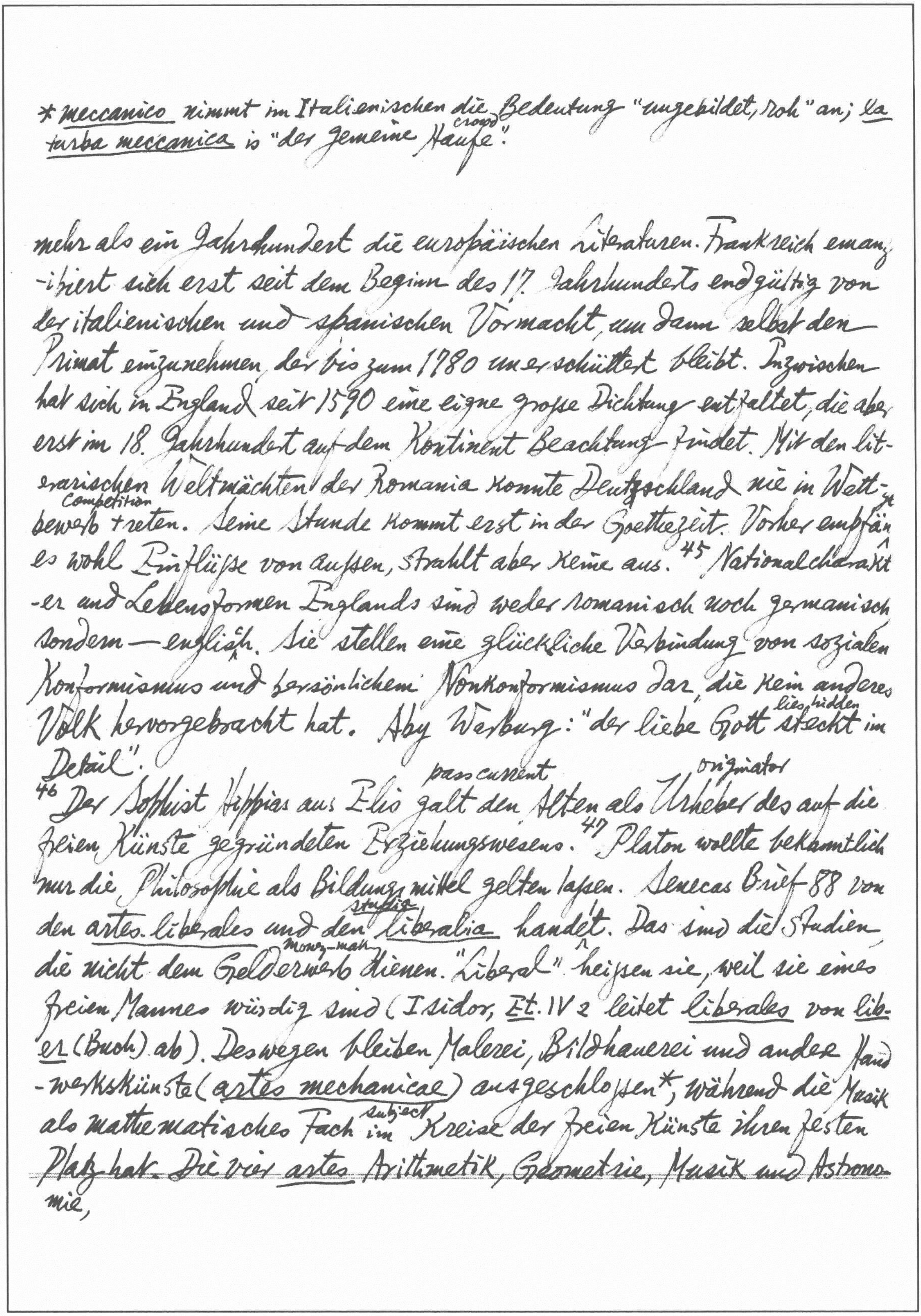
25 Der Gründerheros (heros ktistes) der europäischen Literatur ist Homer. Ihr letzter universaler Autor ist Goethe. Was er für Deutschland bedeutet, hat Hofmannsthal in zwei Sätzen gesagt: "Goethe kann als Grundlage der Bildung eine ganze Kultur ersetzen". Und: "Wir haben keine neuere Literatur. Wir haben Goethe und Ansätze". Ein
deposit

Ein gewichtiges Urteil über die deutsche Literatur seit Goethes Tod. Aber auch Valéry sagt schneidend: "Le moderne se contente de peu".

34 Der Einbruch (inroad) der Germanen und der der Araber in die spätantike Welt sind parallele Vorgänge — mit einem grundlegenden Unterschied: die Germanen assimilieren sich, die Araber nicht.

37 ~~D~~ Hofmannsthals Wort von dem Barock als der verjüngten Form (Prosa [illegible]) "jener älteren Welt, die wir die mittelalterliche nennen", trifft auf die Literatur der spanischen Blütezeit in besonderem Maße zu.

43 Alle romanischen Sprachen kann in allen Epochen Anleihen (loans) beim Latein machen. Man findet in Dantes *Commedia* das lateinische *vir* (*Mann*) als *viro* wieder, weil Dante einen Reim auf *-iro* brauchte. Wenn aber das Französische im 20. Jahrhundert für "Flugzeug" das Wort *avion* (von lat. *avis* "Vogel") bildet, so liegt hier dasselbe Verhältnis vor. Lateinische Entlehnungen wirken in den romanischen Sprachen nicht als "Fremdwörter" wie im Deutschen. Von 1100 bis 1275 — vom Rolandslied bis zum Rosenroman — ist die französische Literatur und Geistesbildung für die übrigen Nationen mustergebend… Selbst das Nibelungenlied erweist sich nach den Forschungen Fr. Panzers (*Studien zum Nibelungenliede*, 1945) als weithin abhängig 44 von französischen Quellen. Aber schon seit 1300 war der literarische Primat an Italien übergegangen — Dante, Petrarca, Boccaccio, die Hochrenaissance. Zu Anfang des 16. Jahrhunderts ~~beginnt dann Spaniens "goldenes Zeitalter" und beherrscht für~~



* *meccanico* nimmt im Italienischen die Bedeutung "ungebildet, roh" an; *la turba meccanica* is "der gemeine crowd Haufe".

mehr als ein Jahrhundert die europäischen Literaturen. Frankreich emanzipiert sich erst seit dem Beginn des 17. Jahrhunderts endgültig von der italienischen und spanischen Vormacht, um dann selbst den Primat einzunehmen, der bis zum 1780 unerschüttert bleibt. Inzwischen hat sich in England seit 1590 eine eigne grosse Dichtung entfaltet, die aber erst im 18. Jahrhundert auf dem Kontinent Beachtung findet. Mit den literarischen Weltmächten der Romania konnte Deutschland nie in competition Wettbewerb treten. Seine Stunde kommt erst in der Goethezeit. Vorher empfängt es wohl Einflüsse von aussen, strahlt aber keine aus.[45] Nationalcharakter und Lebensformen Englands sind weder romanisch noch germanisch sondern — englisch. Sie stellen eine glückliche Verbindung von sozialen Konformismus und persönlichem Nonkonformismus dar, die kein anderes Volk hervorgebracht hat. Aby Warburg: "der liebe Gott lies hidden steckt im *Detail*".

[46] Der Sophist Hippias aus Elis pass current galt den Alten als originator Urheber des auf die freien Künste gegründeten Erziehungswesens.[47] Platon wollte bekanntlich nur die Philosophie als Bildungsmittel gelten lassen. Senecas Brief 88 von den *artes liberales* und den studia *liberalia* handelt. Das sind die Studien die nicht dem money-making Gelderwerb dienen. "Liberal" heissen sie, weil sie eines freien Mannes würdig sind (Isidor, *Et.* IV 2 leitet *liberales* von *liber* (Buch) ab). Deswegen bleiben Malerei, Bildhauerei und andere Handwerkskünste (*artes mechanicae*) ausgeschlossen*, während die Musik als mathematisches subject Fach im Kreise der freien Künste ihren festen Platz hat. Die vier *artes* Arithmetik, Geometrie, Musik und Astronomie,

* Walter von Châtillon 1925, p.7.

werden von Boethius als _Quadruvium_ zusammengefasst, die drei _artes_, Grammatik, Rhetorik und Dialektik, seit dem 9. Jahrhundert als _trivium_. Der Begriff _ars_ muss von "Kunst" im modernen Sinne streng geschieden werden. Er bedeutet "Lehre" in dem Sinn, den das Wort in "Sprachlehre" hat.*49 ~~In der~~ 52 Die _artes_ sind für das Mittelalter bis zum 12. Jahrhundert die Fundamentalordnung des Geistes. Nur das zentrale _Ereignis_ event der Heilsgeschichte, die Incarnation, konnte, ja musste sie durchbrechen pierce. Als der Schöpfer Geschöpf wurde (_factor factus est factura_)*, waren alle _artes_ außer Kraft gesetzt. Maria is Jungfrau und Mutter zugleich. Alanus: "In ihr stimmen also zwei Bezeichnungen überein, die sich sonst widerstreiten... Hier schweigt die Natur, die Logik ist überwunden, Rhetorik und Vernunft wanken totter. Sie, die Tochter, hat den Vater empfangen, ihn als Sohn geboren (_Nata patrem natumque parens concepit_), _Anticlaudianus_ SP II 362). Diese Inkarnationsparadoxien werden am Schluss von Dantes _Paradiso_ (33,1) dem heiligen Bernhard in ~~dem~~ den Mund gelegt: "_Vergine madre, figlia del tuo figlio_"

Die erste der sieben _artes_ ist die Grammatik: _la prima arte_ (Dante, _Par_. 12,138). Quintilian (I 4, 2) zwei Teile der Grammatik unterscheidet: _recte loquendi scientiam et poetarum enarrationem_ explication. Als Übersetzungsäquivalent für _grammatice_ wurde _litteratura_ gebraucht (Quintilian II 1, 4). Das Wort _litteratura_ bedeutet also zunächst nicht Literatur in unserm Sinne; der _literatus_ ist ein Kenner der Grammatik und der Poesie (wie noch der _lettré_ in Frankreich), aber nicht notwendigerweise

* Nach C. C. J. Webb (Vorrede p. XXII zu seiner Ausgabe) könnte der Titel bedeuten: "Mit den Logikern" oder "für die Logiker".
** Webb (p. XXII): "Quid dicere velit, equidem nescio."

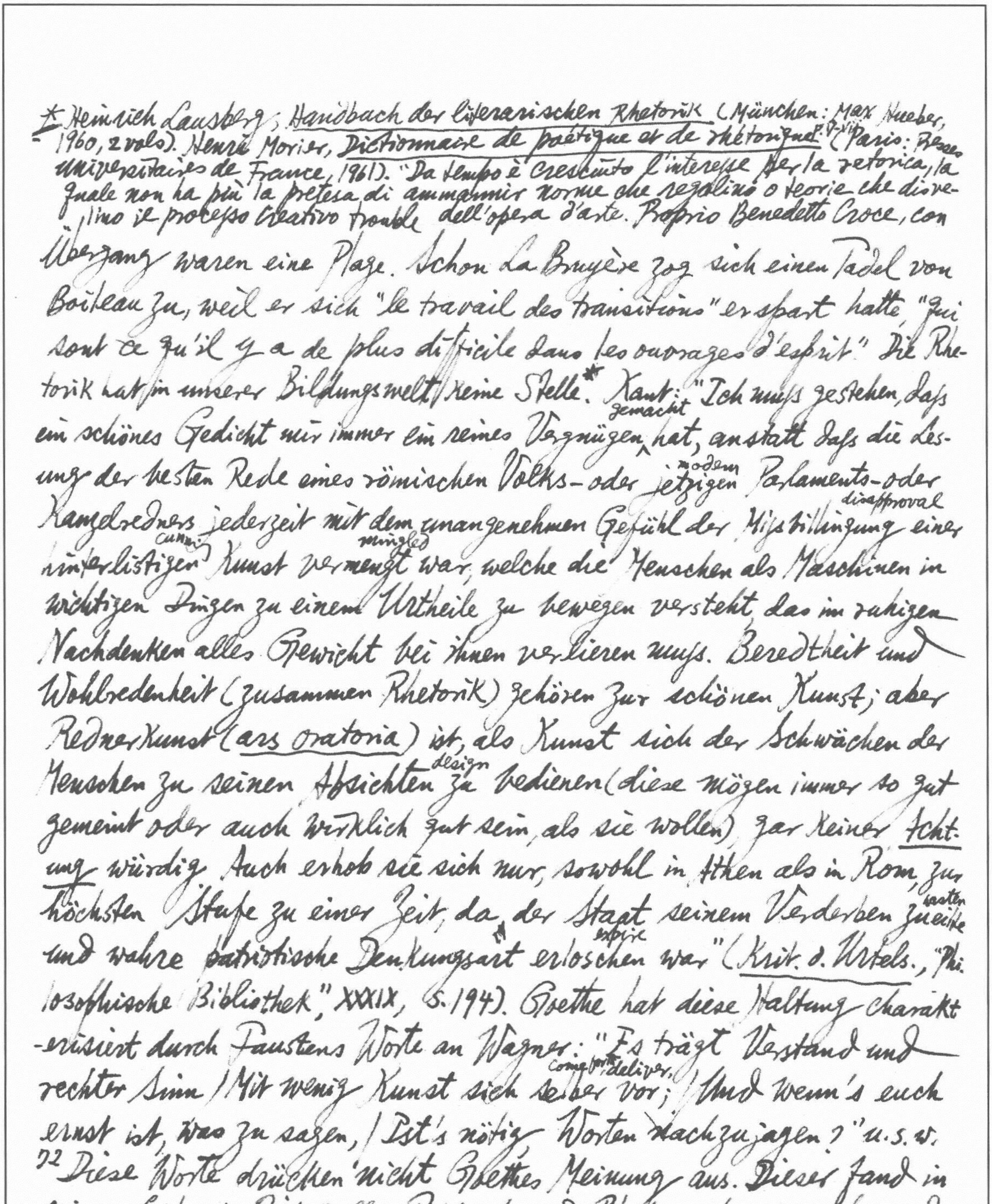
Schriftsteller.

[58] Die Auswahl der mittelalterlichen Schulautoren enthält heidnische und christliche Schriftsteller. Das Mittelalter macht keinen Unterschied zwischen "goldener" und "silberner" Latinität. Der Begriff des "Klassischen" ist ihm unbekannt. Alle Autoren sind zugleich Autoritaten.[62] Dante glaubt durch umständliche circumstantial Etymologien des Wortes ~~aut~~ auctor die "Autorität" des Kaisers und der Philosophie stützen support zu sollen (Conv. IV 6, 1 ff.). Die Herrschaft der auctores wurde seit dem 12. Jahrhundert erschüttert, und zwar durch das siegreiche Vordringen advance der Dialektik (die jetzt Logik heißt); ebensosehr aber durch die Revolte der Jugend gegen den traditionelle Schulunterricht instruction. Schon Johannes von Salisbury muss sich in seinem Metalogicon* und in seinem Entheticus** gegen die[63] neue Richtung zur Wehr defence setzen. Er klagt darüber, dass diese Richtung die Autoren, die Grammatik und die Rhetorik verachte. Wenn man die auctores schätze, so schalle roar es einem entgegen: "Was will der alte Esel? Warum bringt er uns die Sprüche und Taten der Alten vor? Wir schöpfen das Wissen aus uns selbst; wir, die Jugend, erkennen die Alten nicht an." Wie bekannt muten seem uns diese Töne an! Wir kennen sie aus der Schülerszene in Faust II und aus der Jugendbewegung des 20. Jahrhunderts. Es ist erfrischend, sie im 12. Jahrhundert zu vernehmen hear.[67] Was sucht das Mittelalter in den Autoren? Sie sind zunächst für das ganze Mittelalter wissenschaftliche Autoritäten. Es gibt noch keine moderne Wissenschaft. Medizin lernt man aus Galen, Weltgeschichte aus Orosius. Statt vieler Beispiel nur eines. In dem humanistischen Studienprogramm

Valéry, Tel Quel, I, (1941) p. 150: "L'ancienne rhétorique re-
gardait comme des ornements et des artifices ces figures et ces «
relations que les raffinements successifs de la poésie ont fait en-
fin connaître comme l'essentiel de son objet; et que les progrès
de l'analyse trouveront un $\underset{\text{embody}}{\text{jour}}$ comme effets des propriétés prof-
ondes, ou de ce qu'on pourrait nommer: la sensibilité formelle." cf. Quint.!
in Lausberg, I, S. 9.

das Rabelais seinem Roman einverleibt, ist vorgesehen, dass keine Stunde des Tages ohne $\overset{\text{instruction}}{\text{Belehrung}}$ $\overset{\text{pass}}{\text{vergeht}}$. Wenn Pantagruel gespeist hat, werden die Eigenschaften aller Nahrungsmittel $\overset{\text{discuss}}{\text{besprochen}}$, und zwar im $\overset{\text{connection}}{\text{Anschluss}}$ an ausgewählte Stellen aus Plinius, Athenaeus, Polybios, Aristoteles und anderen. Beim Spaziergang werden Pflanzen betrachtet nach Theophrast, Marinus, Macer, Nicander.[68] Die auctores sind auch ein Schatz der Lebens- und Weltweisheit. In den antiken Dichtern fanden sich Hunderte und Tausende von Versen, die eine psychologische Erfahrung oder eine Lebensregel auf $\overset{\text{neat}}{\text{knappste}}$ Form brachten. Aristoteles behandelte solche "Sinnsprüche" in seiner Rhetorik (II 21). Quintilian nannte sie Sentenzen (VIII 5, 3). Man lernt sie $\overset{\text{by heart}}{\text{auswendig}}$; man sammelt sie. Man schätzt Ovid, weil er "sententiarum floribus repletus ist" (Hugo von Trimberg, Registrum Vers 125); die Sentenzen heissen auch proverbia, Vers 17, 614, 705).[69] Wie die Sentenzen dienen dem Mittelalter die Musterbeispiele menschlicher Vorzüge und Schwächen, die es in den antiken Autoren fand, zur $\overset{\text{edification}}{\text{Erbauung}}$. Exemplum ist ein Kunstausdruck der antiken Rhetorik seit Aristoteles und bedeutet "$\overset{\text{inserted}}{\text{eingelegte}}$ Geschichte als $\overset{\text{example, proof}}{\text{Beleg}}$". Die "Beispielfigur" (eikon, imago), dass heisst "die Verkörperung einer Eigenschaft in einer Gestalt: Cato ille virtutum viva imago." cf Cicero, De Or. I §18; Quintilian XII 4.

71 Eine "Disposition". Die Einleitung musste einen allgemeinen Gedanken enthalten. Man durfte dann $\overset{\text{by no means}}{\text{beileibe}}$ nicht gleich auf das Thema ~~kommen, sondern musste einen $\underset{\text{suitable}}{\text{passenden}}$ "Übergang" finden. Diese~~



Übergang waren eine Plage. Schon La Bruyère zog sich einen Tadel von Boileau zu, weil er sich "le travail des transitions" erspart hatte, "qui sont ce qu'il y a de plus difficile dans les ouvrages d'esprit." Die Rhetorik hat in unserer Bildungswelt keine Stelle.* Kant: "Ich muss gestehen, dass ein schönes Gedicht mir immer ein reines Vergnügen gemacht hat, anstatt dass die Lesung der besten Rede eines römischen Volks- oder jetzigen modern Parlaments- oder Kanzelredners jederzeit mit dem unangenehmen Gefühl der Missbilligung disapproval einer hinterlistigen cunning Kunst vermengt mingled war, welche die Menschen als Maschinen in wichtigen Dingen zu einem Urtheile zu bewegen versteht, das im ruhigen Nachdenken alles Gewicht bei ihnen verlieren muss. Beredtheit und Wohlredenheit (zusammen Rhetorik) gehören zur schönen Kunst; aber Rednerkunst (*ars oratoria*) ist, als Kunst sich der Schwächen der Menschen zu seinen Absichten design zu bedienen (diese mögen immer so gut gemeint oder auch wirklich gut sein, als sie wollen) gar keiner *Achtung* würdig. Auch erhob sie sich nur, sowohl in Athen als in Rom, zur höchsten Stufe zu einer Zeit, da der Staat seinem Verderben zueilte hasten und wahre patriotische *Denkungsart* erloschen expire war" (*Krit. d. Urteils.*, "Philosophische Bibliothek," XXXIX, S. 194). Goethe hat diese Haltung charakterisiert durch Faustens Worte an Wagner: "Es trägt Verstand und rechter Sinn / Mit wenig Kunst sich selber come forth, deliver. vor; / Und wenn's euch ernst ist, was zu sagen, / Ist's nötig Worten nachzujagen?" u.s.w.

72 Diese Worte drücken nicht Goethes Meinung aus. Dieser fand in seiner Leipziger Zeit "alles Poetische und Rhetorische angenehm und erfreulich." In seinem Alter (1815) nennt er die Rhetorik "mit allen

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* Heinrich Lausberg, *Handbuch der literarischen Rhetorik* (München: Max Hueber, 1960, 2 vols). Henri Morier, *Dictionnaire de poétique et de rhétorique* p. v-vii (Paris: Presses Universitaires de France, 1961). "Da tempo è cresciuto l'interesse per la retorica, la quale non ha più la pretesa di ammannir norme che regolino o teorie che disvelino il processo creativo trouble dell'opera d'arte. Proprio Benedetto Croce, con quel libro che forse è il suo più bello, *La Poesia* (del 1936), riabilitò la retorica, si riconciliò con essa ... assegnando alla retorica come legittimo il dominio della

letteratura: Così, la tradizionale *ars bene dicendi*, che Dante definiva "soaviſsima di tutte le altre scienze, perchè a ciò principalmente intende" (a riuscire piacevole con i suoi bei modi di dire), e che qualche moderno (Dámaso Alonso) chiama "arte de la variedad bella del lenguaje", riacquistava prestigio..." (A. Schiaffini in *Giornale storico della letteratura italiana*, vol. CXXXIX, Fasc. 428, 1962).

ihren historischen und dialektischen Erforderniſsen höchst schätzenswert und unentbehrlich" und rechnet sie zu den "höchsten Erforderniſsen der Menschheit". In ihm war die gesamte europäische Tradition lebendig.

75 Ciceros rhetorische Schriften sind im Mittelalter gelesen worden: selten die Reden. Cicero war nicht, wie im Humanismus, der Musterautor... Der Rhetorik hatte sich schon längst ein neues Feld eröffnet (open) durch die Übertragung (transfer) auf die römische Poesie. Das war die Tat Ovids. Er bekundet die Verwandtschaft seiner Poesie mit der Redekunst in einem an den Rhetoriklehrer Salanus gerichteten Briefgedicht (*Ex Ponto* II 5, 69 f.). Er "stellt sich ein Thema, um darüber zu reden oder, wie es in den Deklamationen geschah, eine angenommene Person reden zu laſsen" (Walther Kraus). Die Rhetorik kann auch tragischen Gehalt durch Häufung (heaping) des Gräſslichen (shocking), durch Spannung, Steigerung (intensifying) und Überbietung (overcharge) zu äuſserster Wirkung bringen. Dann entsteht der pathetische Stil, in neronischer Zeit vertreten durch Senecas Tragödien und durch Lucans Epos. Der Idealmensch kann für Quintilian nur der Redner sein. 76 die Beredsamkeit entspringt unmittelbar aus dem Quell der Weisheit (*ex intimis sapientiae fontibus*, XII 2, 6).

80 Der beherrschende Gesichtspunkt ist die Vorstellung, daſs die Rede "geschmückt" werden muſs. *Der ornatus* (Quintilian VIII 3) ist das groſse Anliegen (concern) und bleibt es bis in das 18. Jahrhundert hinein. Virgil wird von ~~dem~~ Beatrice dem Dante zu Hilfe gesandt, weil er Meister der 81 *parola ornata* ist (*Inf.* 2, 76). Von seinen Canzonen sagt Dante: *la bellezza è nell'ornamento delle parole* (*Conv.* II 11, 4). Noch Marmontels seinen

*E g Alciphron

Zeit viel benutzte *Éléments de littérature* (1787) lehren: *le style de l'orat*
-eur et celui du poète a besoin d'être orné.[85] Neue Entwicklungen find-
en wir erst im 11. Jahrhundert. Die Stilkunst wird jetzt als Theorie des
ornatus in Lehrgedichten behandelt: so von Ekkehart IV (*De lege dict-*
amen ornandi, *Poetae* V 532) in Deutschland; von Marbod von Rennes
(*De ornamentis verborum*) in Frankreich. *Der ars dictaminis* oder *dict-*
administration
andi erwächst aus den Bedürfnissen der Verwaltungspraxis und war in
erster Linie dazu bestimmt, Muster für die Abfassung von Briefen und
charter offer
Urkunden zu bieten. Dass die Rhetorik zur Brieflehre wird, hat nichts
startling
Überraschendes. Die Entwicklung war durch die Briefsammlungen des
Plinius, des Symmachus, des Sidonius vorbereitet, aber auch durch die
Staatsbriefe Cassiodors. Ennodius braucht *epistolaris sermo* im Sinne
advice
von Kunstprosa. Auch in der griechischen Spätantike haben wir Anweis-
model
ungen zum Briefschreiben, rhetorische Briefschablonen, endlich Briefsam-
mlungen, die Musterbeispiele zur Charakteristik von Ständen geben (Fis-
entertaining
cher, Bauern, Parasiten, Hetären).*[86] So Unterhaltendes bietet die latein-
ische Briefrhetorik nicht. Neu ist nun im 11. Jahrhundert der Versuch,
die *ganze* Rhetorik der Lehre vom Briefstil unterzuordnen. Das Wort
dictare nimmt die Bedeutung "schreiben, abfassen" an, und zwar
besonders "poetische Werke schreiben". Die Troubadours heissen bei
Dante "dictatores illustres" (*Vulg. Eloq.* II 6,5).
charming
[87] *Johannes von Salisbury*: die Rhetorik ist die holde, fruchtbare Ver-
bindung zwischen Vernunft und Wort. Wer das zu trennen sucht, was
Gott zum Wohl der Menschen zusammengefügt hat, verdient den

Namen Staatsfeind (*hostis publicus*); die rhetorische Theorie aus den philosophiscen Studien ausschalten exclude: daſs heiſst, alle höhere Geistesbildung (*omnia liberalia studia*) zerstören (*Metalogon*, Webb p. 7, 13 ff.) .... Die ~~88~~ Rhetorik hat nicht nur die literarische Tradition und Produktion geprägt. Im florentinischen Quattrocento hat L. B. Alberti den Malern den Rat erteilt give, sich "mit den Poeten und Rhetorikern" vertraut trust zu machen, weil diese ihnen Anregungen stimulus zur Findung (*inventio*) und Gestaltung von Bildthemen geben könnten: Dem entspricht es, daſs Poliziano der gelehrte Ratgeber Botticellis gewesen ist. Seine "Geburt der Venus" und seine "Primavera" sind, wie A. Warburg zeigte, ikonographisch nur deutbar zeitgenössische Poesie und Gelehrsamkeit nahegebracht wurden (*Gesam.* ~~Werk~~ *Schrift.* I, 1932, 67 ff.). Das musikalische Lehrsystem war aus dem der Rhetorik übertragen.

89 Im antiken Lehrgebäude system der Rhetorik ist die Topik das Vorratsmagazin store. Man fand dort Gedanken allgemeinster Art: solche, die bei allen Reden und Schriften überhaupt verwendet werden konnten. 1. Topik der Trostrede Consolation. Achill weiſs, daſs ihm früher Tod bestimmt ist. Er nimmt sein Los fate auf sich, findet Trost in dem Gedanken (*Ilias* 18, 117 f.): "Nimmer ja, nimmer entrann escapes from dem Tod des Herakles Stärke" u.s.w. Am Grabe des Archytas reflektiert Horaz über das Thema: alle müſsen sterben; auch die Heroen muſsten es (*Oden* I 28, 7 ff.). ~~Ovid~~ In einer Elegie auf den Tod des Tibull führt works out *Ovid* aus, daſs auch die gröſsten Dichter der Vorzeit sterben muſsten (*Amores* III 9, 21 ff.). Die Literaten der christlichen Aera aber greifen zu bewährten Trostgründen der heidnischen Rhetorik. Nur werden

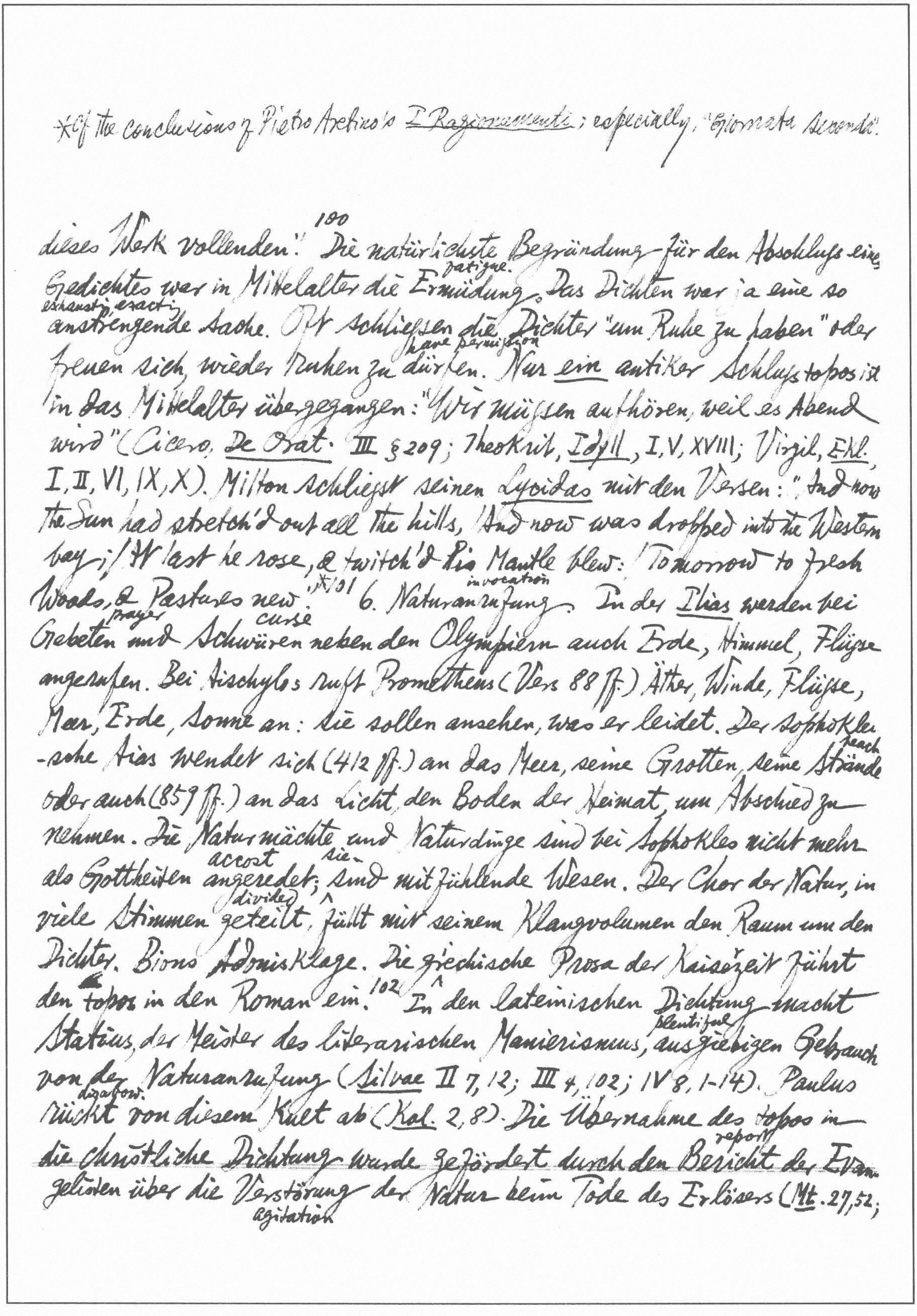
jetzt nicht mehr Heroen oder Dichter aufgezählt, die sterben muſsten, sondern patriarch Erzväter.[92] Wir finden diesen Kunstbegriff in der berühmtesten *Consolatio* der Neuzeit. François Malherbe rät seinem Freunde Du Périer, nicht darüber zu trauern, daſs seine Tochter so jung ins Grab gesunken sei: "Tithon n'a plus les ans qui le firent cigale" u.s.w.[93] 2. Affektierte Bescheidenheit. Nach Cicero (*De inv.* I 16,22) ist es suitable zweckmäſsig, daſs der Redner obsequiousness Unterwürfigkeit und Demut bezeugt. Der indication Hinweis des Redners auf seine Schwäche (*excusatio propter infirmitatem*), seine mangelnde Vorbereitung (*si nos infirmos, imparatos... dixerimus*; Quintilian IV 1,8) stammt aus der Gerichtsrede, er soll die Richter favorable günstig incline stimmen. Aber er wird sehr früh auf andere Gattungen übertragen. Ein Musterstück ist die Einleitung von Ciceros an Brutus gerichteter Schrift *Orator*. Solche "Bescheidenheitsformeln" gewinnen nun in der heidnischen und christlichen Spätantike eine ungeheure Verbreitung. Bald protest beteuert der Autor im allgemeinen seine inadequacy Unzulänglichkeit, bald seine ungebildete, rohe Sprache (*rusticitas*). Ein so raffinierter Stilist wie Tacitus will uns glauben machen, sein *Agricola* in "*incondita ac rudi voce*" verfaſst (Kap. 3). Cf Gellius, *Noctes Atticae*, *Praef.* §10. Walahfried schreibt mit "*tenui ingenio*". Der Autor gehe nur "zitternd", "angstvoll", "mit tremble Zittern und shiver Beben" an sein Werk. So schreibt Hieronymus: "deine Bitten haben mein angstvolles Beben (*trepidationem meam*) überwunden" (Migne, *Pat. lat.* 25, 369 C).[94] Der Autorität der Bibel bewirkte, daſs der antike topos oft mit Selbstverkleinerungsformeln kombiniert wird. David bezeichnet sich Saul gegenüber als toten Hund und als Floh (I. *Reg.* 24,15 und 26,20). Das übernimmt dann

犬馬 蟣虱

*cf 堅瓠編3/7 "走狗紀", 簡不翰錄 "門下小厮", "同罪生" etc.

**cf *Tom Jones*, Bk. IX. ch. 5 on Mrs Waters's attempt to captivate Tom: "But here, as we are about to attempt a description hitherto unassayed either in prose or verse" etc. (Everyman's Lib., II, p. 3).

Hieronymus: *ego pulex et Christianorum minimus*.* 95 Zu den Bescheidenheitstopoi gehört auch die Versicherung, man wolle dem Leser Überdruss (*fastidium*, *taedium*) ersparen. Dante, *Monarchia* I 1,4; Macrobius, *Sat.* V 22, 15; Prudentius *Contra Symmachum* I: cf Milton, *Hymn on the Morning of Christ's Nativity*: "Time is our tedious song should here have ending". 4. Exordialtopik. Der topos "ich bringe noch nie Gesagtes" tritt schon im griechischen Altertum als "Ablehnung (avoidance) abgedroschener (trite) epischer Stoffe" auf (vgl. W. Schmid, *Gesch. der griechischen Literatur* I 2, 535 Anm. I). cf Dioskorides (*Anthologia Palatina*, XI 195). 96 Virgil, *Georg.* III 4: "Omnia iam vulgata (alles ist schon gesagt)" u.s.w. Horaz verheißt (promise) "nie gehörte Lieder" (*Oden* III 1, 2). Manilius sucht Fluren (yields), die noch nicht ~~abgr~~ abgegrast (grazed) sind (*integra prata* II 53) und weist (refuse) die alten Sagenstoffe ab (III 5 ff.). Statius rühmt Lucan, weil er di *trita vatibus orbita* verlassen habe (*Silvae* II 7, 51). Dante wünsche in seiner *Monarchia* darzulegen *intemptatas ab aliis ostendere veritas* (I 1, 3). *Paradiso* 2, 7: "L'acqua ch'io prende già mai non si corse" Boccaccio, *Teseida* 12, 84: "Seghi queste onde, non solcate (plough) mai / Davanti a te (i.e. his own book) da nessun altro ingegno". Ariost, *Orl. Fur.* I 2: "Cosa non detta mai in prosa nè in rima". Milton, *P. L.* I 16: "Things unattempted yet in Prose or Rhime".** 99 5. Schlußtopik. Ein abrupter Schluß ist: "das Spiel ist zu Ende" (Ovid, *ars amandi* III 809); vgl. der Schlußvers des Rolandsliedes: "Ci falt (here ends) la geste (~~story~~ news) que Turoldus declinet (report)". Wieland, der es liebt, die ihm wohlbekannten epischen Formeln ironisch zu verwenden, beschließt *Idris und Zenide* mit den Zeilen: "Der Pinsel fällt ~~mir willig aus den Händen / Wer Lust hat mag das Bild und~~ —



*Cf the conclusions of Pietro Aretino's I Ragionamenti; especially, "Giornata Seconda".

dieses Werk vollenden."[100] Die natürlichste Begründung für den Abschluss eines Gedichtes war im Mittelalter die Ermüdung fatigue. Das Dichten war ja eine so anstrengende exhausting, exacting Sache. Oft schliessen die Dichter "um Ruhe zu haben" oder freuen sich, wieder ruhen zu dürfen have permission. Nur ein antiker Schlusstopos ist in das Mittelalter übergegangen: "Wir müssen aufhören, weil es Abend wird" (Cicero, De Orat. III §209; Theokrit, Idyll, I, V, XVIII; Virgil, Ekl. I, II, VI, IX, X). Milton schliesst seinen Lycidas mit den Versen: "And now the Sun had stretch'd out all the hills, And now was dropped into the Western bay; At last he rose, & twitch'd his Mantle blew: Tomorrow to fresh Woods, & Pastures new."*[101] 6. Naturanrufung invocation. In der Ilias werden bei Gebeten prayer und Schwüren curse neben den Olympiern auch Erde, Himmel, Flüsse angerufen. Bei Aischylos ruft Prometheus (Vers 88 ff.) Äther, Winde, Flüsse, Meer, Erde, Sonne an: sie sollen ansehen, was er leidet. Der sophokleische Aias wendet sich (412 ff.) an das Meer, seine Grotten, seine Strände beach oder auch (859 ff.) an das Licht, den Boden der Heimat, um Abschied zu nehmen. Die Naturmächte und Naturdinge sind bei Sophokles nicht mehr als Gottheiten angeredet accost; sie sind mit fühlende Wesen. Der Chor der Natur, in viele Stimmen geteilt divided, füllt mit seinem Klangvolumen den Raum um den Dichter. Bions Adonisklage. Die griechische Prosa der Kaiserzeit führt den topos in den Roman ein.[102] In den lateinischen Dichtung macht Statius, der Meister des literarischen Manierismus, ausgiebigen plentiful Gebrauch von der Naturanrufung (Silvae II 7,12; III 4,102; IV 8,1-14). Paulus rückt von diesem Kult ab disavow (Kol. 2,8). Die Übernahme des topos in die christliche Dichtung wurde gefördert durch den Bericht report der Evangelisten über die Verstörung agitation der Natur beim Tode des Erlösers (Mt. 27,52;

Joseph Spence, *Anecdotes*, etc. "Centaur Classics";
p. 116: "The burlesque prologue to one of Sir Wm Davenant's
plays began with this couplet: 'You who stand sitting
still to hear our play, / Which we tonight present
you here today'!"

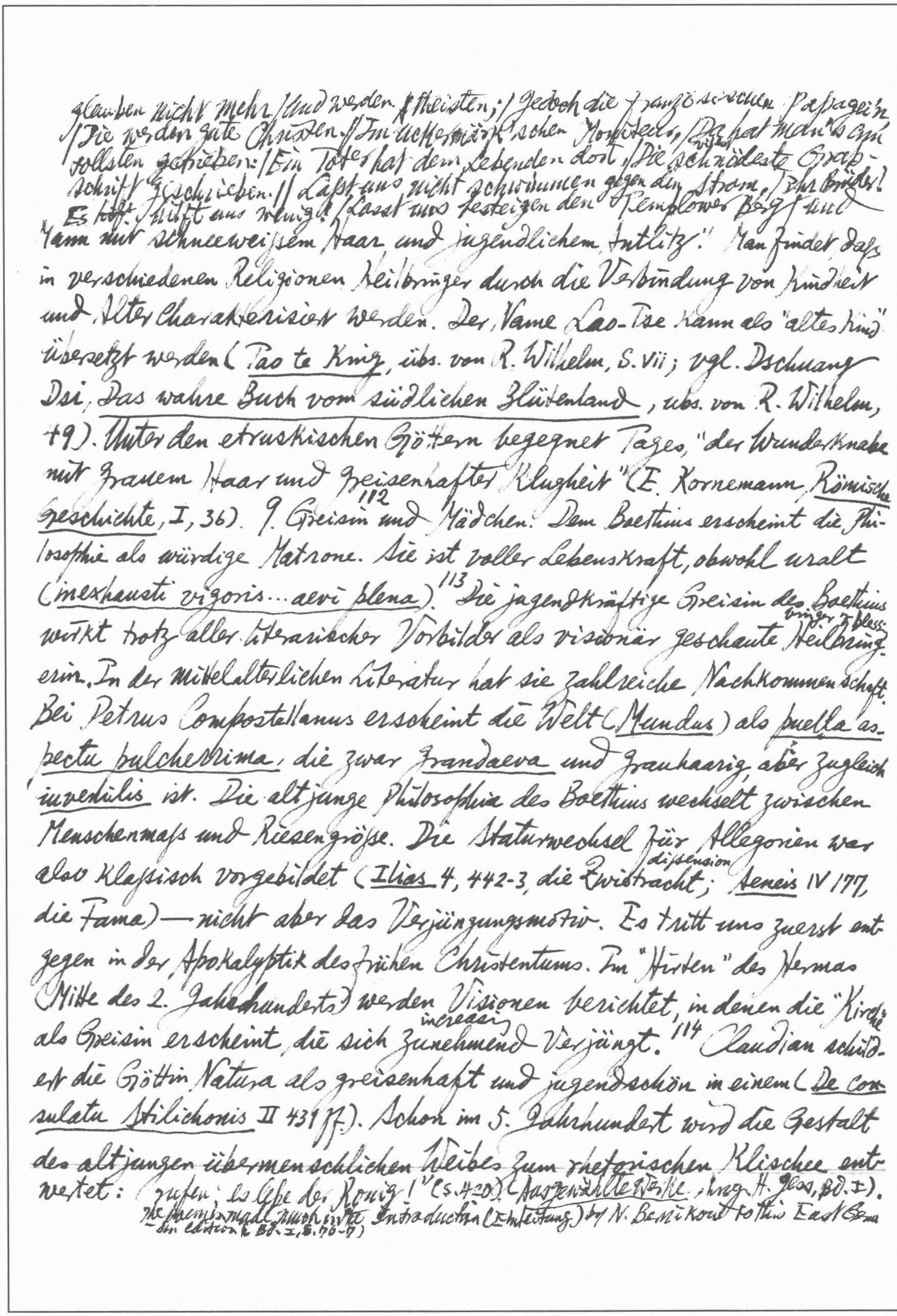
Mc. 15, 33; *Lc.* 23, 45). Beim Tode des Odilo von Cluny, die Welt als Ganzes soll mittrauern; der Dichter Jotsald von Cluny will "alles in Bewegung setzen", auch Vierfüssler, Vögel und Reptilien (*Quadrupedes*, *bipedes*, *reptantia cuncta movebo*).[103] François Maynard: "Pour adoucir l'aigreur des peines que j'endure, / Je me plains aux rochers et demande conseil / A ces vieilles forêts, dont l'épaisse verdure / Fait de si belles nuits en dépit du soleil" ("*La belle vieille*": der Preis praise der gealterten Schönen ist ein erotischer topos, siehe *Anthologia Palatina* V 13, 48, 258, 282). Die obligate Anrede an die Felsen rock parodiert La Fontaine in der Epistel an Huet: "Je le dis aux rochers, on veut d'autres discours: / Ne pas louer son siècle est parler à des sourds". Cf. P. Laumonier, *Ronsard poète lyrique* 448 ff.[104] 7. Verkehrte Welt. Eines der frischesten sprightly Stücke der *Carmina Burana* beginnt: "Florebat olim studium, / Nunc vertitur in tedium" u.s.w.[105] Das Gedicht hebt an als sink "Zeitklage": die Jugend will nicht mehr lernen! Die Wissenschaft verfällt! Die ganze Welt ist auf den Kopf gestellt! Der Esel schlägt die Laute; die Ochsen tanzen; Ackerknechte farm laborer nehmen Kriegsdienst! Das formale Grundprinzip "Reihung series unmöglicher Dinge" (ἀδύνατα, *impossibilia*) ist von(!) antiker Herkunft. Es scheint zum erstenmal bei Archilochos aufzutauchen (Fragment 74). Bekannt waren im Mittelalter die virgilischen Adynata impossibilities (*Eclog.* VIII 53 ff.).[106] Die "verkehrte Welt" erfreute die Griechen auch als Parodie der homerischen Hadesreise (*Nekyia*). Als solche erscheint sie bei Lukian (*Menippos*), nach dessen Vorbild bei Rabelais (*Pantag.*, Kap. 30). *Florebat olim* steht in seiner Zeit nicht allein. Nr. 37 der *Carmina Burana* (ausg. O. Schumann) behandelt das Thema:

＊談藝14頁引荒唐詩 極目遙瞻欸乃歌 舟中忽見行帆過 漁翁網兒掛樹枝上 浪面何
一人騎黑驢 竹鞭當杖快遨遊 一葉扁舟歲上浮 第一絲 天欲曉 有人騎犬上高樓
See A. J. Steele, Three Centuries of French Verse, pp 132-3: Jean Rousset, Circé et
le Paon, p. 26 & p 260. Heine's Zeitgedichte contains the poem
cattle — harnessed — head of a column
das Vieh redet; der Ochs ist hinter den Wagen geschirrt; Kapitell und
Säulenbasis sind vertauscht; ein ungelehrter Tor wird Prior.[107] Eine aus
Adynata aufgebaute "verkehrte Welt" bietet Brueghels als "Niederländische Sprichwörter" bekanntes Bild. Danach hat L. Fruytiers eine Rad-
etching
ierung angefertigt: "Pour ce dessin il est montré / Les abus du monde
renversé." Théophile de Viau: "Ce ruisseau remonte en sa source; / Un
boeuf gravit sur un clocher; / Le sang coule de ce rocher; / Un aspic
s'accouple d'une ourse, / Sur le haut d'une vieille tour / Un serpent dé-
chire un vautour; / Le feu brusle dedans la glace; / Le soleil est deven-
u noir; / Je voy la lune qui va cheoir; / Cet arbre est sorty de sa place."
lasting
[108] Grimmelshausen schildert (Ewig währender Kalender, E. Hegaur 195) er
copper print — sheet
habe mit siebzehn Jahren ein Kupferstück auf einem Bogen Papier ge-
sehen, das die verkehrte Welt dargestellt habe: "Ja ich bildete mir die
Sach so steif ein / daß mir auch davon träumte; dann da kam mir
butcher
vor / wie der Ochse den Metzger metzelte / das Wild den Jäger fällete / die
Fisch den Fischer frassen / der Esel den Menschen ritt / der Lay dem
rider — train
Pfaffen predigte / das Pferd den Reuter tummelte / der Arme dem Reichen
plough
gab / der Bauer kriegte und der Soldat pflügte" ＊8. Knabe und
Greis. Alle frühen und hohen Zeiten einer Kultur preisen den Jüngling und
ehren zugleich das Alter. Aber nur späte Zeiten entwickeln ein Mensch-
compensation
enideal, in dem die Polarität von Jugend und Alter zu einem Ausgleich
strebt.[109] Cicero: "Ut enim adolescentem, in quo senile aliquid, sic
senem, in quo est aliquid adolescentis, probo" (Cato maior, 11, 38). Vir-
gil rühmt den männlichen Sinn des Knaben Iulus: "Ante annos ani-
mumque gerens curamque virilem" (Aen., IX 311).
"Verkehrte Welt": "Das ist ja die verkehrte Welt, / Wir gehen auf den Köpfen! / Die

大戈牟老成，老龍為少
Jäger werden dutzendweis / Erschossen von den Schnepfen snipe // Die Kälber calf braten roast jetzt den Koch, / Auf Menschen reiten die Gäule; / Für Lehrfreiheit und Recht des Lichts / Kämpft die katholische Eule. // (S. 419) Der Hering wird ein Sansculott, / Die Wahrheit sagt uns Bettine, / Und ein gestiefelter Kater tomcat bringt / Den Sophokles auf die Bühne. // Ein

Statius, Silvae II 1, 40; Silius Italicus, VIII 464; Plinius, Ep. V 16, 2 (der Tod einer Dreizehnjährigen die vereint in ihr: suavitas puellaris anilis prudentia, matronalis gravitas); Apuleius, Florida IX 38 (senilis in iuvene prudentia). Der puer senilis als topos ... oder puer senex. Die Weisheit Salomos 4, 8ff.: "Klugheit unter den Menschen ist das rechte graue Haar" (Luther). Die Vulgata hat: cani sunt sensus hominis. Das graue Haar des Greises dient hier also als bildlicher Ausdruck für die Weisheit, die dem Alter zukommen soll. Aber diese Altersweisheit kann auch Jungen[110] zuteil fall to share werden. Das ist die biblische Entsprechung zu dem puer senex. "Grau", "Grauhaarigkeit" gehen als Metaphern in die Sprache der Kirchenväter über: canities animae (Ambrosius), canities morum (Augustin), canities sensuum (Cassian); Prudentius sagt von der zwölfjährigen Eulalia: "Moribus et nimium teneris / Canitiem meditata senum"; Claudian dem Consul Manlius Theodorus canities animi nachrühmt. Gregor der Grosse eröffnete sein Leben des heiligen Benedikt mit den Worten: "fuit vir venerabilis ... ab ipso suae pueritiae tempore cor gerens senile." Das wird hagiographisches Klischee. Aber auch die Umkehrung kommt vor. In dem Ostkirche hat das Mönchtum, angeregt durch Bibelworte (Mt. 18, 3; Mc. 10, 15; I. Petr. 2, 2; I. Kor. 3, 2) eine vergeistigte Kindlichkeit als Ideal gewertet. Der Wüstenvater desert Makarios wurde schon als Jüngling "Kindgreis" (παιδαριογέρων) genannt (Migne, Pat. Graec. 67, 1069 A).[111] Góngora: "Florido en años, en prudencia cano". Eine ~~Vision afrikanischer Märtyrer des 2. Jahrhunderts: "Gott als altersgr~~auen

Affe läßt ein Pantheon / Erbauen für deutsche Helden. / Der Maßmann hat sich jüngst gekämmt, / Wie deutsche Blätter melden. // Germanische Bären



glauben nicht mehr / Und werden Atheisten; / Jedoch die französischen Passagiere / Die werden gute Christen. // Im uckermärkischen [illegible], / Da hat man's zum tollsten geschrieben: / Ein Toter hat dem Lebenden dort / Die schnödeste Grabschrift geschrieben. // Laßt uns nicht schwimmen gegen den Strom, / Ihr Brüder! Es hilft. hilft uns wenig! / Lasst uns besteigen den Kremplower Berg / und Mann mit schneeweißem Haar und jugendlichem Antlitz". Man findet daß in verschiedenen Religionen Heilbringer durch die Verbindung von Kindheit und Alter charakterisiert werden. Der Name Lao-Tse kann als "altes Kind" übersetzt werden (Tao te King, übs. von R. Wilhelm, S. vii; vgl. Dschuang Dsi, Das wahre Buch vom südlichen Blütenland, übs. von R. Wilhelm, 49). Unter den etruskischen Göttern begegnet Tages, "der Wunderknabe mit grauem Haar und greisenhafter Klugheit" (E. Kornemann, Römische Geschichte, I, 36).112 9. Greisin und Mädchen. Dem Boethius erscheint die Philosophie als würdige Matrone. Sie ist voller Lebenskraft, obwohl uralt (inexhausti vigoris... aevi plena).113 Die jugendkräftige Greisin des Boethius wirkt trotz aller literarischer Vorbilder als visionär geschaute Heilbringerin (bringer of bless-). In der mittelalterlichen Literatur hat sie zahlreiche Nachkommenschaft. Bei Petrus Compostellanus erscheint die Welt (Mundus) als puella aspectu pulcherrima, die zwar grandaeva und grauhaarig, aber zugleich iuvenilis ist. Die altjunge Philosophia des Boethius wechselt zwischen Menschenmaß und Riesengröße. Die Staturwechsel für Allegorien war also klassisch vorgebildet (Ilias 4, 442-3, die Zwietracht (dissension); Aeneis IV 177, die Fama) — nicht aber das Verjüngungsmotiv. Es tritt uns zuerst entgegen in der Apokalyptik des frühen Christentums. Im "Hirten" des Hermas (Mitte des 2. Jahrhunderts) werden Visionen berichtet, in denen die "Kirche" als Greisin erscheint, die sich zunehmend (increasing) verjüngt.114 Claudian schildert die Göttin Natura als greisenhaft und jugendschön in einem (De consulatu Stilichonis II 431 ff.). Schon im 5. Jahrhundert wird die Gestalt ~~des altjungen übermenschlichen Weibes zum rhetorischen Klischee ent-~~ wertet: "rufen: Es lebe der König!" (S. 420) (Ausgewählte Werke, hrsg. H. [illegible], Bd. I).

The theme is made much in the Introduction (Einleitung) by N. Benikow to the East German edition (Bd. I, S. 76-7) wir haben bei Martianus Capella sechs Variationen desselben Schemas: die Grammatik ist aetate quidem longaeva, sed comitate blandissima, die Dialektik pallidior paululum femina, sed acri admodum visu, usw. In Balzacs Erzählung Jésus-Christ en Flandre (1831) erscheint in einer Traumvision die Kirche in Gestalt einer zahnlosen, kahlen Greisin. Der Träumer fragt sie: "Qu'as-tu fait de beau?" Plötzlich: "À cette demande la petite vieille se redressa sur ses os, rejeta ses guenilles, grandit, s'éclaira, sourit, sortit de sa chrysalide noire. Puis, comme un papillon nouveau-né, cette création indienne sortit de ses palmes, m'apparut blanche et jeune..." [115] Das ist die Kirche des Hermas. Dieser topos in Tiefenschichten layer der Seele wurzelt. Er gehört zu den archaischen Urbildern des kollektiven Unbewußten. Im Traum können solche Gestalten zugleich klein und groß, jung und alt sein.

[116] Ovid eröffnet seine Kosmogonie mit der Schilderung des Chaos (Met. I 5ff.); er entscheidet nicht zwischen deus und natura. Nach vier Jahrhunderten nimmt Claudian das Thema wieder auf. Natura ist für Claudian eine mächtige Göttin, die ist Ehewalterin (pronuba) der Götter, "uralt, aber schön von Antlitz" (vultu longaeva decoro). In Orphei Hymni der zehnte Hymnus is der Physis geweiht. In die dreißig Hexameter sind über achtzig Prädikate der Göttin zusammengedrängt pressed together: Allmutter, Vater, Amme, Nährerin, Ordnerin der Götter, Erstgeborene, u.s.w. Diese Allgöttin ist nicht Personifikation eines Begriffes. Sie ist eine der letzten religiösen Erfahrungen der [117] spätheidnischen Welt. Sie besitzt unerschöpfliche Lebenskraft.* Aber wie weiß die orphische Physis sich zu verhüllen!

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*Bei Lucrez ist Venus die Schöpferin des All-Lebens (I 21) — natura creatrix (II 1116). Bei Apuleius nennt sich Venus rerum naturae prisca parens, elementorum origo initialis (Met. Helm p. 98); bei Martianus Capella erscheint sie als generationum omnium mater (Nup. Dick p. 36, 18). Dem Physishymnos folgt in der orphischen Sammlung ein Hymnos auf den Allgott Pan. Neben Physis und Pan wird auch Priapus zum Allgott: "O Priape potens amice, salve, / Seu cupis genitor vocari et auctor / Orbis aut Physis ipsa Panque, salve" (Buecheler. Carmina epigraphica 1504 c)

* Ich entnehme diesen Ausdruck einer Abhandlung von P. Jordan, *Die Stellung der Naturwissenschaft zur religiösen Frage*, 1947.

Das berümtes "Fragment über die Natur" in Goethes naturwissenschaftlichen Schriften ist eine Auflösung und Ausweitung einer Übersetzung von G. Ch. Töblers der Physishymnos. Die christliche Polemik gegen Physis oder Natura beginnt mit Lactantius (*Div. inst.* II 8, 25-5; III 28,4) und wird von Prudentius in seinem Gedicht *Contra Symmachum* (I 12 und 327; II 796 f.) weitergeführt. Die Natur ist nicht Erzeugerin, nur Ernährerin nurse der Menschen. Gott ist der Herr.[118] É. Gilson, *Philosophie du Moyen âge*, p. 268: "Platon lui-même n'est nulle part, mais le platonisme est partout. Disons plutôt qu'il y a partout des platonismes." Von Platon kennt das Mittelalter nur den — unvollständigen incomplete — *Timaeus* in der Übersetzung des Chalcidius. Man zieht als Autoritäten aber auch die platonisierenden Schriften des Apuleius heran: *De Platone et eius dogmate*, *De mundo* und den fälschlich demselben Autor zugeschriebenen *Asclepius*; Macrobius; endlich Boethius. Trübe Quellen! Der Platonismus der Kathedralschule von Chartres unterscheidet sich von den andern durch einen grammatisch und rhetorisch unterbauten Humanismus. Der Schule steht connected der eigenartige peculiar Bernhard Silvestris aus Tours nahe. Bernhards *De Universitate mundi* (*Vom Weltall*) (verfaßt zwischen 1145 und 1153)[119] besteht aus den Büchern *Megacosmus* und *Microcosmus*. Zu Beginn wird uns der Zustand der Materie (*silva*, daher Bernhards Beiname epithet - surname Silvestris) geschildert: das formlose Chaos, "die dumpfe dull, damp Lebendigkeit des Weltuntergrundes, die auf Entfaltung development wartet."* Natura erhebt darüber Klage bei Noys (= νοῦς), einer weiblichen Emanation der Gottheit.[121] Bernhards Geschichtsbild, seine Geog~~raphie, seine Botanik sind durch ihre die römische Poesie bestimmt. Seine~~

* Vgl. Ludwig Traube, *O Roma nobilis* (1891) 317 ff.

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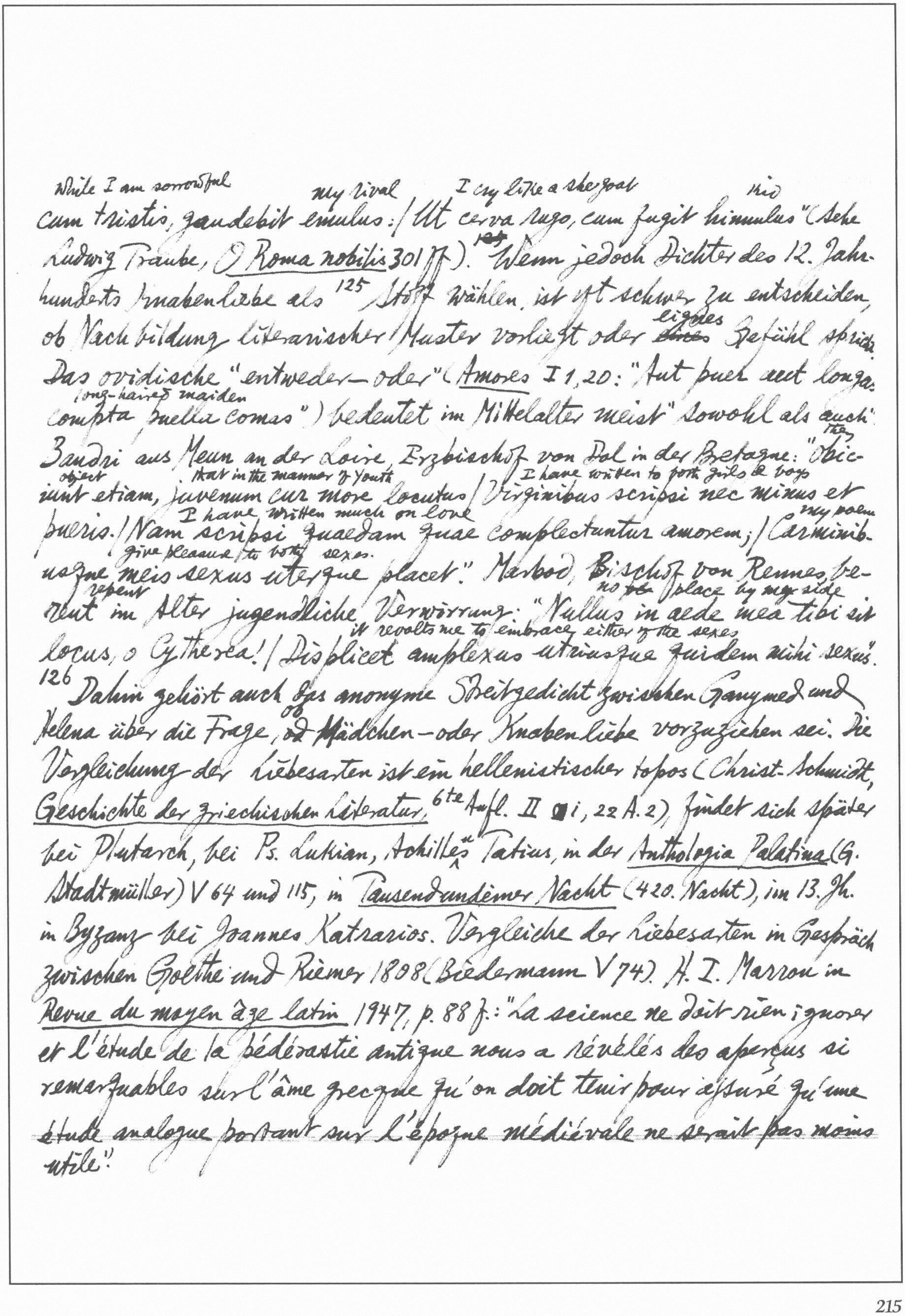
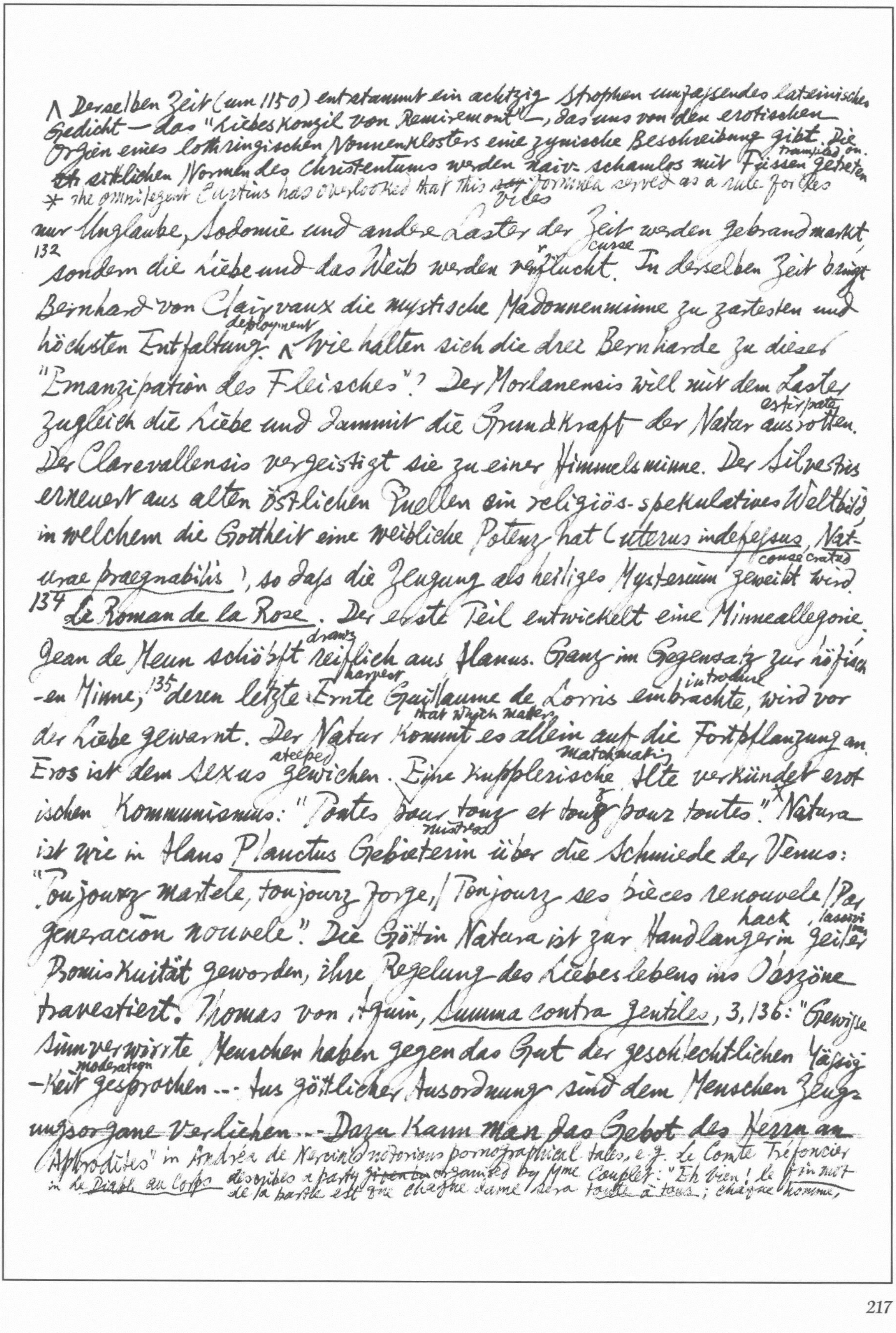
interferes
Natura ist die des Claudian. Sie greift durch ihre Klage in den Weltprozess
sprouting from
ein (*Natura plangens*). Als Tochter der Noys, die eine "aus Gott entsprossene
Göttin", ~~die~~ Natura ist *mater generationis*.[122] Die Vermischung von kosmo-
gonischer Spekulation mit dem Preise der Geschlechtlichkeit ist dem
Platonismus so fremd wie dem Christentum. Aber Bernhard fand sie in
announce
dem Traktat *Asclepius*. Auch andere spätantike Text verkünden die
Allgeschlechtlichkeit des obersten Gottes, so ein Hymnus des Tiberianus:
thou art god of everything
"Tu genus omne deum, tu rerum causa vigorque, / Tu natura omnis,
many as well as one / thou givest birth to
deus innumerabilis unus, / Tu sexu plenus toto, tibi nascitur olim /
to God & world / the house of ~~fertility~~ men & gods
Hic deus, hic mundus, domus haec hominumque deumque, / Lucens, augusto
visit, calls
stellatus flore iuventae."[123] Die Natura des Bernhard Silvestris "besucht"
auf ihrer Himmelsreise auch die Sphäre des Merkur. Dort ist Cyllenius
damit beschäftigt, Hermaphroditen zu bilden. Der Hermaphrodit war in
der Spätantike als Gegenstand der Plastik wie der lyrischen Kleinkunst
beliebt.* Nur durch eine fließende Grenze ist sie [the love of Herma-
die
phrodites] von der Knabenliebe getrennt, ~~Die~~ auch im Mittelalter weit
verbreitet war. Die Kirche bezeichnet sie als Sodomie (nach *Genesis*
fertile
19, 5) und benutzt sie als ergiebiges Motiv der Sittenpredigt. Andererseits
war sie geschützt durch die antike Kultur (e.g. Marlowe, *Edward the
Second* I, 4: "The mightiest kings have had their minions" etc.). Ein Lied
eines veronesischen Klerikers aus dem 9. Jahrhundert an einen Knaben,
rival / elope / image
den ein Nebenbuhler ~~the~~ ihm entführt hatte: "O admirabile Veneris ido-
whose body without any defect
-lum, / Cuius materiae nichil est frivolum [...][124] / Quo fugis amabo,
~~cum te dilexerim? / Miser quid faciam, cum te non viderim? ....~~ /



While I am sorrowful my rival I cry like a she-goat kid
cum tristis, gaudebit emulus: / Ut cerva rugo, cum fugit hinnulus" (Sehe
Ludwig Traube, O Roma nobilis 301 ff.). ~~124~~ Wenn jedoch Dichter des 12. Jahrhunderts
Knabenliebe als [125] Stoff wählen, ist oft schwer zu entscheiden,
ob Nachbildung literarischer Muster vorliegt oder ~~eines~~ eignes Gefühl spricht.
Das ovidische "entweder – oder" (Amores I 1, 20: "Aut puer aut longas
long-haired maiden
compta puella comas") bedeutet im Mittelalter meist "sowohl als auch".
they
Baudri aus Meun an der Loire, Erzbischof von Dol in der Bretagne: "Obic-
object that in the manner of Youth I have written to both girls & boys
iunt etiam, juvenum cur more locutus / Virginibus scripsi nec minus et
I have written much on love my poem
pueris. / Nam scripsi quaedam quae complectuntur amorem; / Carminib-
give pleasure to both sexes.
usque meis sexus uterque placet." Marbod, Bischof von Rennes, be-
repent no ~~to~~ place by my side
reut im Alter jugendliche Verwirrung: "Nullus in aede mea tibi sit
it revolts me to embrace either of the sexes
locus, o Cytherea! / Displicet amplexus utriusque quidem mihi sexus."
[126] Dahin gehört auch das anonyme Streitgedicht zwischen Ganymed und
Helena über die Frage, ob ~~od~~ Mädchen- oder Knabenliebe vorzuziehen sei. Die
Vergleichung der Liebesarten ist ein hellenistischer topos (Christ-Schmidt,
Geschichte der griechischen Literatur, 6te Aufl. II [illegible]i, 22 A. 2), findet sich später
bei Plutarch, bei Ps. Lukian, Achilles Tatius, in der Anthologia Palatina (G.
Stadtmüller) V 64 und 115, in Tausendundeiner Nacht (420. Nacht), im 13. Jh.
in Byzanz bei Joannes Katrarios. Vergleiche der Liebesarten im Gespräch
zwischen Goethe und Riemer 1808 (Biedermann V 74). H. I. Marrou in
Revue du moyen âge latin 1947, p. 88 f.: "La science ne doit rien ignorer
et l'étude de la pédérastie antique nous a révélés des aperçus si
remarquables sur l'âme grecque qu'on doit tenir pour assuré qu'une
étude analogue portant sur l'époque médiévale ne serait pas moins
utile."

127

Alan von Lille hieß dem Mittelalter *doctor universalis* wie nach ihm Albert der Große. Er kennt das pseudo-hermetische "Buch der vierundzwanzig Philosophen", dem er die These entnimmt: *deus est sphaera intelligibilis cuius centrum ubique, circumferentia nusquam*. Alans literarische Hauptwerke sind der *Planctus Naturae* complaint of nature und der *Anticlaudianus*. Natura bekennt sich als demütige Schülerin Gottes. Sein Werk ist vollkommen, das ihre unvollkommen. Er ist jenseits aller Geburt (*innascibilis*), 128 sie geboren. Der Mensch empfängt seine Geburt durch Natura, seine Widergeburt durch Gott (*homo mea actione nascitur, Dei auctoritate renascitur*). Natura und die Theologie lehren nichts Entgegengesetztes, aber Verschiedenes (*non adversa sed diversa*). Natura beruft den Priester Genius, der zeichnet draw auf Pergament die Bilder der Dinge. Schon bei Bernhard Silvestris (*De univ.*, Ausgabe von C.S. Barach und J. Wrobel, p. 38, ~~und~~ p. 49 p. 53) war Genius Schreiber, Schutzgeist guardian spirit und Vegetationsgott. Im Aeneiskommentar Bernhards (zu VI 119) heißt Genius *humanae naturae deus* nach Horaz *epi.* II, 2, 187: "Genius, natale comes qui temperat astrum, / Naturae deus humanae". Das hat Bernhard kombiniert mit Isidor *Et.* VIII 11, 88: "Genium dicunt quod quasi vim ~~hat~~ habeat omnium rerum gignendarum" (nach Augustin *civ. dei* VII 13). 131 Im *Anticlaudianus* die Korrektur im christlichen Sinne, die schon im *Planctus* zu spüren war, ist verstärkt. Der optimistische Naturalismus des Berhard Silvestris ~~bl~~ bleibt dennoch in seinen Grundzügen gewahrt preserved. Um 1140 verfaßt Bernhard von Morlas sein gewaltiges Rügegedicht censure *De contemptu mundi*. Eine inbrünstige ardent ~~P~~ Frömmigkeit beseelt animate ihn. Nicht



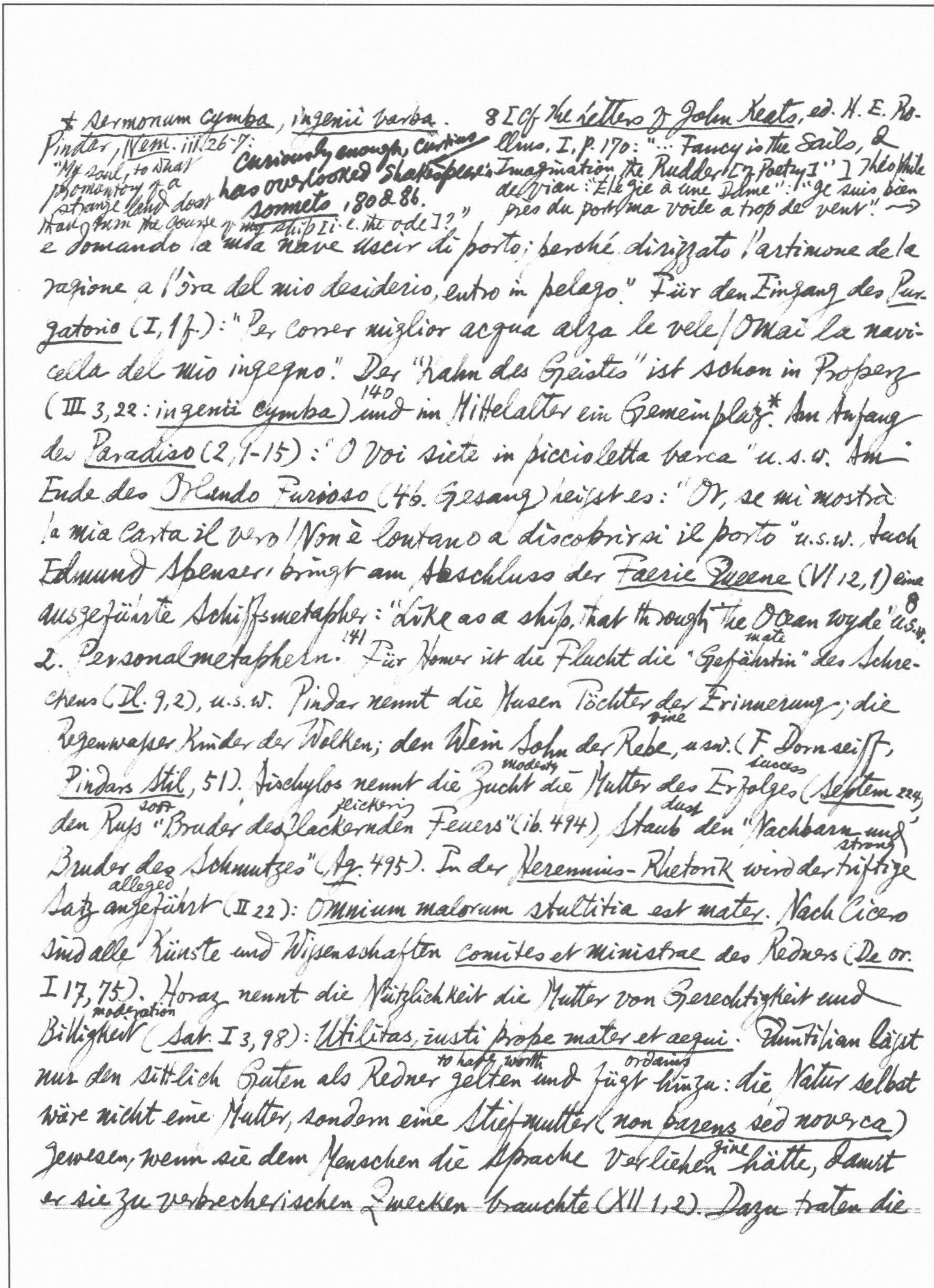
^ Derselben Zeit (um 1150) entstammt ein achtzig Strophen umfassendes lateinisches
Gedicht — das "Liebeskonzil von Remiremont"*, das uns von den erotischen
trampled on
Orgien eines lothringischen Nonnenklosters eine zynische Beschreibung gibt. Die
~~th~~ sittlichen Normen des Christentums werden naiv-schamlos mit Füssen getreten
* the omnilegent Curtius has overlooked that this ~~sor~~ formula served as a rule for the
vices
nur Unglaube, Sodomie und andere Laster der Zeit werden gebrandmarkt,
curse
132 sondern die Liebe und das Weib werden verflucht. In derselben Zeit bringt
Bernhard von Clairvaux die mystische Madonnenminne zu zartesten und
deployment
höchsten Entfaltung. ^ Wie halten sich die drei Bernharde zu dieser
"Emanzipation des Fleisches"? Der Morlanensis will mit dem Laster
extirpate
zugleich die Liebe und damit die Grundkraft der Natur ausrotten.
Der Clarevallensis vergeistigt sie zu einer Himmelsminne. Der Silvestris
erneuert aus alten östlichen Quellen ein religiös-spekulatives Weltbild
in welchem die Gottheit eine weibliche Potenz hat (uterus indefessus, Nat-
consecrated
urae praegnabilis), so daſs die Zeugung als heiliges Mysterium geweiht wird.
134 Le Roman de la Rose. Der erste Teil entwickelt eine Minneallegorie.
draws
Jean de Meun schöpft reiflich aus Alanus. Ganz im Gegensatz zur höfisch
harvest introduce
-en Minne,135 deren letzte Ernte Guillaume de Lorris einbrachte, wird vor
that which matters
der Liebe gewarnt. Der Natur kommt es allein auf die Fortpflanzung an.
steeped matchmaking
Eros ist dem Sexus gewichen. Eine kupplerische Alte verkündet erot
&
ischen Kommunismus: "Toutes pour touz et touz pour toutes."* Natura
mistress
ist wie in Alans Planctus Gebieterin über die Schmiede der Venus:
"Toujourz martele, toujourz forge, / Toujourz ses pièces renouvele / Par
hack lascivious
generacion nouvele." Die Göttin Natura ist zur Handlangerin geiler
Promiskuität geworden, ihre Regelung des Liebeslebens ins Obszöne
travestiert. Thomas von Aquin, Summa contra gentiles, 3,136: "Gewisse
sinnverwirrte Menschen haben gegen das Gut der geschlechtlichen Mässig
moderation
-keit gesprochen ... Aus göttlicher Anordnung sind dem Menschen Zeug-
ungsorgane verliehen ..- Dazu kann man das Gebot des Herrn an

Aphrodites" in Andréa de Nerciat's notorious pornographical tales, e.g. Le Comte Tréfoncier
in Le Diable au Corps describes a party ~~given in~~ organised by Mme Couplet: "Eh bien! le fin mot
de la partie est que chaque dame sera toute à tous; chaque homme,

tout à toutes" (*L'oeuvre d'Andréa de Nerciat*, "Les Maîtres de l'Amour" series, I, p. 185). also 173

die Stammeltern hinzufügen: Seid fruchtbar und mehret euch und füllet die Erde."[136] Cf the Wife of Bath: "Tell me also, to what conclusioun / Were membres maad of generacioun, / And for what profit was a wight y-wroght? / Trusteth right wel, they wer nat maad for noght. / Glose who-so wole, & seye both up & doun, / That they were maked for purgacioun / Of urine, & our bothe thinges smale / Were eek to know a female from a male, / And for noon other cause: sey ye no? / The experience woot wel it is noght so."

[138] Die Metapher bedeutet "Übertragung" (*translatio*). Ein altes Schulbeispiel ist medow *pratum ridet*; das Lachen des Menschen wird auf die Natur "übertragen." 1. Schiffahrtsmetaphern. Die römischen Dichter pflegen die Abfassung eines Werkes einer Schiffahrt zu vergleichen (Ovid *Fasti* I 3, II 3, III 789, IV 18; *Ars am.* I 772, III 748; *Tristia* II 329 und 548. — Properz III 3, 22; III 9, 3 und 36. — Manilius III 26 — Statius *Silvae* V 3, 237). "Dichten" heisst set sail "absegeln" (*vela dare*, Virgil *Georg.* II 41). Am Schluss des Werkes werden die Segel reefed gerefft (*vela trahere*, ib. IV 117). Der Epiker fährt mit grossem Schiff über das weite Meer, der Lyriker mit kleinem skiff Kahn auf dem Fluss (Horaz *Od.* IV, 15: *Ne parva Tyrrhenum per aequor / Vela darem*).[139] Cicero hatte diese Wendungen in die Prosa aufgenommen. Soll er das "Ruder der Dialektik" benutzen oder gleich "die Segel der Rede" setzen (*Tusc.* IV 5, 9)? Quintilian fühlt sich wie ein einsamer Schiffer auf hoher See (Lib. XII, *prooemium*). Hieronymus spannt "die Segel der Interpretation" (*Patrologia latina* 25, 903 D). Dante eröffnete das zweite Buch des *Convivio*: "proemialmente ragionando... lo tempo chiama



* Sermonum cymba, ingenii barca.
Pindar, Nem. iii.26-7:
"My soul, to what promontory of a strange land dost thou turn the course of my ship [i.e. the ode]?"

Curiously enough, Curtius has overlooked Shakespeare's sonnets, 80 & 86.

8 [Cf The Letters of John Keats, ed. H. E. Rollins, I, p. 170: "... Fancy is the Sails, & Imagination the Rudder [of Poetry]."] Théophile de Viau: "Élégie à une Dame": "Je suis bien près du port, ma voile a trop de vent." →

e domando la mia nave uscir di porto; perché dirizzato l'artimone de la ragione a l'ora del mio desiderio, entro in pelago." Für den Eingang des Purgatorio (I, 1f.): "Per correr miglior acqua alza le vele / Omai la navicella del mio ingegno." Der "Kahn des Geistes" ist schon in Properz (III 3,22: ingenii cymba) und im Mittelalter ein Gemeinplatz.[140]* Am Anfang des Paradiso (2, 1-15): "O voi siete in piccioletta barca" u.s.w. Am Ende des Orlando Furioso (46. Gesang) heißt es: "Or, se mi mostra la mia carta il vero / Non è lontano a discoprirsi il porto" u.s.w. Auch Edmund Spenser bringt am ~~A~~Abschluss der Faerie Queene (VI 12, 1) eine ausgeführte Schiffsmetapher: "Like as a ship, that through the Ocean wyde" u.s.w.[8]

2. Personalmetaphern.[141] Für Homer ist die Flucht die "Gefährtin" mate des Schreckens (Il. 9,2), u.s.w. Pindar nennt die Musen Töchter der Erinnerung; die Regenwasser Kinder der Wolken; den Wein Sohn one der Rebe, usw. (F. Dornseiff, Pindars Stil, 51). Äschylos nennt die Zucht modesty die Mutter des Erfolges success (Septem 224), den Ruß soot "Bruder des flackernden flickering Feuers" (ib. 494), Staub dust den "Nachbarn und Bruder des Schmutzes" (Ag. 495). In der Herennius-Rhetorik wird der triftige strong Satz angeführt alleged (II 22): Omnium malorum stultitia est mater. Nach Cicero sind alle Künste und Wissenschaften comites et ministrae des Redners (De or. I 17, 75). Horaz nennt die Nützlichkeit die Mutter von Gerechtigkeit und Billigkeit moderation (Sat. I 3, 98): Utilitas, iusti prope mater et aequi. Quintilian läßt nur den sittlich Guten als Redner gelten to have worth und fügt hinzu ordains: die Natur selbst wäre nicht eine Mutter, sondern eine Stiefmutter (non parens sed noverca) gewesen, wenn sie dem Menschen die Sprache verliehen give hätte, damit er sie zu verbrecherischen Zwecken brauchte (XII 1, 2). Dazu traten die

→ cf N. Rogers, *Shelley at Work*, pp. 91-7 for Shelley's favourite simile of "boat", "ship", "bark" for the soul.

orientalischen Personalmetaphern der Bibel: "die Verwesung (decay) heiße ich meine Mutter und die Würmer (worms) meine Schwestern" (*Hiob* 17, 14); "Man erwacht, wenn der Vogel singt und gedämpft sind alle Töchter des Gesanges" (*Prediger* 12, 4); beim Psalmisten *misericordia et veritas obviaverunt, justitia*[142] *et pax osculatae sunt* (*Ps.* 84, 11). Im Johannes-Evangelium 8, 44, wird der Teufel Vater der Lüge genannt (in der Vulgata: *mendax et pater ejus*). Die Geduld ist nach Tertullian *alumna Dei* (*De patientia* 15). So finden wir denn in den mittelalterlichen Lehrgedichten über Tugenden und Laster Ansätze (arrangement) zu einer "Genealogie der Moral". Manchmal sind die Verwandtschaftsverhältnisse nicht ganz durchsichtig (transparent). Ist Ruhmsucht die Schwester, die Enkelin (grandchild) oder die Tochter der Hoffart (arrogance)? Theodulf läßt es unentschieden: "*Seu soror est ejus, seu neptis, filia sive*. Wir sind hier an der Grenze des Burlesken. Matthaeus von Vendôme überschreitet sie spaßhaft, wenn er den Husten (cough) "die Stiefmutter der Brust" nennt. *Bei Dante*, *Purg.* 4, 111; 12, 81; *Par.* 1, 51; *Inf.* 5, 99; 11, 105. Bei Góngora (*Soledad segunda* 521) heißt Cupido *nieto* (grandchild) *de la espuma* (foam) (weil Sohn der Venus). Bei Keats (*Ode on a Grecian Urn*): "Thou still unravish'd bride of quietness, / Thou foster-child of silence & slow time".[143] Zu den Personalmetaphern ist auch die Auffassung des Buches als eines Kindes zu zählen. Das geht auf Platons Eroslehre zurück. Im *Symposion* führt Diotima aus, daß alle Menschen von gewaltiger Liebe zu Ruhm und Unsterblichkeit beherrscht seien. Viele suchen sich durch Kinderzeugen zu verewigen, andere aber "zeugen in den Seelen noch mehr als in den Leibern... Und jeder würde sich lieber solche Kinder geboren sehen als die menschlichen, wenn er auf Homer schaut und Hesiod und die anderen guten Dichter, sie envy beneidend, daß sie solche Kinder zurücklassen…" Catull nennt Gedichte *dulces Musarum fetus* (65, 3). Ovid: "*Palladis exemplo de me sine matre creata / Carmina sunt; stirps haec progeniesque mea* (*Trist.* III 14, 13; vgl. I 7, 35 und III 1, 65). Petronius (cap. 118) bringt eine neue Wendung: *neque concipere aut edere partum mens potest nisi*. Damit ist *partus* als Bezeichnung für Dichtwerk in den lateinischen und romanischen Sprachschatz eingeführt. Johannes von Hanville nennt sein Gedicht einen Knaben (*nascitur et puero vagit nova pagina versu*) ~~und einen Knab~~ In der Elegie an Pierre Lescot sagt Ronsard: "Je fus souventes fois retancé de mon père / Voyant que j'aimais trop les deux filles d'Homère". Agrippa d'Aubigné redet im Prolog der *Tragiques* sein Werk als *pauvre enfant* an und nennt sein Frühwerk *Le Printemps* "un pire et plus heureux aîné". In der vielumstrittenen Widmung von Shakespeares Sonetten wird Mr W. H. "the onlie begetter of these insuing sonnets". Sonett 77 144: "those children nurs'd deliver'd from thy brain". Cervantes nennt seinen *Don Quijote* in der Vorrede *hijo di mi entendimiento*. John Donne: "the mistress of my youth, Poetry…, the wife of mine age, Divinity" (ed. Grierson, II, 106). Tommaso Stigliani (1573–1651) schreibt einem Freunde: "Coppini, io vo' di me novella d'arte. / Talora, leggo in parte / Ciò che del ver fu dai due greci scritto; / Talora, mi cross over tragitto / Dell'alme divine muse all'arte, / Ed o concepo in mente / O partorisco in carte." In der Vorrede zu seinen Abhandlungen über die Fabel schreibt Lessing:

* *Corona Quernea*. Festgabe, Karl Strecker zum 80. Geburtstage dargebracht, Leipzig, 1941.

8 Ein Text der indischen Philosophie heißt "Die frisch gekirnte *Butter* der Milch der *Vollendung*" (*Kaivalya-navanīta*) — H. Zimmer, *Der Weg zum Selbst*, 1944, 56.

"Ich $\overset{\text{throw}}{\text{warf}}$ vor Jahr und Tag einen kritischen Blick auf meine Schriften. Ich hatte ihrer lange genug vergessen, um sie völlig als fremde Geburten betrachten zu können." "Söhne des Witzes" nennt Fr. Schlegel die Romane in der *Lucinde*. Manzoni $\overset{\text{apply}}{\text{verwendet}}$ in der Vorrede der *Promessi Sposi* als Bescheidenheitsformel *questo mio rozzo scarto* mit archaisierender Absicht. 3. Speisemetaphern. Pindar $\overset{\text{praise}}{\text{rühmt}}$ von seiner Dichtung, sie bringe etwas zum Essen (Dornseiff, *Pindars Stil* 61). Aischylos nannte seine Tragödien "Schnitten von den grossen Gastmählern Homers" (Athenaios VIII 347e). Plautus und Cicero brauchen *epulae* metaphorisch. Das Wort *satura* bedeutet "gemischte $\overset{\text{dish}}{\text{Schüssel}}$". Aber für die Speisemetaphorik ist doch die Bibel die Hauptquelle. Johannes-Evangelium 4,13f.; 6,27; *I. Kor.* 3,2; *I. Petr.* 2,2; *Hebr.* 5,12f.[145] Augustin, *De doct. chr.* IV, 11, 26: der Lernende habe etwas mit dem Essenden gemeinsam: beiden müsse man die Nahrung durch Würze schmackhaft machen (*alimenta condienda sunt*). Gott ist *interior cibus* (*Conf.* I 13, 21, 5), die Wahrheit Nahrung (*civ. dei* XX, 30, 21) und Speise (*Conf.* IX 10, 24, 12). Augustin steht auch mit der Verwendung des Begriffs würzen (salzen) in biblischer Tradition (*Col.* 4,6: *sermo vester semper in sale sit conditus*). Biblischer Herkunft ist auch die Bezeichnung der christlichen Lehre als Mahl (*Luc.* 14,24: *Coena mea*; *Apoc.* 19,17: *Coena magna Dei*).8 Äusserst seltene Genussmittel $\overset{\text{pile up}}{\text{häuft}}$ Sigebert in der *Passio Thebeorum*: wir haben hier eine Probe der gar nicht so seltenen "lexikalischen" Poesie oder "versifizierten Lexikographie" (E. ~~Schu~~ Schulz, *Corona Quernea**, *223*): man schreibt Verse,[146] um seltene, bei Glossographen verzeichnete

* cf Jules Brody, *Boileau & Longinus*, pp. 84-5.

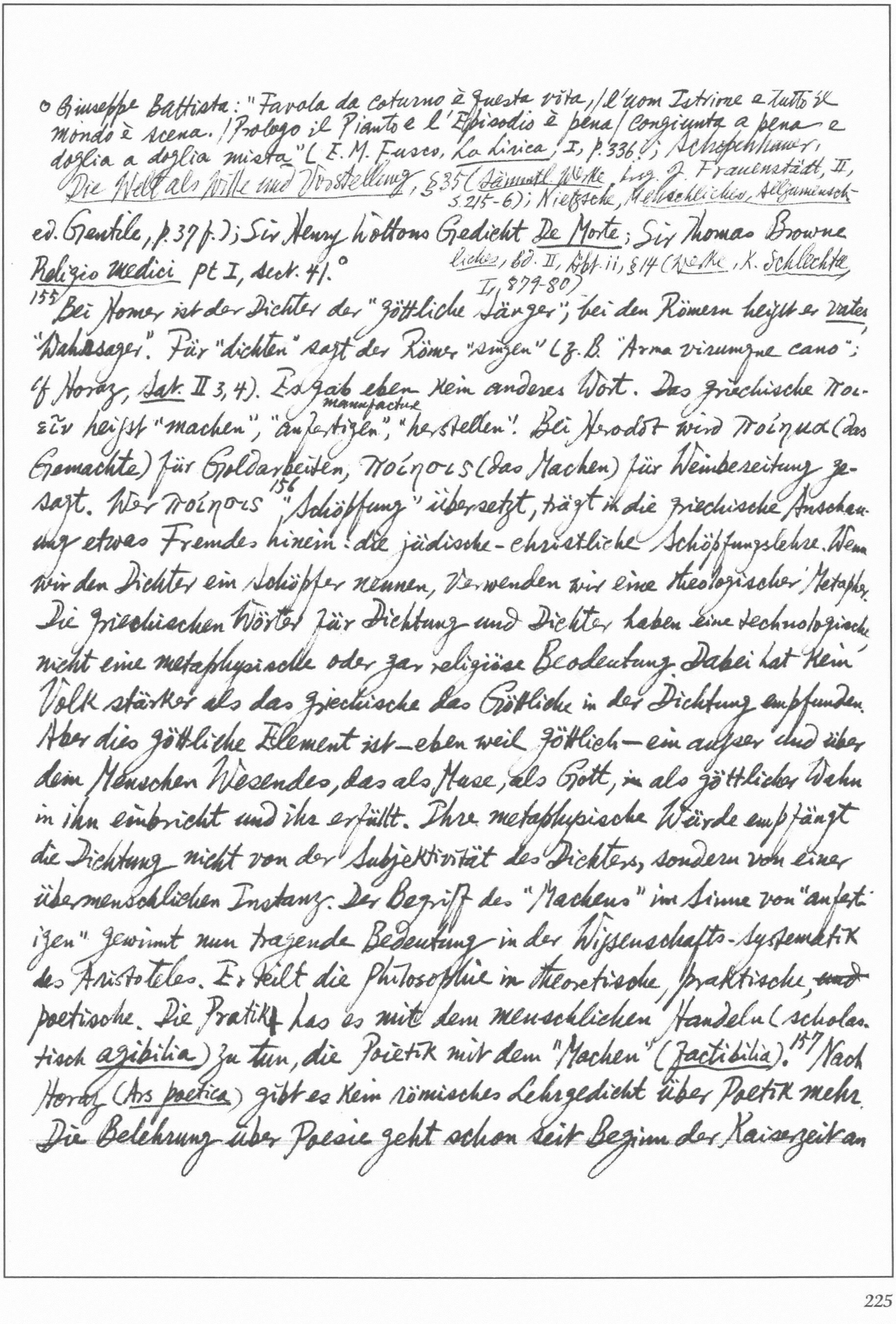
** Augustine in his *Confessions* speaks of the ears, the eyes, & the hands of the soul, see my marginalia to *Confessions*, "Loeb", I, p.10. 日札、八十八則 besides "spiritale os" (II, p.12) *Lyra Graeca*, I, p.115.

Wörter anbringen zu können. Die Milch "zerfällt" decomposes, wie Alanus von Lille sagt, in drei Substanzen: wäßerige Flüssigkeit (*serum*), Käse und Butter. Nun wird in der Bibel das ~~sa~~ Heilswissen (*sacra doctrina*) "elegant" mit Milch verglich. Das ist natürlich ein Hinweis auf den dreifachen Schriftsinn: historisch, allegorisch, tropologisch. Franz von Sales: "Si la charité est un lait, la dévotion en est la cresme" (*Introduction à la vie dévote* I, c. 2).

4. Körperteil-Metaphern. Mit etwas gewagter daring Bildersprache sagt Platon, die dialektische Methode ziehe "das in barbarischem Schlamm slime vergrabene Auge der Seele" sanft gently empor (*Resp.* 533d)*. Das "Auge der Seele" ist seitdem eine beliebte Metapher geworden (z. B. Cicero *Orator* 29,101). Zu den Augen gesellen sich die Ohren des Geistes. Paulinus Nolanus:147 *ergo oculos mentis Christo reseremus et aures*; Augustin: *os spirituale*** (*Conf.* IX 3,6), *aures praecordiorum* (*Conf.* I 5 und IV 27). Das Alte Testament bot *praeputium cordis* (*Deut.* 10,16; *Prov.* 4,4), was dann Paulus mit seinen Sätzen über "die Beschneidung circumcision des Herzens" aufnahm (*Römer* 2,25-9). Ähnlich transponiert Petrus das mosaische "Gürten girdle der Lenden loins" (*Exod.* 12,11): *succinti lumbos mentis vestrae* (*I. Petr.* 1,13). Augustin: "die Hand meiner Zunge"; "die Hand des Herzens"; "das Haupt der Seele"; die Seele wälzt sich hin und her "auf den Rücken, auf die Seiten und auf den Bauch" (*Conf.* V 1; X 12; X 7; V 16,26). Prudentius führt den "Bauch des Herzens" ein; Aldhelm die "Vulva der regenierenden Gnade", den "Hals neck des Geistes"; Guigo den "Fuß des Geistes". Dante: *spatulae* behind *nostri indici* (*Vulg. Elog.* I 6,3), *oculi mentis* (*Mon.* II 1,3); *occhi della ragione* (*Conv.* I 4,3), *dell'anima* (*Conv.* II 11,3), *dell'intelletto* (*Conv.* II 15,7); *l'agute* ~~luci~~ *luci de lo 'ntelletto* (*Purg.* 18,16).

*cf Jean Jacquot: "Le Théâtre du monde de Shakespeare à Calderon" in *Revue de littérature comparée*, juillet-Sept. 1957, pp. 342 ff. Where, curiously enough, Curtius's book is not mentioned. ** *Salisbury* zitiert aus Petron § 80: "Grex agit in scena mimum" usw.

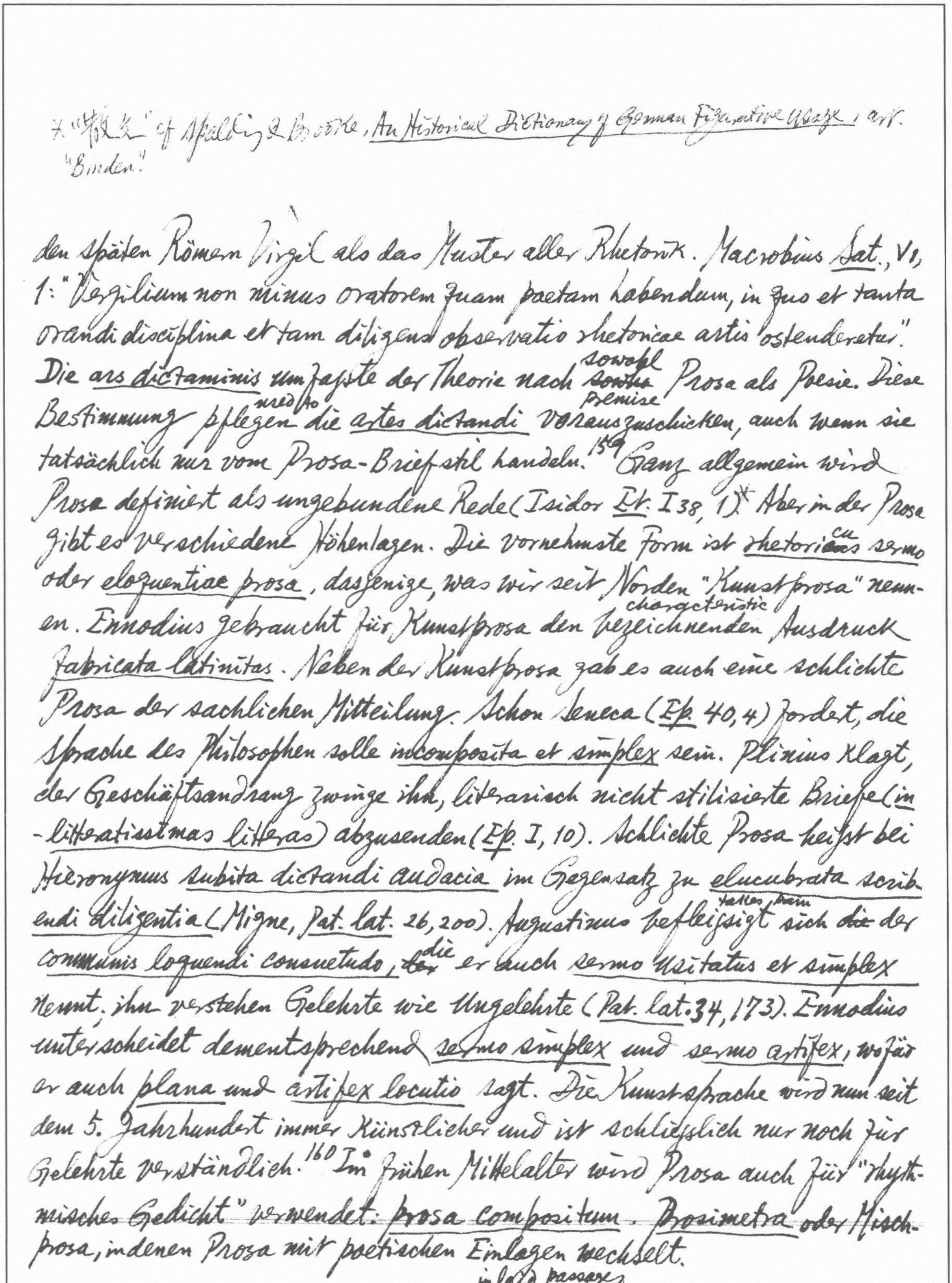
In der apokryphen *Oratio Manassae* liest man: *et nunc flecto genua cordis mei*. Es ist auch in die Liturgie übergegangen (*Postcommunio* der Votivmesse *pro reddendis gratiis*). Darüber hinaus hat das ~~Wort~~ Wort von den "Knieen des Herzens" wie [148] so viele Pathosformeln der Antike eine sehr starke Nachwirkung gehabt. Heinrich von Kleist verwendet es in der *Penthesilea* (Vers 2800) und in einem Brief an Goethe (24. Januar 1808). Moderne Stilpsychologie würde diese ganze Metaphernklasse vielleicht als "barock" bezeichnen. Dann ist der literarische Barock so alt wie die Bibel und reicht bis zu Heinrich von Kleist. 5. Schauspielmetaphern*. In Platons Alterswerk, den "Gesetzen", lesen wir: "Jeder von uns Vertreten lebender Geschöpfe werde von uns betrachtet als eine Marionette göttlichen Ursprungs" (Buch I 644 de); "Der Mensch ist nur ein Spielzeug in der Hand Gottes" (Buch VII 803 c). Im *Philebos* 50 b spricht Platon von der "Tragödie und Komödie des Lebens". Der Begriff *mimus vitae* ist sprichtwörtlich geworden. Seneca *Ep*. 80,7; Paulus *I. Kor*. 4,9; Augustin, *Enarr. ad ps*. 127; [149] Cicero, *Cato maior* 18,65 (*cum in vita, tum in scaena*); Johannes von Salisbury, *Policraticus*** (Webb, I 190); [150] Luther: "Spiel Gottes", "Puppenspiel Gottes" (E. Seeberg, *Grundzüge der Theologie Luthers*, 179); *Theatrum mundi*; Ronsard; Globe Theatres Denkspruch (*Totus mundus agit histrionem*); Shakespeare, *As You like it* II,7; [151] Cervantes, *D. Q.*, II, Kap. 12; Baltasar Gracián, *Criticón*, Kap. 2 *El gran teatro del Universo*. Calderón; [152] La Bruyère, *De la Cour* Nr. 99; Diderot, *Le Neveu de Rameau*; Apuleius *De Mundo* c. 27; Tertullian, *De Spectaculis* c. 30; Campanella Sonett 14 und 15 (*Poesie*



° Giuseppe Battista: "Favola da coturno è questa vita, / l'uom Istrione e tutto il mondo è scena. / Prologo il Pianto e l'Episodio è pena / congiunta a pena e doglia a doglia mista" (E. M. Fusco, *La Lirica*, I, p. 336); Schopenhauer, *Die Welt als Wille und Vorstellung*, § 35 (*Sämmtl. Werke*, hrsg. J. Frauenstädt, II, S. 215-6); Nietzsche, *Menschliches, Allzumenschliches*, Bd. II, Abt. ii, § 14 (*Werke*, K. *Schlechta* I, 879-80) ed. Gentile, p. 37 f.); Sir Henry Wottons Gedicht *De Morte*; Sir Thomas Browne *Religio medici* pt I, sect. 41.°

[155] Bei Homer ist der Dichter der "göttliche Sänger"; bei den Römern heisst er *vates* "Wahrsager". Für "dichten" sagt der Römer "singen" (z. B. "Arma virumque cano"; cf Horaz, *Sat.* II 3, 4). Es gab eben kein anderes Wort. Das griechische ποιεῖν heisst "machen", manufacture "anfertigen", "herstellen". Bei Herodot wird ποιημα (das Gemachte) für Goldarbeiten, ποιησις (das Machen) für Weinbereitung gesagt. Wer ποιησις[156] "Schöpfung" übersetzt, trägt in die griechische Anschauung etwas Fremdes hinein: die jüdische-christliche Schöpfungslehre. Wenn wir den Dichter ein Schöpfer nennen, verwenden wir eine theologische Metapher. Die griechischen Wörter für Dichtung und Dichter haben eine technologische, nicht eine metaphysische oder gar religiöse Bedeutung. Dabei hat kein Volk stärker als das griechische das Göttliche in der Dichtung empfunden. Aber dies göttliche Element ist – eben weil göttlich – ein ausser und über dem Menschen Wesendes, das als Muse, als Gott, als göttlicher Wahn in ihn einbricht und ihn erfüllt. Ihre metaphysische Würde empfängt die Dichtung nicht von der Subjektivität des Dichters, sondern von einer übermenschlichen Instanz. Der Begriff des "Machens" im Sinne von "anfertigen" gewinnt nun tragende Bedeutung in der Wissenschafts-Systematik des Aristoteles. Er teilt die Philosophie in theoretische, praktische, ~~und~~ poetische. Die Praktik hat es mit dem menschlichen Handeln (scholastisch *agibilia*) zu tun, die Poietik mit dem "Machen" (*factibilia*).[157] Nach Horaz (*Ars poetica*) gibt es kein römisches Lehrgedicht über Poetik mehr. Die Belehrung über Poesie geht schon seit Beginn der Kaiserzeit an

die Lehrfächer der Grammatik und der Metrik über. Der Begriff einer Poetik als autonomer Disziplin geht im Abendland für ein Jahrtausend verloren und taucht emerge nur ganz episodisch um 1150 in der Schrift De divisione philosophiae des Dominicus Gundissalinus wieder auf. Poesie ist metrisch gebundene Rede. Aber die Kunstprosa wetteifert emulate mit ihr seit Gorgias. Die Frage, ob Poesie oder Prosa "schwieriger" sei, wurde schon seit Isokrates erwogen. Die Umsetzung von Poesie in Prosa wird etwa seit 100 v. Chr. als Übung an den Rhetorenschulen eingeführt (sehe Quintilian X 5, 4; Augustin Conf. I 17, 27). Es ist bisher wenig bemerkt worden, daſs ein groſser Teil der altchristlichen Dichtung Fortsetzung continuation der antiken rhetorischen Paraphrase ist. Wir finden zunächst Umsetzung von Bibelbüchern in Hexameterdichtung. So verfährt act/behave Juvencus mit den Evangelien, Arator mit der Apostelgeschichte, usw. Das Verfahren konnte auf Heiligenviten übertragen werden.158 Die Martinsvita des Aquitaners Sulpicius Severus wurde in der zweiten Hälfte des ~~Jahr~~ 5. Jahrhunderts von Paulinus von Périgueux metrifiziert, der sein Werk als translatio oder transcripta oratio bezeichnet. Man konnte aber noch weiter gehen und die Metrifikation in eigne Prosa umsetzen. So lieſs der schwülstige bombastic Italiener Sedulius seinem Carmen Paschale ein Opus Paschale folgen. Onulf von Speier verfaſst seine Rhetorici colores in Prosa und schlieſst eine Versbearbeitung an mit den Worten: idem idem eidem de eodem. Die Wechselbeziehung von Rhetorik und Poesie war unterbaut durch die Rhetorisierung der römischen Dichtung seit Ovid. Wie den Griechen Homer, so galt



＊"散文" cf Spalding & Brooke, An Historical Dictionary of German Figurative Usage, art. "Binden".

den späten Römern Virgil als das Muster aller Rhetorik. Macrobius Sat., VI, 1: "Vergilium non minus oratorem quam poetam habendum, in quo et tanta orandi disciplina et tam diligens observatio rhetoricae artis ostenderetur." Die ars dictaminis umfaßte der Theorie nach ~~sowie~~ sowohl Prosa als Poesie. Diese Bestimmung pflegen used to die artes dictandi vorauszuschicken premise, auch wenn sie tatsächlich nur vom Prosa-Briefstil handeln.[159] Ganz allgemein wird Prosa definiert als ungebundene Rede (Isidor Et. I 38, 1).* Aber in der Prosa gibt es verschiedene Höhenlagen. Die vornehmste Form ist rhetori~~an~~cus sermo oder eloquentiae prosa, dasjenige, was wir seit Norden "Kunstprosa" nennen. Ennodius gebraucht für Kunstprosa den bezeichnenden characteristic Ausdruck fabricata latinitas. Neben der Kunstprosa gab es auch eine schlichte Prosa der sachlichen Mitteilung. Schon Seneca (Ep. 40, 4) fordert, die Sprache des Philosophen solle incomposita et simplex sein. Plinius klagt, der Geschäftsandrang zwinge ihn, literarisch nicht stilisierte Briefe (inlitteratissimas litteras) abzusenden (Ep. I, 10). Schlichte Prosa heißt bei Hieronymus subita dictandi audacia im Gegensatz zu elucubrata scribendi diligentia (Migne, Pat. lat. 26, 200). Augustinus befleißigt takes pains sich ~~die~~ der communis loquendi consuetudo, ~~der~~ die er auch sermo usitatus et simplex nennt; ihn verstehen Gelehrte wie Ungelehrte (Pat. lat. 34, 173). Ennodius unterscheidet dementsprechend sermo simplex und sermo artifex, wofür er auch plana und artifex locutio sagt. Die Kunstsprache wird nun seit dem 5. Jahrhundert immer künstlicher und ist schließlich nur noch für Gelehrte verständlich.[160] Im frühen Mittelalter wird Prosa auch für "rhythmisches Gedicht" verwendet: prosa compositum. Prosimetra oder Mischprosa, in denen Prosa mit poetischen Einlagen inlaid passages wechselt.

161
Reim und Prosa kreuzen sich in der Reimprosa.
sad is the fate of interjection because it occupies the lowest place among
165 Smaragdus: "Partibus inferior iacet interiectio cunctis, / Ultima namque
the parts of speech. No one gives it any praise
sedet et sine laude manet." Auf dem Wege vom Latein zum Französischen
ist die vorletzte Silbe der Proparoxytona untergegangen. Mallarmé
war davon so ergriffen, dass er ein Prosagedicht über den "Tod der Pänultima"
verfasste, "Le démon de l'analogie" in Divagations. Es schliesst:
"Je m'enfuis, bizarre, personne condamnée à porter probablement le
deuil de l'inexplicable Pénultième". Auch die Grammatik kennt
Tragödien.

167 panegyricus, laus, laudes, praeconia. Die meisten lyrischen Themen,
die der moderne Dichter aus dem "Erlebnis" heraus "gestaltet", werden
von der spätantiken Theorie in der Liste epideiktischer topoi geführt.
Es waren rhetorische Übungsstoffe. Schon aus dem rhetorischen Charakter
submit, addicted
der mittelalterlichen Poesie ergibt sich, dass wir bei der Interpretation
eines Gedichtes nicht nach dem zugrunde liegenden "Erlebnis",
sondern nach dem zu behandelnden Gegenstande zu fragen haben. Das
is repugnant to judge
widerstrebt dem modernen Beurteiler besonders, wenn er Gedichte über
Frühling, Nachtigall, Schwalbe zu beurteilen hat. Und doch sind
gerade diese Themata rhetorisch vorgeschrieben. Die Häufigkeit der
Gedichte auf Schwalbe und Nachtigall erklärt sich aus diesen Empfehlungen
recommendation
der rhetorischen Handbücher (z. B. Demetrius, De elocutione;
Hermogenes, Progymnasmata. usw.). 168 ~~F Un~~ Unsagbarkeitstopoi: die
adequate
Betonung der Unfähigkeit, dem Stoff gerecht zu werden. Sie kommt
seit Homer zu allen Zeiten vor (Ilias 2, 488; vgl. Aeneis VI 625 f.).

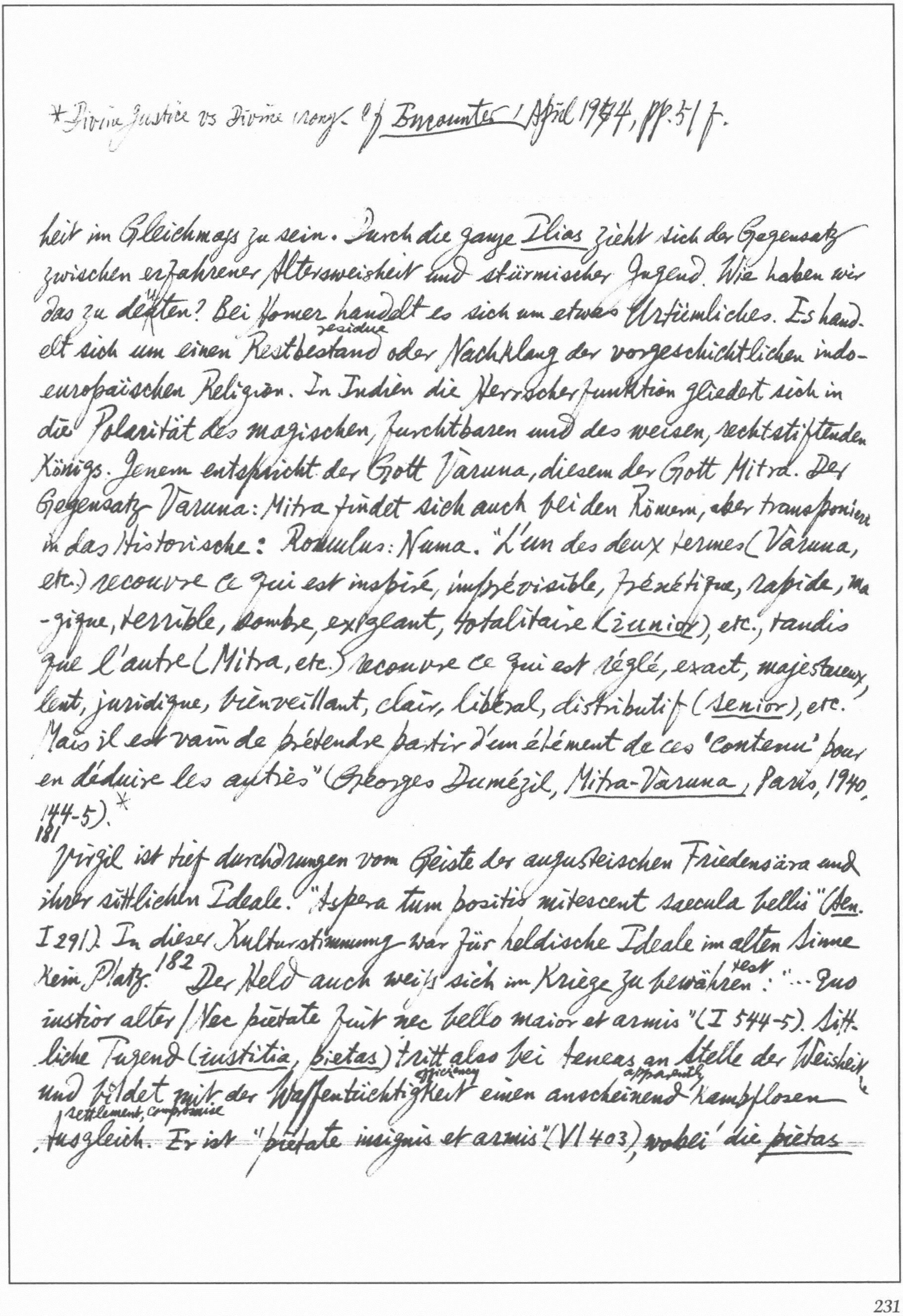
*See *supra* 69

In der Lobrede "findet man keine Worte", um die zu feiernde Person angemessen zu preisen.[169] Eine der seltsamsten Blüten des rhetorischen Stils besteht nun in der Versicherung, jedes Geschlecht und Lebensalter feiere solemnize den N.N. so-&-so — als ob es eben so viele Geschlechter wie Lebensalter gäbe. *Omnis sexus et aetas* wird stehende Formel (Julius Capitolinus, *M. Antoninus* 18,5; Hieronymus, *Ep.* I; Dracontius *De laudibus dei* III 394). Man findet sie noch bei Diderot (*Supplément au voyage de Bougainville*: "Ils marchaient au milieu d'eux un fouet à la main, et en frappaient indistinctement tout âge et tout sexe") und Manzoni (*I Prom. sp.* kap. 4: "signori d'ogni età e d'ogni sesso").[171] Überbietung excelling. Auf Grund eines Vergleiches mit berühmten Exemplaren*, welche die Tradition bietet offers, wird die Überlegenheit, ja Einzigkeit des zu preisenden Menschen oder Dinges festgestellt. Als Überbietungsformel bevorzugt Statius die Wendung *cedat nunc* (*Silvae* I 1, 84; I 3, 83; I 5, 22; II 2, 61, usw). Properz II 34, 65: *Cedite, Romani scriptores, cedite Grai*. Ein Virtuose der "Überbietung" ist Claudian. Stilicho überbietet Perseus und Herkules, ja das ganze Altertum: *taceat superata vetustas* (*Contra Rufinum* I 280 ff.; andere Beispiele: *De consolatu Stilichonis* I 97 ff und 368 ff, III 30 ff).[173] Dante: "Taccia Lucano omai là dove tocca... / Taccia di Cadmo e d'Aretusa Ovidio..." (*Inf.* 25, 94 ff).[174] Ein anderer topos liess sich entwickeln: "Nicht nur die Vergangenheit verdient Lob; auch die Neueren und Neuesten sollten gepriesen werden": Horaz, *Oden* III 5, 1; Tacitus, *Ann.* II 88; Martial, V 10.[175] Fontenelle, *Digression sur les Anciens et les Modernes*.

[176] In seiner Ethik weist produces Scheler fünf Grundwerte auf, die in absteigender descending

Reihe aufeinander folgen: das Heilige, die geistigen Werte, das Edle, das Nützliche, das Angenehme. Ihnen entsprechen fünf "Wertpersontypen" oder "Vorbildmodelle": der Heilige, der Genius, der Held, der führende Geist der Zivilisation, der Künstler des Genuſses (Max Scheler, *Der Formalismus in der Ethik und die materiale Wertethik*, 3te Auf. 1927, 609; *Schriften aus dem Nachlaſs*, I 157 ff.) Die Idee des Helden is auf den Vitalwert des Edlen bezogen (related). Der Held ist ausgezeichnet (marked out) durch einen Überfluſs des geistigen Willens und seiner Konzentration gegenüber dem Triebleben. In Altägypten etwa ist der oberste Stand eine bürokratische Schreiberschicht, die den König in Zeremonien einspinnt (envelop), aber auch die Priester und Krieger in ihren Bann (curse, ban) zieht. Im alten Israel herrscht die Priesterschaft und überwacht die Tradition. In keiner dieser Kulturen hat Kriegertum und heroisches Ethos die Führung. In China wird es verachtet; in Indien bilden die Krieger die zweitoberst[177] Kaste, und das alte Heldenepos wird vom Brahmanenten umgearbeitet. Altes Heldenepos mit tragischer Daseinsicht gibt es nur bei den Griechen. Die germanische Heldendichtung ist religionslos, nicht mit der Götterwelt verbunden.

[179] Die epische Fabel der *Ilias* wird in Bewegung gesetzt durch den Groll Achills. Ohne den grollenden Helden (Achill, Roland, Cid) oder Gott (Poseidon in der *Odyssee*, Juno in der *Aeneis*) gibt es kein Epos. Aber eine Idealfigur ist Achill für Homer nicht. Achills Schändung (desecration) des toten Hektor wird vom Dichter miſsbilligt (condemn). Weiser Rat ist so nötig wie kühne Tat. Aber solche Erfahrungsweisheit besitzt nur das Alter (*Il.* 23, 590 und 604).[180] Nur bei Odysseus scheinen Heldenmut, Kriegstüchtigkeit, Weis-

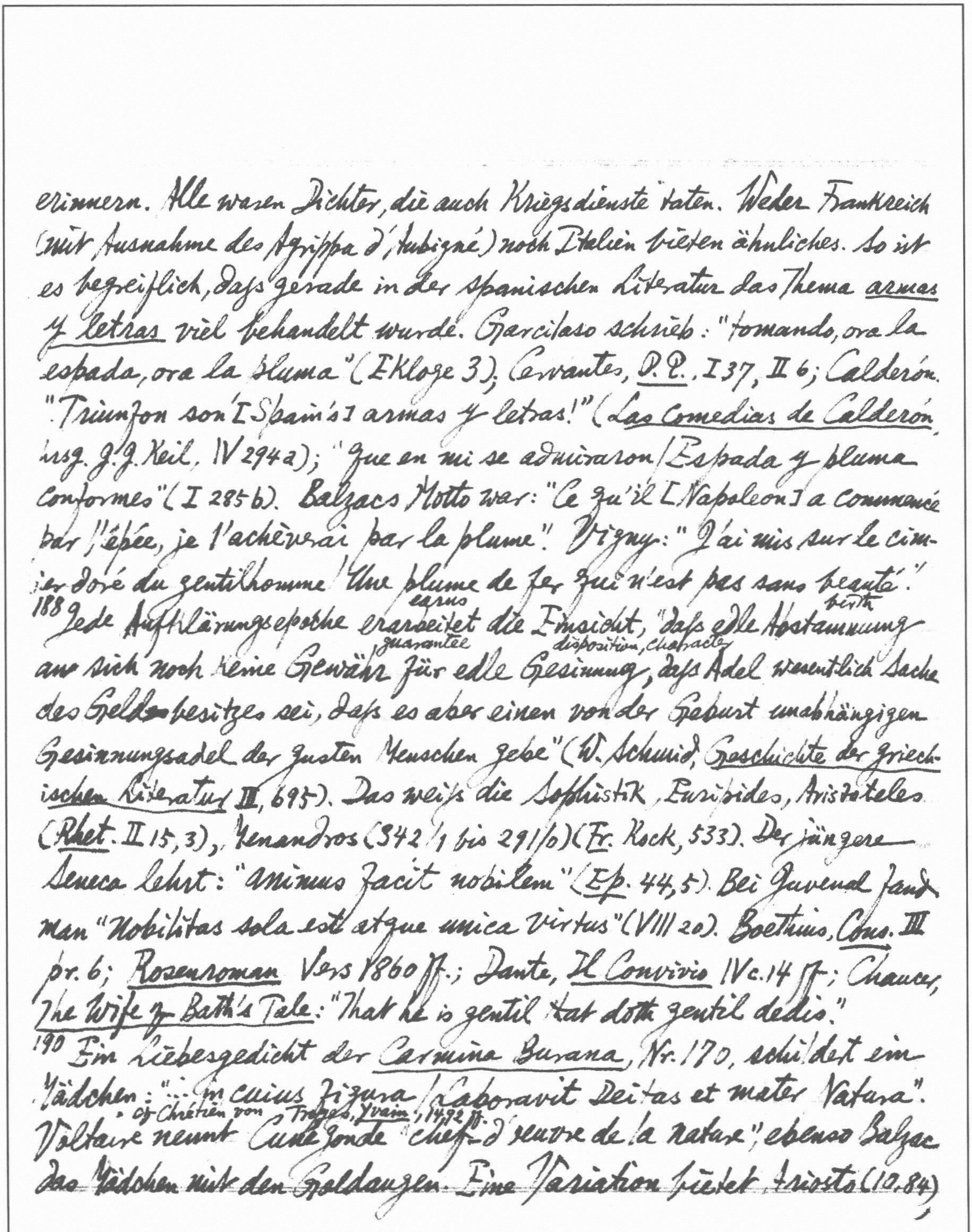


*Divine Justice vs Divine Mercy. cf *Encounter*, April 1974, pp. 51 f.

heit im Gleichmass zu sein. Durch die ganze *Ilias* zieht sich der Gegensatz zwischen erfahrener Altersweisheit und stürmischer Jugend. Wie haben wir das zu deuten? Bei Homer handelt es sich um etwas Urtümliches. Es handelt sich um einen residue Restbestand oder Nachklang der vorgeschichtlichen indoeuropäischen Religion. In Indien die Herrscherfunktion gliedert sich in die Polarität des magischen, furchtbaren und des weisen, rechtstiftenden Königs. Jenem entspricht der Gott Varuna, diesem der Gott Mitra. Der Gegensatz Varuna: Mitra findet sich auch bei den Römern, aber transponiert in das Historische: Romulus: Numa. "L'un des deux termes (Varuna, etc.) recouvre ce qui est inspiré, imprévisible, frénétique, rapide, magique, terrible, sombre, exigeant, totalitaire (*junior*), etc., tandis que l'autre (Mitra, etc.) recouvre ce qui est réglé, exact, majestueux, lent, juridique, bienveillant, clair, libéral, distributif (*senior*), etc. Mais il est vain de prétendre partir d'un élément de ces 'contenu' pour en déduire les autres" (Georges Dumézil, *Mitra-Varuna*, Paris, 1940, 144-5).*

181 Virgil ist tief durchdrungen vom Geiste der augusteischen Friedensära und ihrer sittlichen Ideale. "Aspera tum positis mitescent saecula bellis" (*Aen.* I 291). In dieser Kulturstimmung war für heldische Ideale im alten Sinne kein Platz.[182] Der Held auch weiss sich im Kriege zu test bewähren: "... Quo iustior alter / Nec pietate fuit nec bello maior et armis" (I 544-5). Sittliche Tugend (*iustitia*, *pietas*) tritt also bei Aeneas an Stelle der Weisheit und bildet mit der efficiency Waffentüchtigkeit einen apparently anscheinend kampflosen settlement, compromise Ausgleich. Er ist "pietate insignis et armis" (VI 403), wobei die *pietas*

stets zuerst genannt wird. Aeneas *will* nie den Krieg, in dem auch der Dichter etwas Furchtbares sieht wie der Jüngling Menoetes (XII 517 ff). Virgil schildert den Krieg zunächst aus der Perspektive der Besiegten. Drances: "Nulla salus bello: pacem te poscimus omnes" (XI 336). *Sapientia* und *fortitudo* (XII 18 ff.).[183] Nach Virgil sinkt die Polarität *sapientia* und *fortitudo* zur Topik herab. Bei Statius (*Achilleis* I, 472) heißt Odysseus *consiliis armisque vigil*. Nach der Allegorie des Fulgentius bergen die Eingangsworte der *Aeneis* tieferen Sinn. *Arma* bedeutet die Tapferkeit bravery, *virum* die Weisheit.[186] Der topos ging in der Form der Belehrung instruction über höfische Ideale auf die Renaissance über. Ein Glanzstück von Boiardos *Orlando Innamorato* I 18, 40 ff. ist das ~~näch~~ nächtliche nocturnal Gespräch über Waffen und Wissenschaften. Auch bei Ariosto, 10, 77 und 20, 1-2; Rabelais, *Pantagruel*, Kap. 8; Spenser, *F. Q.* II 3, 40 und *The Shepheardes Calender*, Oct. 66 f.; *Don Quijote*, I, Kap. 38. Dem Guido Guerra rühmt Dante nach: "Fece col senno advice assai e con la spada" (*Inf.* 16, 39); Macbeth sagt über Banquo: "He hath a wisdom that doth guide his valour" (III, 1).[187] La Bruyère: "Chez nous, le soldat est brave, et l'homme de robe est savant; nous n'allons pas plus loin. Chez les Romains l'homme de robe était brave, et le soldat était savant; un Romain était tout ensemble et le soldat et l'homme de robe" (*Caractères*; "Du mérite personnel" 29). Nie und nirgends ist die Verbindung von musischem und kriegerischem Leben so glanzvoll verwirklicht worden wie in Spaniens Blütezeit im 16. und 17. Jahrhundert — es genüge, an Garcilaso, Cervantes, Lope und Calderón zu



erinnern. Alle waren Dichter, die auch Kriegsdienste taten. Weder Frankreich
(mit Ausnahme des Agrippa d'Aubigné) noch Italien bieten ähnliches. So ist
es begreiflich, daſs gerade in der spanischen Literatur das Thema armas
y letras viel behandelt wurde. Garcilaso schrieb: "tomando, ora la
espada, ora la pluma" (Ekloge 3); Cervantes, D.Q., I 37, II 6; Calderón.
"Triunfon son [Spain's] armas y letras!" (Las Comedias de Calderón,
hrsg. J. J. Keil, IV 294a); "Que en mi se admiraron / Espada y pluma
conformes" (I 285b). Balzacs Motto war: "Ce qu'il [Napoleon] a commencé
par l'épée, je l'achèverai par la plume". Vigny: "J'ai mis sur le cim-
ier doré du gentilhomme / Une plume de fer qui n'est pas sans beauté".

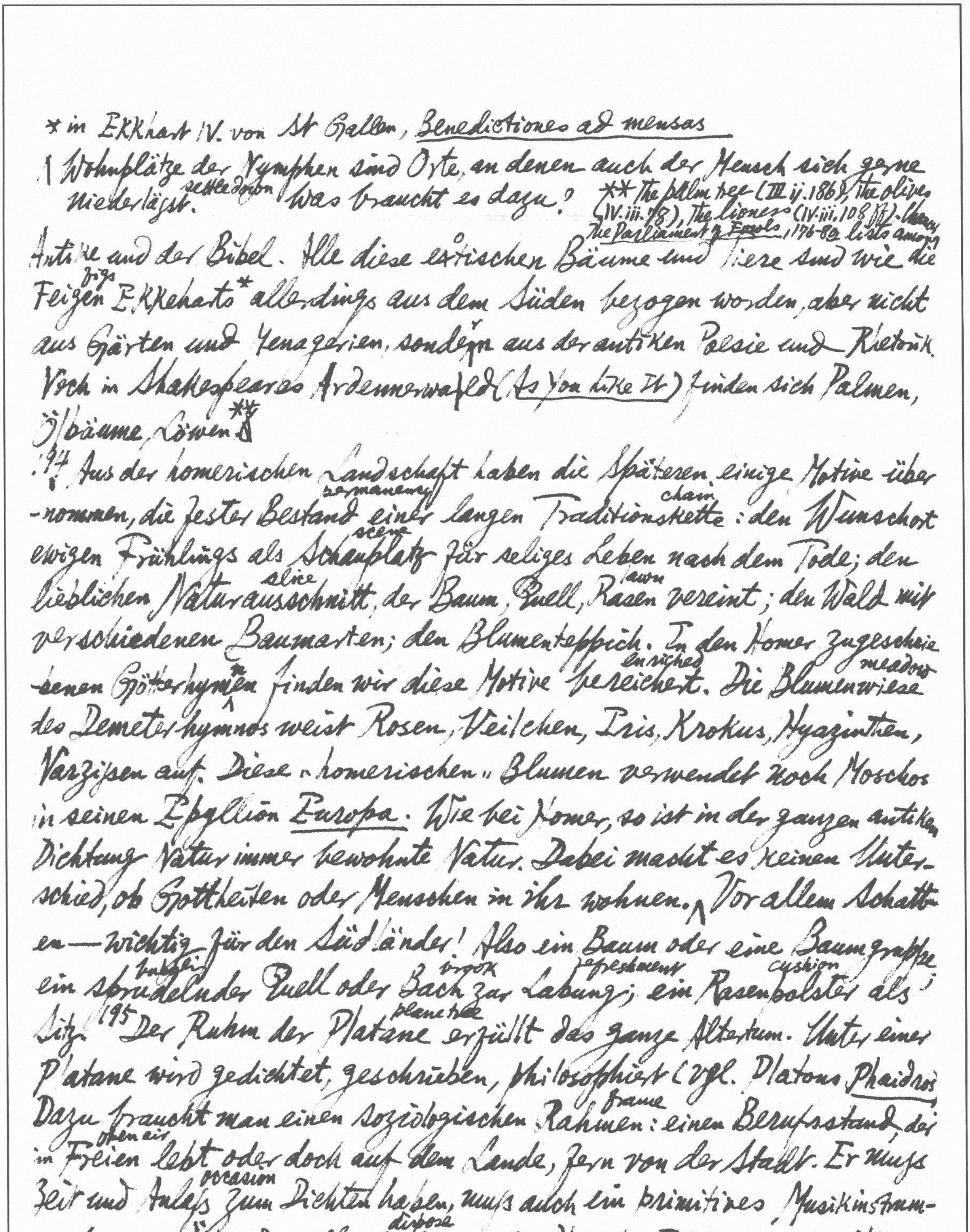
earns birth
188 Jede Aufklärungsepoche erarbeitet die Einsicht, "daſs edle Abstammung
guarantee disposition, character
an sich noch keine Gewähr für edle Gesinnung, daſs Adel wesentlich Sache
des Geld~~es~~besitzes sei, daſs es aber einen von der Geburt unabhängigen
Gesinnungsadel der guten Menschen gebe" (W. Schmid, Geschichte der griech-
ischen Literatur III, 695). Das weiſs die Sophistik, Euripides, Aristoteles
(Rhet. II 15, 3), Menandros (342/1 bis 291/0) (Fr. Kock, 533). Der jüngere
Seneca lehrt: "animus facit nobilem" (Ep. 44, 5). Bei Juvenal fand
man "Nobilitas sola est atque unica virtus" (VIII 20). Boethius, Cons. III
pr. 6; Rosenroman Vers 1860 ff.; Dante, Il Convivio IV c. 14 ff.; Chaucer,
The Wife of Bath's Tale: "That he is gentil that doth gentil dedis."

190 Ein Liebesgedicht der Carmina Burana, Nr. 170, schildert ein
Mädchen: "... in cuius figura / Laboravit Deitas et mater Natura".
cf Chrétien von Troyes, Yvain, 1492 ff.
Voltaire nennt Cunegonde "chef-d'oeuvre de la nature", ebenso Balzac
das Mädchen mit den Goldaugen. Eine Variation bietet Ariosto (10.84),

*cf John Heywood: "A Praise of his Lady" (The Oxf. Bk. of Eng. Verse, p. 82).
Philip Massinger, The Fatal Dowry, II. ii, Novall Junior in praise
of Beaumelle. 以下接七之八

wenn er von Zerbino sagt "Natura il fece, e poi roppe la stampa";
das kehrt wieder in Ronsards Sonnets pour Hélène, in denen Natur
und die Himmel "pour n'en faire plus ont rompu le modelle". cf Rouss-
eau, Conf., Liv. I: "Si la Nature a bien ou mal fait de briser le
moule dans lequel elle m'a jeté, c'est ce dont on ne peut juger qu'
après m'avoir lu."*

Liège
192 Was sollen wir sagen, wenn ein Dichter aus Lüttich meldet, der Frühling
olivetree vine cedar bud
sei gekommen: Ölbäume, Reben, Palmen und Zedern trieben Knospen (Se-
dulius Scottus, Poetae latini aevi Carolini, Bd III 171, 45 ff)? Ölbäume waren
im nordischen Mittelalter erstaunlich häufig (Carmina Burana Schu-
mann Nr. 79, Str. 1). Woher stammen sie? Aus den rhetorischen Schulüb-
ungen der Spätantike. Im mittelalterlichen Europa gibt es aber auch Löwen.
Eine poetische Epistel des Petrus von Pisa schildert die Mittagsstimmung:
sleep envelopes man & the brown lions
"Cingebatque sopor homines fulvosque leones" (Poet. lat. I 53, 4). Hier
wundert sich ein Historiker des Naturgefühls über "die ganze sinnlose
mention
Erwähnung des Löwen" (W. Ganzenmüller, Das Naturgefühl im Mitt-
elalter, 1914, 78). Aber das Naturgefühl ... hat hier nichts zu suchen.
Es handelt sich um literarische Technik. In der römischen Dichtung
kommen eben Löwen vor. Die fulvi leones sind aus Ovid bezogen
Herdsman
(Her. 10, 85). Englische Hirten werden vor Löwen gewarnt (Beda, Vita
swarms
Cuthberti metrica, Vers 135). Das französische Epos wimmelt von Löwen.
slay
Auch Siegfried erlegt bekanntlich einen Löwen. "Die Lust an Siegfrieds
misleads wild stories of adventure
Taten verleitet den Dichter zu Jägerlatein", bemerkte Bartsch. Ka-
um: Es handelt sich um epische Stilisierung nach dem Vorbild der



* in Ekkhart IV. von St Gallen, *Benedictiones ad mensas*

1 Wohnplätze der Nymphen sind Orte, an denen auch der Mensch sich gerne
settled down
niederlägst. Was braucht es dazu? ** The palm tree (III.ii.186), the olives (IV.iii.78), the lioness (IV.iii.108 ff.). Chaucer *The Parliament of Fowls*, 176-82 lists among

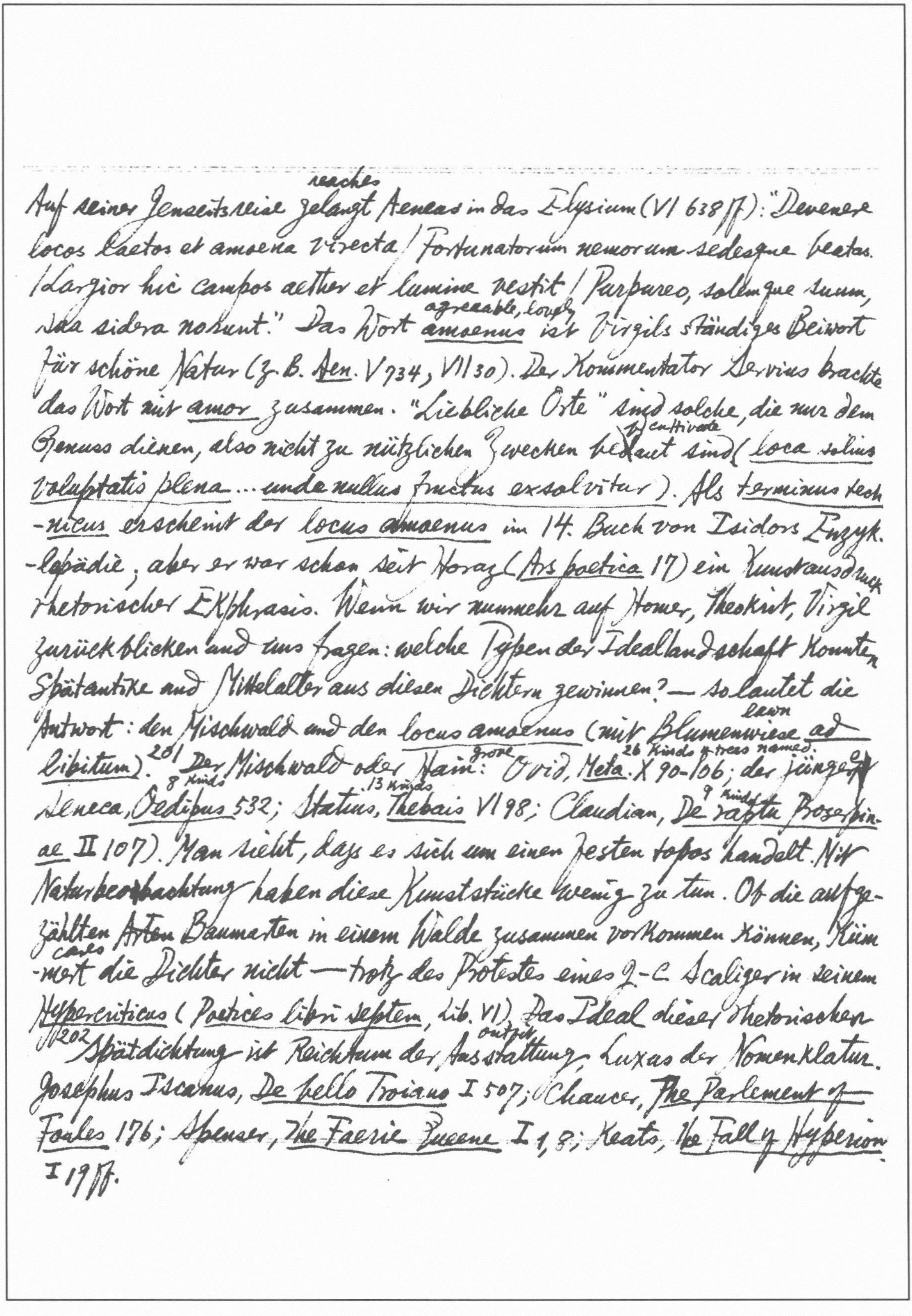
Antike und der Bibel. Alle diese exotischen Bäume und Tiere sind wie die
figs
Feigen Ekkeharts* allerdings aus dem Süden bezogen worden, aber nicht
aus Gärten und Menagerien, sondern aus der antiken Poesie und Rhetorik.
Noch in Shakespeares Ardennerwald (*As You Like It*) finden sich Palmen,
Ölbäume, Löwen**.

194 Aus der homerischen Landschaft haben die Späteren einige Motive über-
permanency chain
-nommen, die fester Bestand einer langen Traditionskette: den Wunschort
scene
ewigen Frühlings als Schauplatz für seliges Leben nach dem Tode; den
slice lawn
lieblichen Naturausschnitt, der Baum, Quell, Rasen vereint; den Wald mit
verschiedenen Baumarten; den Blumenteppich. In den Homer zugeschrie-
enriched meadow
-benen Götterhymnen finden wir diese Motive bereichert. Die Blumenwiese
des Demeterhymnos weist Rosen, Veilchen, Iris, Krokus, Hyazinthen,
Narzissen auf. Diese »homerischen« Blumen verwendet noch Moschos
in seinen Epyllion *Europa*. Wie bei Homer, so ist in der ganzen antiken
Dichtung Natur immer bewohnte Natur. Dabei macht es keinen Unter-
schied, ob Gottheiten oder Menschen in ihr wohnen. Vor allem Schatt-
en — wichtig für den Südländer! Also ein Baum oder eine Baumgruppe
bubbling brook refreshment cushion
ein sprudelnder Quell oder Bach zur Labung; ein Rasenpolster als
plane tree
Sitz. 195 Der Ruhm der Platane erfüllt das ganze Altertum. Unter einer
Platane wird gedichtet, geschrieben, philosophiert (vgl. Platons *Phaidros*)
frame
Dazu braucht man einen soziologischen Rahmen: einen Berufsstand, der
open air
im Freien lebt oder doch auf dem Lande, fern von der Stadt. Er muß
occasion
Zeit und Anlaß zum Dichten haben, muß auch ein primitives Musikinstrum-
dispose
ent besitzen. Über das alles verfügen die Hirten. Endlich ist das Hirten-
tum

The native oaks & hollies the palm & olive

^ Theokrit ist der eigentliche Begründer der Hirtendichtung. Es ist diejenige Gattung antiker Poesie, der nächst dem Epos die stärkste Folgewirkung gehabt hat. * [cf C. De Lollis, *Cervantes reazionario*, pp. 18-9; quoted *Rivista di lett. mod.* ~~Comp.~~ *e comp.*, 1958, No. 1, pp. 8-9.]

an Natur und Liebe gebunden, Der pastorale Motivkreise an keine Gattung gebunden war; auch nicht an die poetische Form. Er fand Eingang in den griechischen Roman (Longos) und von da in den der Renaissance. Vom Roman konnte die Pastoraldichtung zur Ekloge zurückkehren oder zum Drama übergehen (Tassos *Aminta*, Guarinis *Pastor Fido*). Die Hirtenwelt ist so gross wie die Ritterwelt. In der Pastourelle des Mittelalters $\overset{\text{fall in, touch}}{\text{treffen}}$ beide Welten aufeinander.* [197] Sizilien, längst römische Provinz geworden, war kein Traumland mehr. Virgil ersetzt es in fast allen Eklogen durch das romantisch-ferne Arkadien, das er selbst nie gesehen hat. Wer nur die *Aeneis* kennt, kennt Virgil nicht. Vom ersten Jahrhundert der Kaiserzeit bis zur Goethezeit hat alle lateinische Bildung mit der Lektüre der ersten Ekloge begonnen. Man sagt nicht zuviel, wenn man behauptet, dass demjenigen ein Schlüssel zur literarischen Tradition Europas fehlt, der dieses kleine Gedicht nicht im Kopf hat. Es beginnt: "Tityre, tu patulae recubans sub $\overset{\text{roof}}{\text{tegmine}}$ $\overset{\text{of beech tree}}{\text{fagi}}$..." [198] Hier bringt der erste Vers das "bukolische Lagerungsmotiv", das eine unzählige Nachkommenschaft hervorbrachte: man brauchte nur $\overset{\text{instead}}{\text{anstelle}}$ der virgilischen $\overset{\text{beech}}{\text{Buche}}$ eine Pappel, Ulme (z.B. *Buc.* V 1ff) oder einen "Baum überhaupt" (*arbore sub quadam*) zu setzen. Aus der *Aeneis* heben wir nur zwei Ideallandschaften heraus. In einem "uralten", "unermesslichen" Wald werden $\overset{\text{pine}}{\text{Kiefern}}$, Steineichen, Eschen, Ulmen für die $\overset{\text{cremation}}{\text{Feuerbestattung}}$ des Misenus gefällt (VI 179ff). Sie ist eine Pflicht der Pietät für Aeneas und eine Bedingung seines Eintritts in die Unterwelt. [199] So wird der Wald bei Virgil mit numinosem Schauer erfüllt: Durchgangsort zum Jenseits wie bei Dante; auch dessen wilder Wald ist ein $\overset{\text{vale}}{\text{Waldtal}}$ (*Inf.* I, 14).



reaches
Auf seiner Jenseitsreise gelangt Aeneas in das Elysium (VI 638 ff): "Devenere
locos laetos et amoena virecta / Fortunatorum nemorum sedesque beatas.
/ Largior hic campos aether et lumine vestit / Purpureo, solemque suum,
agreeable, lovely
sua sidera norunt." Das Wort amoenus ist Virgils ständiges Beiwort
für schöne Natur (z. B. Aen. V 734, VI 30). Der Kommentator Servius brachte
das Wort mit amor zusammen. "Liebliche Orte" sind solche, die nur dem
to cultivate
Genuss dienen, also nicht zu nützlichen Zwecken be~~b~~aut sind (loca solius
voluptatis plena ... unde nullus fructus exsolvitur). Als terminus tech-
-nicus erscheint der locus amoenus im 14. Buch von Isidors Enzyk-
-lopädie, aber er war schon seit Horaz (Ars poetica 17) ein Kunstausdruck
rhetorischer Ekphrasis. Wenn wir nunmehr auf Homer, Theokrit, Virgil
zurückblicken und uns fragen: welche Typen der Ideallandschaft konnten
Spätantike und Mittelalter aus diesen Dichtern gewinnen? — so lautet die
lawn
Antwort: den Mischwald und den locus amoenus (mit Blumenwiese ad
grove 26 kinds of trees named
libitum).[201] Der Mischwald oder Hain: Ovid, Meta. X 90-106; der jüngere
8 kinds 13 kinds 9 kinds
Seneca, Oedipus 532; Statius, Thebais VI 98; Claudian, De raptu Proserpin-
ae II 107). Man sieht, dass es sich um einen festen topos handelt. Mit
Naturbeobachtung haben diese Kunststücke wenig zu tun. Ob die aufge-
zählten ~~Arten~~ Baumarten in einem Walde zusammen vorkommen können, küm-
cares
-mert die Dichter nicht — trotz des Protestes eines J.-C. Scaliger in seinem
Hypercriticus (Poetices libri septem, lib. VI). Das Ideal dieser rhetorischen
outfit
[202] Spätdichtung ist Reichtum der Ausstattung, Luxus der Nomenklatur.
Josephus Iscanus, De bello Troiano I 507; Chaucer, The Parlement of
Foules 176; Spenser, The Faerie Queene I, 1, 8; Keats, The Fall of Hyperion
I 19 ff.

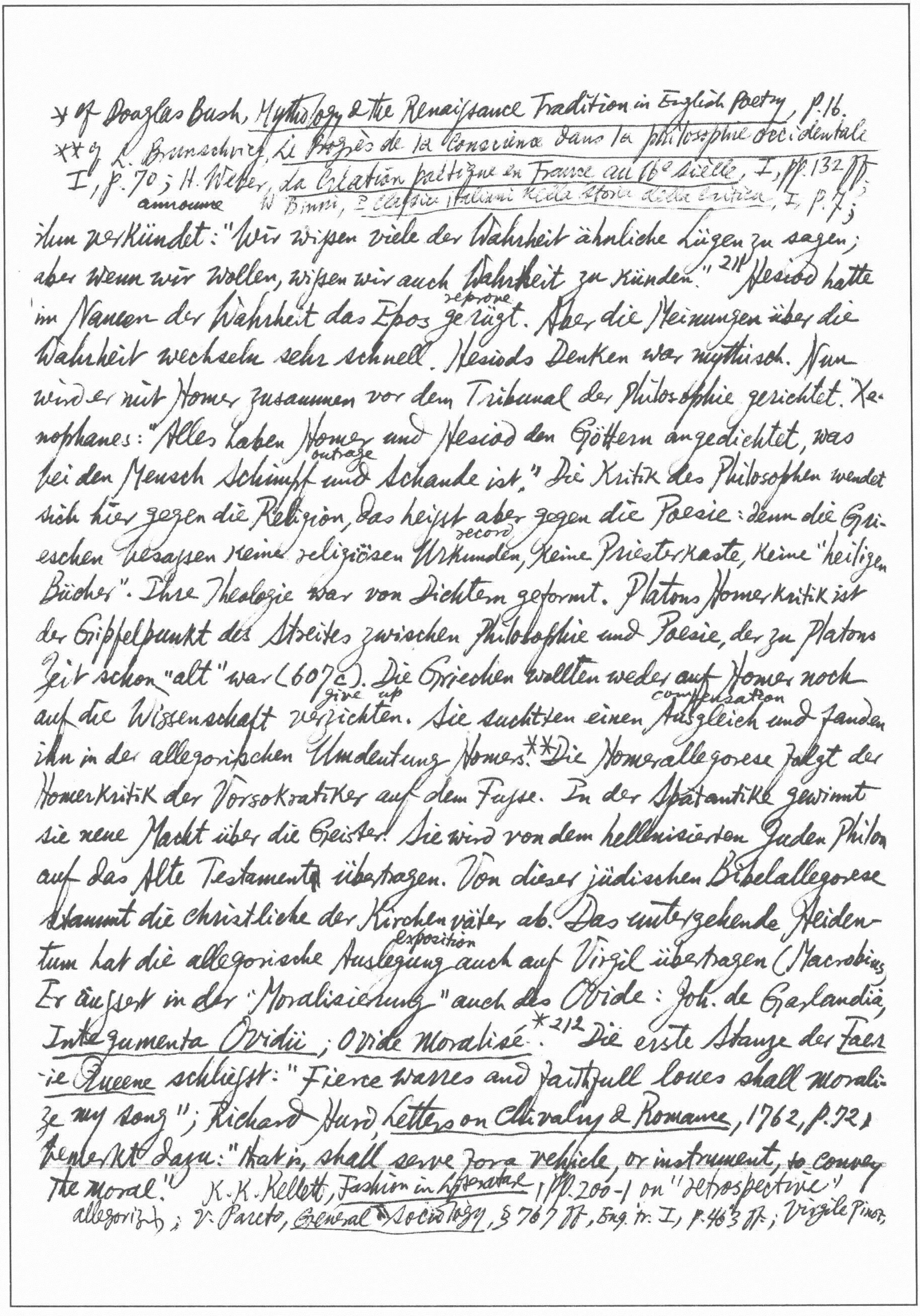
*The earliest example of "locus amoenus" topos in Latin poetry is Propertius, Carm. 131 (see Comparative Literature, Winter 1960, p. 94)

"The Old Testament includes episodes of doubtful religious quality, & allegory came to the rescue. The most familiar example is the conversion of a sensuous love song into an allegory of Christ & the Church. Augustine tells how the allegorical expositions of Ambrose removed his difficulties, & illuminated passages 'which when I understood literally, I was slain' (Confess.

Der Lustort (locus amoenus) oder ein schöner, beschatteter Naturausschnitt: Petronius, c. 131 über dignus amore locus; ein Gedicht des Tiberianus aus Constantinischer Zeit (H. W. Garrod, The Oxford Book of Latin Verse, p. 372: "Sic euntem per virecta pulchra odora et musica / Ales amnis aura lucus flos et umbra iuverat").[204] Im Mittelalter wird der locus amoenus als poetisches Requisit von Lexikografhen und Stillehrern gebucht. Im Anticlaudianus beschreibt Alanus von Lille die Residenz der Natura: "der Ort der Örter" (locus ille locorum);[206] Carmina Burana, Schumann Nr. 77, Str. 3, 1; Nr. 79, Str. 1; Nr 92, Str. 7 und 8; Nr. 137, Str. 1, usw. Für den Redner, den Dichter, den Geschichtschreiber konnte es nötig sein, den Schauplatz einer Begebenheit zu skizzieren —[207] positus locorum (Statius Silv. V 3, 236) oder situs terrarum (Horaz epi. II 1, 251) (griechisch topothesia oder topographia). Eines seiner [höfische Versroman] Hauptmotive ist der wilde Wald — una selva selvaggia ed ~~ef~~ aspra e forte, wie Dante sagen wird.[208] Die Artusritter kommen auf ihren Fahrten oft durch wilden Wald. Aber mitten in der Wildnis gibt es manchmal einen locus amoenus in Gestalt eines Baumgartens. So im Thebenroman, 2126–2146; Cid-Epos, 2698–2700; Ariost zeigt uns Angelica auf der Flucht im wilden Walde (I, 33): "Fugge tra selve spaventose e scure, / Per lochi inabitati, ermi e selvaggi"; und, o Wunder! inmitten dieses ~~A~~ schaurigen Forstes findet sich "un boschetto adorno" (I, 35).*

[210] Den ersten Angriff attack auf Homer macht Hesiod. Beim Weiden chase der väterlichen Herden am Helikon hatten die Musen zum Dichter geweiht consecrated und

bk. V, c. 14; bk. VI, c. 4). The immense reworking of the Metamorphoses called the Ovide Moralisé around the end of the 13th cent."



* cf Douglas Bush, *Mythology & the Renaissance Tradition in English Poetry*, p. 16.
** cf L. Brunschvicg, *Le Progrès de la Conscience dans la philosophie occidentale*
I, p. 70; H. Weber, *La Création poétique en France au 16e siècle*, I, pp. 132 ff.;
announce W. Binni, *I classici italiani nella storia della critica*, I, p. 7;

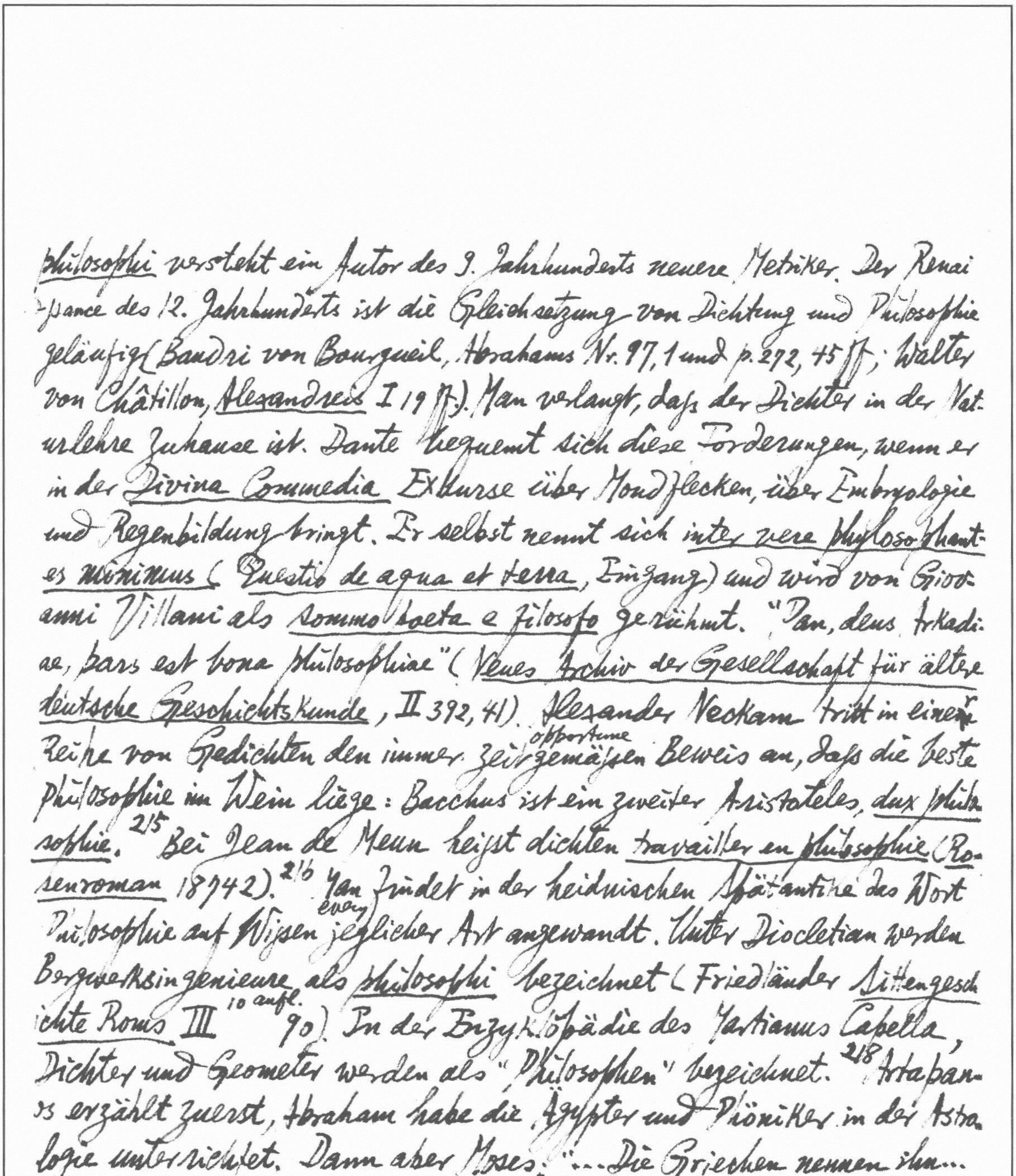
ihm verkündet: "Wir wissen viele der Wahrheit ähnliche Lügen zu sagen;
aber wenn wir wollen, wissen wir auch Wahrheit zu künden."[211] Hesiod hatte
reprove
im Namen der Wahrheit das Epos gerügt. Aber die Meinungen über die
Wahrheit wechseln sehr schnell. Hesiods Denken war mythisch. Nun
wird er mit Homer zusammen vor dem Tribunal der Philosophie gerichtet. Xenophanes:
"Alles haben Homer und Hesiod den Göttern angedichtet, was
outrage
bei den Mensch Schimpf und Schande ist." Die Kritik des Philosophen wendet
sich hier gegen die Religion, das heißt aber gegen die Poesie: denn die Griechen
record
besaßen keine religiösen Urkunden, keine Priesterkaste, keine "heiligen
Bücher". Ihre Theologie war von Dichtern geformt. Platons Homerkritik ist
der Gipfelpunkt des Streites zwischen Philosophie und Poesie, der zu Platons
Zeit schon "alt" war (607c). Die Griechen wollten weder auf Homer noch
give up compensation
auf die Wissenschaft verzichten. Sie suchten einen Ausgleich und fanden
ihn in der allegorischen Umdeutung Homers.** Die Homerallegorese folgt der
Homerkritik der Vorsokratiker auf dem Fuße. In der Spätantike gewinnt
sie neue Macht über die Geister. Sie wird von dem hellenisierten Juden Philon
auf das Alte Testament übertragen. Von dieser jüdischen Bibelallegorese
stammt die christliche der Kirchenväter ab. Das untergehende Heidentum
exposition
hat die allegorische Auslegung auch auf Virgil übertragen (Macrobius).
Er äußert in der "Moralisierung" auch des Ovide: Joh. de Garlandia,
Integumenta Ovidii; *Ovide Moralisé*.*[212] Die erste Stanze der *Faerie
Queene* schließt: "Fierce warres and faithfull loves shall moralize
my song"; Richard Hurd, *Letters on Chivalry & Romance*, 1762, p. 72,
bemerkt dazu: "that is, shall serve for a vehicle, or instrument, to convey
the moral." K. K. Kellett, *Fashion in Literature*, pp. 200-1 on "retrospective"
allegorizing; V. Pareto, *General Sociology*, § 767 ff., Eng. tr. I, p. 463 ff.; Virgile Pinot,

*cf *infra*, 471; Strab. *Geography*, I. 2, 10; II, 3 (Loeb, I, p. 5, 21–3, 55); H. Weber, *La création poétique en France au 16e siècle*, I, p. 126.

Die allegorische Homerauffassung war noch für Erasmus (*Enchiridion* c. 7) und für Winckelmann (*Versuch einer Allegorie*, 1766) selbstverständlich. Alle philosophischen Schulen finden ihre Lehre in Homer wieder, wie Seneca spottend feststellt (*Ep.* 86, 5). Man kann darin Homers Sieg über Platon sehen.²¹³ Johannes von Salisbury hat das Grundmotiv
beneath cover of
der antiken Allegorese rein und elegant formuliert: "Sed sub verborum
words truth lies hidden
tegmine vera latent. / Vera latent rerum variarum tecta figuris, / Nam sacra vulgari publica iura vetant" (*Entheticus* 184 ff); vgl. "Mendacia poetarum inserviunt veritati" (*Policraticus* Webb I 186, 12). Theoretisch trennbar vom Allegorismus, aber praktisch meist ihm verbunden ist die Vorstellung, dass die Dichtung nicht nur geheime Weisheit, sondern auch universales Sachwissen enthält und enthalten muss. Homer war aller Wissenschaften kundig, versichert Quintilian (XII 11, 21). Eine unter Plutarchs Namen gehende Schrift schreibt ihm "Polymathie" zu. Nach Melanchthon hatte Homer durch die *Beschreibung* des Schildes des Achill die Astronomie und die Philosophie begründet (*Declamationes* Hartfelder, 1891, 37). Servius bemerkt zum sechsten Buch der *Aeneis*: "Zwar ist der ganze Virgil voller Wissenschaft, aber in diesem Buch herrscht sie vor."

214 Seneca: "Wieviele Dichter sagen Dinge, die auch die Philosophen gesagt haben oder sagen sollten!" (*Ep.* 8). Im Mittelalter konnte die Poesie um so eher mit *sapientia* und *philosophia* gleichgesetzt werden, als beide Wörter einfach "Gelehrsamkeit" bedeuteten.* Die Dichter werden in karolingischer Zeit oft mit dem Titel *sophista* oder *sophus* geehrt. Unter *moderni*

La Chine et la Formation de l'Esprit philosophique en France, p. 347: "Certains Jésuites essayèrent d'expliquer symboliquement et en figuré les anciens livres de la Chine et ils s'efforcèrent de montrer que le texte chinois pouvait avoir deux sens, un sens apparent et un sens chrétien" etc.

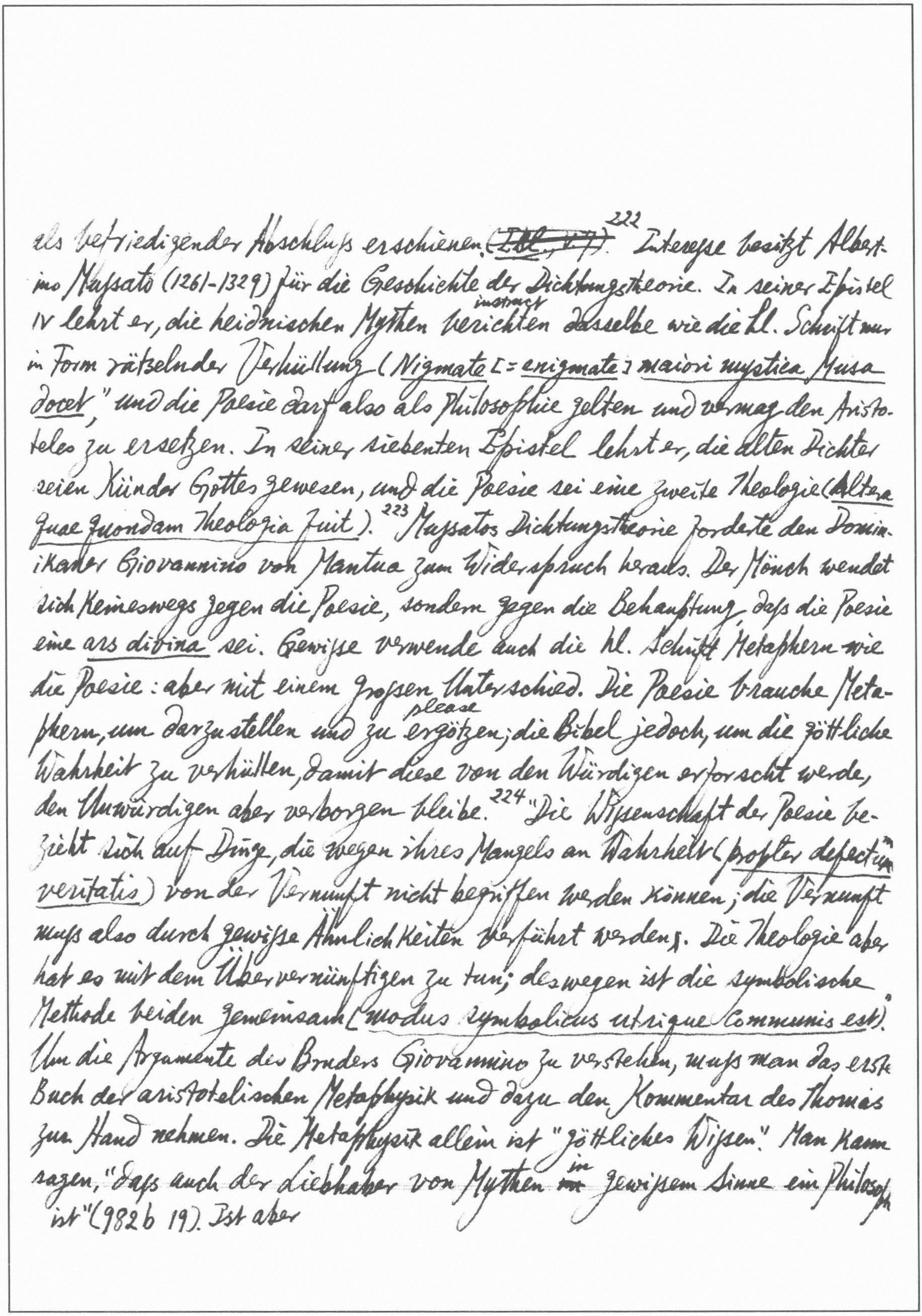


philosophi versteht ein Autor des 9. Jahrhunderts neuere Metriker. Der Renaissance des 12. Jahrhunderts ist die Gleichsetzung von Dichtung und Philosophie geläufig (Baudri von Bourgueil, Abrahams Nr. 97, 1 und p. 272, 45 ff.; Walter von Châtillon, *Alexandreis* I 19 ff.). Man verlangt, daß der Dichter in der Naturlehre zuhause ist. Dante bequemt sich diese Forderungen, wenn er in der *Divina Commedia* Exkurse über Mondflecken, über Embryologie und Regenbildung bringt. Er selbst nennt sich *inter vere phylosophantes minimus* (*Questio de aqua et terra*, Eingang) und wird von Giovanni Villani als *sommo poeta e filosofo* gerühmt. "Pan, deus Arkadiae, pars est bona philosophiae" (*Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde*, II 392, 41). Alexander Neckam tritt in einer Reihe von Gedichten den immer opportune zeitgemäßen Beweis an, daß die beste Philosophie im Wein liege: Bacchus ist ein zweiter Aristoteles, *dux philosophie*.[215] Bei Jean de Meun heißt dichten *travailler en philosophie* (*Rosenroman* 18742).[216] Man findet in der heidnischen Spätantike das Wort Philosophie auf Wissen every jeglicher Art angewandt. Unter Diocletian werden Bergwerksingenieure als *philosophi* bezeichnet (Friedländer *Sittengeschichte Roms* III 10 Aufl. 90). In der Enzyklopädie des Martianus Capella, Dichter und Geometer werden als "Philosophen" bezeichnet.[218] Artapanus erzählt zuerst, Abraham habe die Ägypter und Phöniker in der Astrologie unterrichtet. Dann aber Moses: "...Die Griechen nennen ihn... Musäus." Clemens hat die alte Gleichsetzung des Christentums mit der "wahren Philosophie" wirksam erneuert.[219] Die Gleichsetzung des Christentums mit der Philosophie geht dann in die lateinische Patristik über.

*cf Vico, Scienza nuova prima, § 314 (Opere, ed F. Nicolini, p. 954)

Tertullian hat zwar am Schluss von De Pallio das Christentum als melior philosophia bezeichnet, diese Anschauung aber im Apologeticon c. 46, § 2 widerlegt refute. Sie findet sich auch im lateinischen Mittelalter. Ich verfolge das nicht weiter, erinnere nur daran, dass Erasmus von Rotterdam das Christentum als philosophia Christi bezeichnet. Man kann mitunter among other things lesen, das sei so ein richtiges humanistisches Missverständnis gewesen, wogegen denn Luther... Wer so etwas sagt, verkennt die Kontinuität einer Denkweise, die auf die alte Kirche zurückgeht.[220] Der Vermengung confusion der Philosophie mit Poesie, Rhetorik, Weisheit und dem vielerlei Wissen der Schulen hat die Hochscholastik ein Ende gemacht. Die alte Verbindung von artes und Philosophie wird mit einem Schnitt getrennt. Dem schneidend wirkt der Satz des Thomas: "septem artes liberales non sufficienter dividunt philosophiam theoreticam" (Grabmann, Mittelalterliches Geistesleben I 190). Aber noch Leopardi sagt: "la scienza del bello scrivere è una filosofia, e profondissima e sottilissima, e tiene a tutti i rami della sapienza" (Zibaldone 2728).

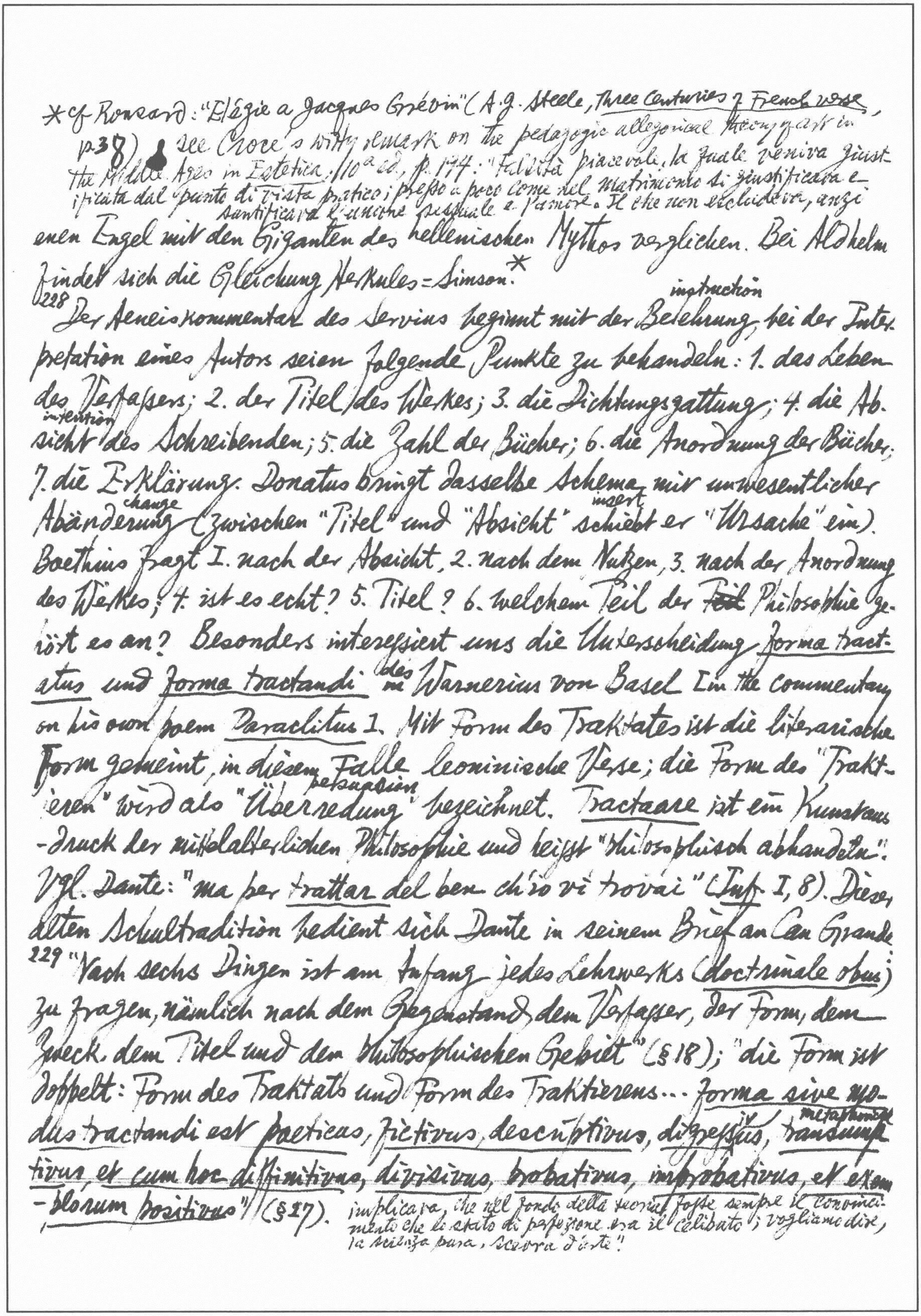
221 Nach dem Tod Dantes verfasste Giovanni del Virgilio eine lateinische Grabschrift: "Theologus Dantes, nullius dogmatis expers..."* Dass Giovanni del Virgilio der gelehrten Dichtung den Vorzug vor der volkssprachlichen gab, wissen wir aus der poetischen Korrespondenz, die er mit Dante austauschte. Im Namen der Zunft Kel erklärt er dort (Ecl. I 15): "Clerus "the scholar vulgaria poetry in vulgar tongue temnit despises". Wir kennen diese Geringschätzung des Laien aus der lateinischen Dichtung des Mittelalters: animae brutae heissen die Laien bei Walter von Châtillon; wir finden auch Ausdrücke wie laicorum pecus bestiale. Dass Dante gegen Ende seines Lebens noch lateinische Eklogen dichtete, ist Giovanni del Virgilio



als befriedigender Abschluſs erschienen. ~~[illegible]~~[222] Intereſse besitzt Albertino Maſsato (1261–1329) für die Geschichte der Dichtungstheorie. In seiner Epistel IV lehrt er, die heidnischen Mythen instruct berichten dasselbe wie die hl. Schrift nur in Form rätselnder Verhüllung (*Nigmate* [= *enigmate*] *maiori mystica Musa docet*," und die Poesie darf also als Philosophie gelten und vermag den Aristoteles zu ersetzen. In seiner siebenten Epistel lehrt er, die alten Dichter seien Künder Gottes gewesen, und die Poesie sei eine zweite Theologie (*Altera quae quondam Theologia fuit*).[223] Maſsatos Dichtungstheorie forderte den Dominikaner Giovannino von Mantua zum Widerspruch heraus. Der Mönch wendet sich keineswegs gegen die Poesie, sondern gegen die Behauptung, daſs die Poesie eine *ars divina* sei. Gewiſse verwende auch die hl. Schrift Metaphern wie die Poesie: aber mit einem groſsen Unterschied. Die Poesie brauche Metaphern, um darzustellen und zu please ergötzen; die Bibel jedoch, um die göttliche Wahrheit zu verhüllen, damit diese von den Würdigen erforscht werde, den Unwürdigen aber verborgen bleibe.[224] "Die Wiſsenschaft der Poesie bezieht sich auf Dinge, die wegen ihres Mangels an Wahrheit (*propter defectum veritatis*) von der Vernunft nicht begriffen werden können; die Vernunft muſs also durch gewiſse Ähnlichkeiten verführt werden. Die Theologie aber hat es mit dem Übervernünftigen zu tun; deswegen ist die symbolische Methode beiden *gemeinsam* (*modus symbolicus utrique communis est*)." Um die Argumente des Bruders Giovannino zu verstehen, muſs man das erste Buch der aristotelischen Metaphysik und dazu den Kommentar des Thomas zur Hand nehmen. Die Metaphysik allein ist "göttliches Wiſsen." Man kann sagen, "daſs auch der Liebhaber von Mythen ~~in~~ in gewiſsem Sinne ein Philosoph ist" (982b 19). Ist aber

* vgl. *supra* S. 213-5.

metaphysisches Wiſsen dem Menschen überhaupt zugänglich? Der Dichter Simonides sagt, es sei Gott vorbehalten (kept in reserve). Aber Dichter sind sprichwörtliche Lügner (983a 3, Zitat aus Solon). In diesem Zusammenhang (983b 29) braucht Aristoteles das Wort "Theolog": οἱ πρῶτοι … θεολογήσαντες (die in der Urzeit zuerst über die Götter nachgedacht haben).[225] In *Metaph.* 1000a 9 spricht er von Hesiod "und den anderen Theologen." An anderen Stellen werden keine Dichter genannt, sondern er erwähnt (mention) die Theologen im Zusammenhang mit Naturforschern (φυσικοί) (1071b 27, 1075b 26). Auch in der Poetik (1447b) wird erklärt, Empedokles sei — trotz der metrischen Form — ein Naturphilosoph (φυσιολόγος), kein Dichter. Dass Dichtung Theologie sei oder sein könnte, steht ja in vollem Widerspruch zur Poetik des Aristoteles. In dem Kommentar des Thomas konnte Giovannino unter anderem finden, daſs die Poesie eine weltliche Wiſsenschaft und nicht eine *ars divina* sei. Er las auch: "*Ista scientia* (die Metaphysik, wofür Thomas gleichbedeutend *theologia* und *prima philosophia* sagt) est *maxima divina*" (*S. Thomae Aquinatis in Metaphysicam Aristotelis commentaria*, ed. M.R. Cathla, 2te Auf. Turin, 1926, p.21, Nr. 64). Einmal nannte Thomas die Dichter Lügner: "Sed poetae non solum in hoc, sed in multis aliis mentiuntur, sicut dicitur in proverbio vulgari" (p.21, Nr 65).[226] Wenn Muſsato die Poesie als Theologie bezeichnet, steht er also in einer festen mittelalterlichen Tradition;* z. B. Isidor *Et.* VIII 7,9. Die Auffaſsung Muſsatos enthält noch andere Elemente, die ebenfalls mittelalterliche Herkunft (origin) sind, vor allem die Parallelisierung biblischer Geschichte und griechischer Mythologie. So hatte etwa Josephus die gefall-

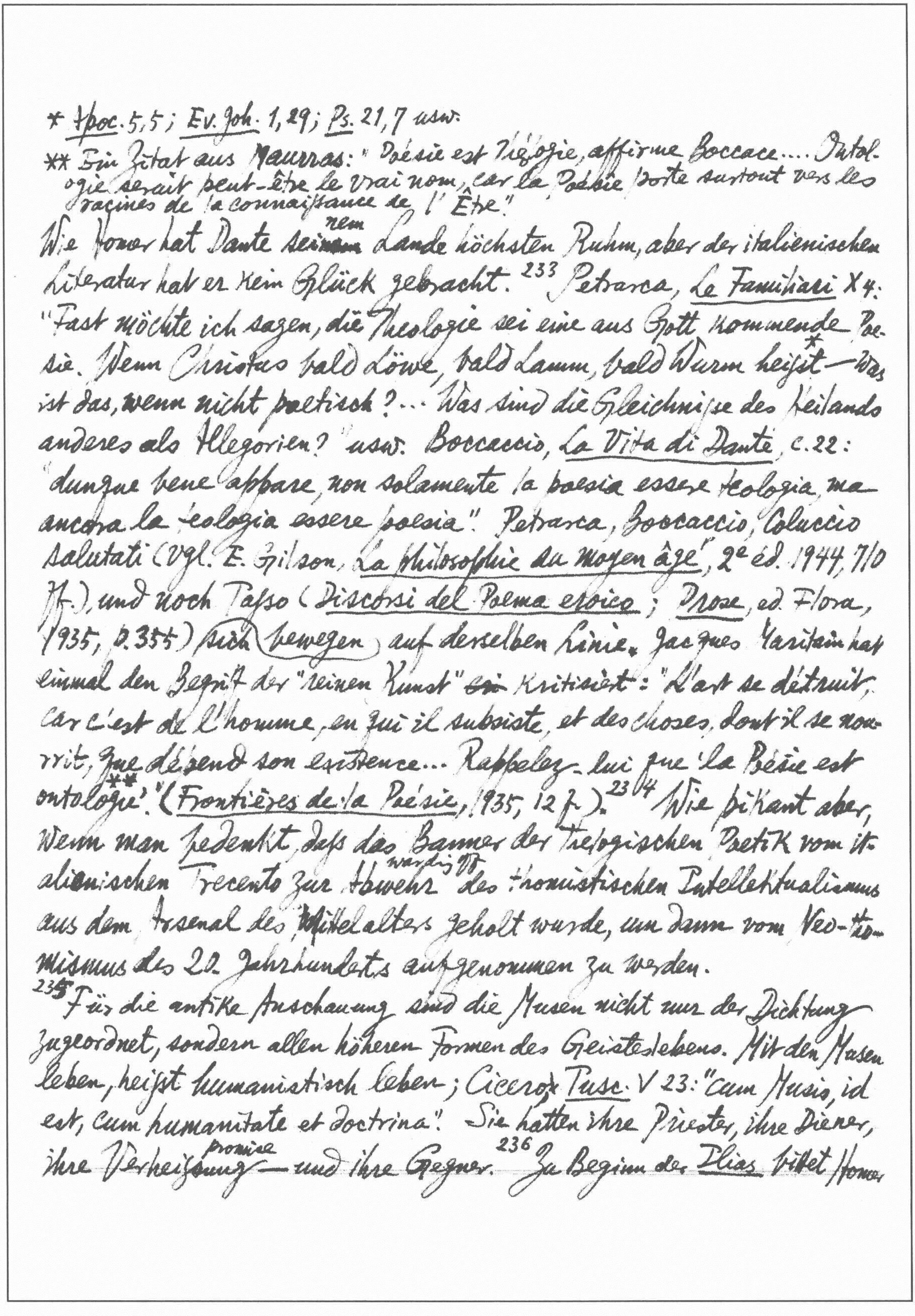


*cf Ronsard: "Elégie a Jacques Grévin" (A.G. Steele, Three Centuries of French verse,
p.38) see Croce's witty remark on the pedagogic allegorical theory of art in
the Middle Ages in Estetica, 10ª ed., p. 174: "Falsità piacevole, la quale veniva giust-
ificata dal punto di vista pratico; presso a poco come nel matrimonio si giustificava e
santificava l'unione sessuale e l'amore. Il che non escludeva, anzi
einen Engel mit den Giganten des hellenischen Mythos verglichen. Bei Aldhelm
findet sich die Gleichung Herkules = Simson.*
instruction
228 Der Aeneiskommentar des Servius beginnt mit der Belehrung, bei der Inter-
pretation eines Autors seien folgende Punkte zu behandeln: 1. das Leben
des Verfassers; 2. der Titel des Werkes; 3. die Dichtungsgattung; 4. die Ab-
intention
sicht des Schreibenden; 5. die Zahl der Bücher; 6. die Anordnung der Bücher;
7. die Erklärung. Donatus bringt dasselbe Schema mit unwesentlicher
change insert
Abänderung (zwischen "Titel" und "Absicht" schiebt er "Ursache" ein).
Boethius fragt 1. nach der Absicht, 2. nach dem Nutzen, 3. nach der Anordnung
des Werkes; 4. ist es echt? 5. Titel? 6. welchem Teil der ~~Teil~~ Philosophie ge-
hört es an? Besonders interessiert uns die Unterscheidung forma tract-
atus und forma tractandi des ~~in~~ Warnerius von Basel In the commentary
on his own poem Paraclitus 1. Mit Form des Traktates ist die literarische
Form gemeint, in diesem Falle leoninische Verse; die Form des "Trakt-
persuasion
ieren" wird als "Überredung" bezeichnet. Tractare ist ein Kunstaus-
-druck der mittelalterlichen Philosophie und heisst "philosophisch abhandeln".
Vgl. Dante: "ma per trattar del ben ch'io vi trovai" (Inf. I, 8). Dieser
alten Schultradition bedient sich Dante in seinem Brief an Can Grande
229 "Nach sechs Dingen ist am Anfang jedes Lehrwerks (doctrinale opus)
zu fragen, nämlich nach dem Gegenstand, dem Verfasser, der Form, dem
Zweck, dem Titel und dem philosophischen Gebiet" (§ 18); "die Form ist
doppelt: Form des Traktats und Form des Traktierens... forma sive mo-
metaphorical
dus tractandi est poeticus, fictivus, descriptivus, digressivus, transump-
tivus, et cum hoc diffinitivus, divisivus, probativus, improbativus, et exem-
-plorum positivus" (§ 17). implicava, che nel fondo della teoria fosse sempre il convinci-
mento che lo stato di perfezione era il celibato; vogliamo dire,
la scienza pura, scevra d'arte!"

Der moderne Leser steht verständnislos vor "*this curious list*" (E. Moore, *Studies in Dante*, III 288). Die theologischen Summen pflegen im 13. Jahrhundert am Anfang die Frage zu erörtern, ob die Theologie eine Wissenschaft sei. Bei Alexander von Hales, $\overset{\text{Summa}}{\text{S.}}$ $\overset{\text{logiae}}{\text{theo.}}$ I 1 wird gefragt: "an modus sacrae Scripturae sit artificialis vel scientialis." *Ars* und *scientia* sind nicht etwa Gegensätze, sondern nächstverwandte Begriffe. Die *ars* ist ein in Regeln gebrachtes Wissen.[230] Der *modus* der menschlichen *Wissenschaft* muss in der Tat *definitivus*, *divisivus*, *collectivus* sein; der der göttlichen Weisheit dagegen ist *praeceptivus*, *exemplificativus*, *exhortivus*, *relativus*, *orativ*$\overset{\text{as}}{\text{us}}$. Bei Alexander von Hales finden wir also eine ganze Menge von *modi tractandi*: "*poeticus*, *transumptus* (Dante: *transumptivus*), *definitivus*, *divisivus*, *exemplificativus*"

231 Gentile da Cingoli lehrt: "*Forma tractandi est quintuplex secundum aliquos*: *diffinitivus*, *divisivus*, *probans*, *improbans*, *et exemplorum positivus*".

232 *Dante* steht am Anfang und bleibt allein. Die italienische Literatur beginnt mit ihm, gewiss. Aber auch der hätte nicht ~~Unrecht~~ unrecht, der sagte: sie beginnt nach ihm. Der *umanesimo volgare* (Toffanin) $\overset{\text{carries over}}{\text{übertrug}}$ das Grundprinzip des lateinischen Humanismus auf die italienische Literaturübung: die Nachahmung grosser ~~Mut~~ Muster (*imitatio*). Pietro Bembo ordnete die drei grossen Toscaner Dante, Petrarca, Boccaccio zu einer kanonischen Trias zusammen (*Prose della volgar lingua*, 1525). Welches Produkt entstand aus dieser Theorie? Der Petrarkismus, der sich wie eine Pest über Italien und Frankreich verbreitete.

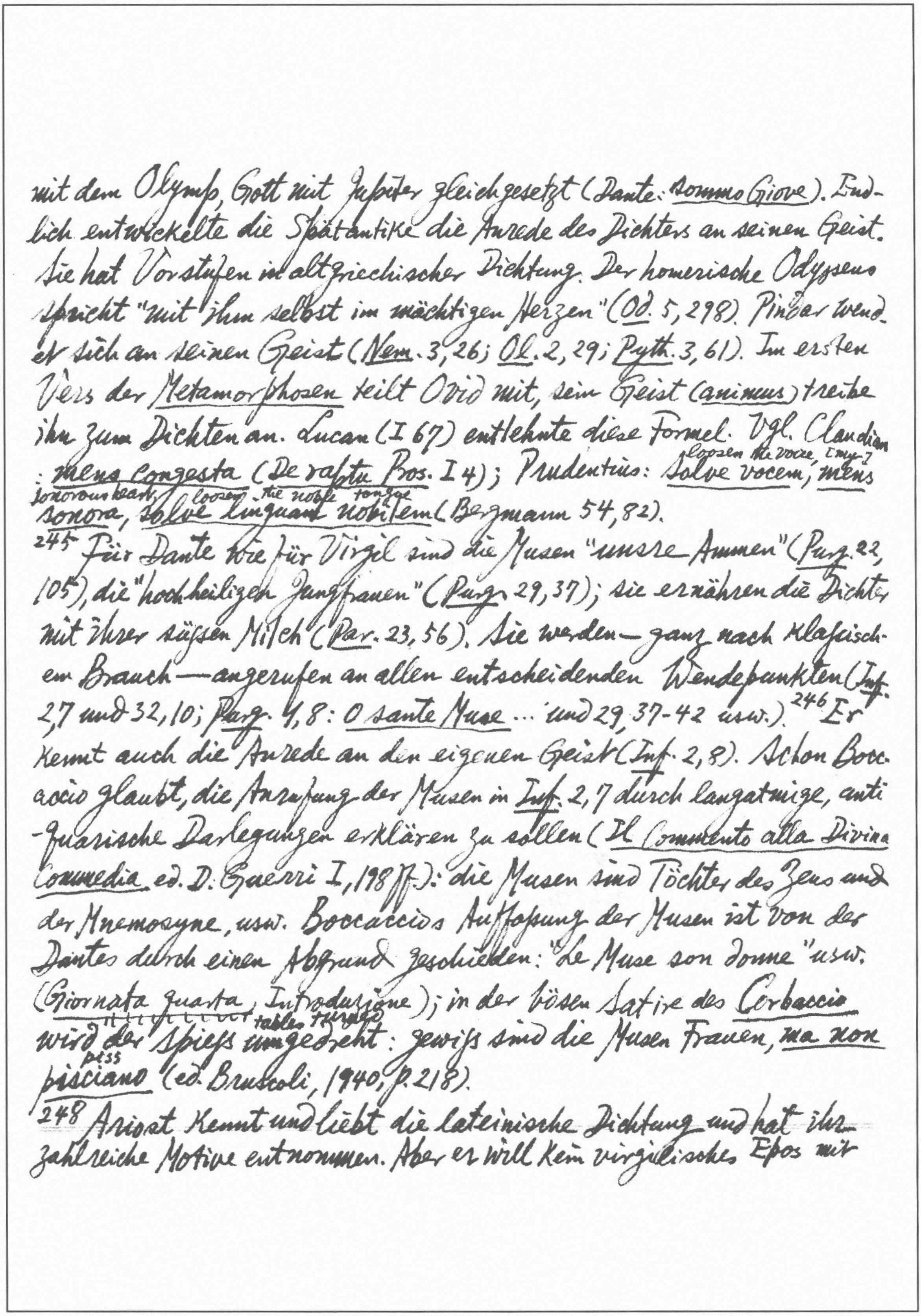


* Apoc. 5,5; Ev. Joh. 1,29; Ps. 21,7 usw.
** Ein Zitat aus Maurras: "Poésie est Théologie, affirme Boccace.... Ontologie serait peut-être le vrai nom, car la Poésie porte surtout vers les racines de la connaissance de l'Être."

Wie Homer hat Dante seinem Lande höchsten Ruhm, aber der italienischen Literatur hat er kein Glück gebracht.[233] Petrarca, Le Familiari X 4: "Fast möchte ich sagen, die Theologie sei eine aus Gott kommende Poesie. Wenn Christus bald Löwe, bald Lamm, bald Wurm* heißt — was ist das, wenn nicht poetisch?... Was sind die Gleichnisse des Heilands anderes als Allegorien?" usw. Boccaccio, La Vita di Dante, c. 22: "dunque bene appare, non solamente la poesia essere teologia, ma ancora la teologia essere poesia". Petrarca, Boccaccio, Coluccio Salutati (Vgl. E. Gilson, La Philosophie du moyen âge, 2e éd. 1944, 710 ff.), und noch Tasso (Discorsi del Poema eroico; Prose, ed. Flora, 1935, p. 355) sich bewegen auf derselben Linie. Jacques Maritain hat einmal den Begriff der "reinen Kunst" ~~sei~~ kritisiert: "L'art se détruit, car c'est de l'homme, en qui il subsiste, et des choses, dont il se nourrit, que dépend son existence... Rappelez-lui que la Poésie est ontologie**." (Frontières de la Poésie, 1935, 12 f.).[234] Wie pikant aber, wenn man bedenkt, daß das Banner der theologischen Poetik vom italienischen Trecento zur Abwehr warding off des thomistischen Intellektualismus aus dem Arsenal des Mittelalters geholt wurde, um dann vom Neo-Thomismus des 20. Jahrhunderts aufgenommen zu werden.

[235] Für die antike Anschauung sind die Musen nicht nur der Dichtung zugeordnet, sondern allen höheren Formen des Geisteslebens. Mit den Musen leben, heißt humanistisch leben; Cicero, Tusc. V 23: "cum Musis, id est, cum humanitate et doctrina". Sie hatten ihre Priester, ihre Diener, ihre Verheißung promise — und ihre Gegner.[236] Zu Beginn der Ilias bittet Homer

die Göttin, den Zorn Achills zu singen; zu Beginn der *Odyssee* die Muse, ihm den Mann zu nennen, der… Eine reichere Ausgestaltung des Musenanrufs bietet die *Ilias* am Eingang des Schiffskataloges (2, 484 ff.). Die Musen besaßen keine ausgeprägte (distinct) Persönlichkeit wie die Olympier. Sie verkörpern ein rein geistiges Prinzip. Von ganz anderer Tiefe und Seelenfülle ist Virgils leidenschaftliche Musenliebe (*Georgica* II 475 ff.):[237] Nicht die Gaben der Dichtkunst erbittet Virgil von den Musen, sondern Erkenntnis der kosmischen Gesetze.[239] Die Musen des Epos *Aeneis* dagegen sind den homerischen angenähert (I 8; VII 37, 641; X 163). Horaz hat den Musen ein Gedicht gewidmet (*Oden* III 4). Entwertung des Musenanrufs zeigt sich bei Horaz in parodistischer Form (*Sat.* I 5, 51). Statt der Muse ruft Tibull (II 1, 35) den Freund, Properz (II 1, 3) die Geliebte an. Ovid ironisiert die Musen (*Ars* II 704); seine eigne Muse wird von den Tadlern "mutwillig" (wanton) (*Rem.* 362), von ihm selber "scherzhaft" (*Rem.* 387) genannt. Diese ovidische *musa iocosa* wird von den lebensfreudigen Dichtern des 12. Jahrhunderts oft herbeigerufen. Wirksam für die Folgezeit wurde die Abwehr (repulse) der Musen bei Persius.[240] Seine erste Satire stellt einen Angriff (attack) auf die entartete Poesie und Rhetorik seiner Zeit vom Standpunkt der stoischen Ethik dar. In dem kurzen Prolog zu seinem Büchlein stellt sich deshalb als einen *outsider* der Poesie hin, der nie am Quell Hippokrene getrunken habe. Neben der Anrufung der Musen kannte die antike Dichtung auch die des Zeus (Pindar *Nem.* 2; Theokrit XVII 1; Virgil, *Bucol.* II 60; Ovid *Meta.* X 148). Daran hat christliche Dichtung anknüpfen können: das Paradies wird



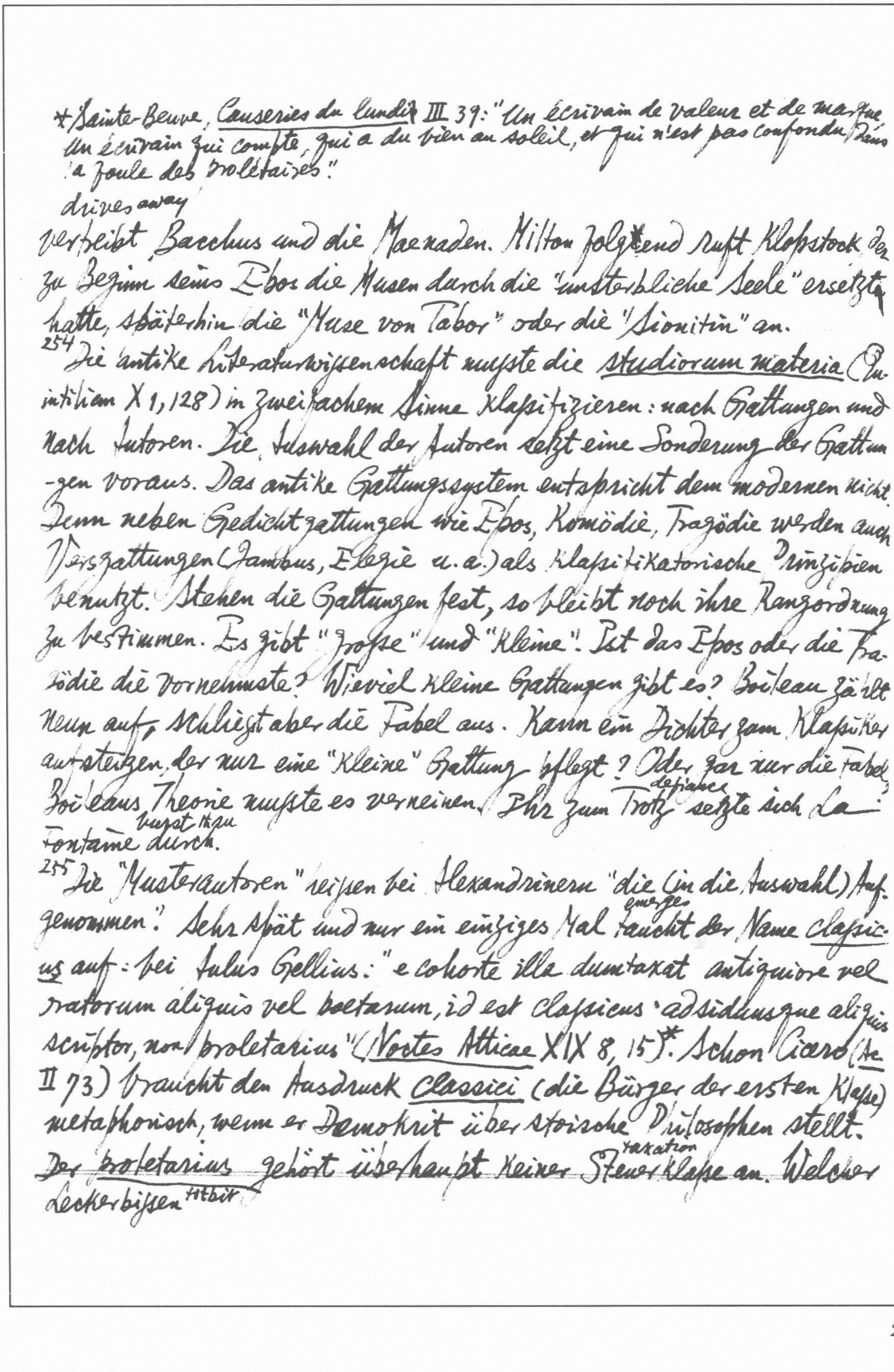
mit dem Olymp, Gott mit Jupiter gleichgesetzt (Dante: sommo Giove). Endlich entwickelte die Spätantike die Anrede des Dichters an seinen Geist. Sie hat Vorstufen in altgriechischer Dichtung. Der homerische Odysseus spricht "mit ihm selbst im mächtigen Herzen" (Od. 5, 298). Pindar wendet sich an seinen Geist (Nem. 3, 26; Ol. 2, 29; Pyth. 3, 61). Im ersten Vers der Metamorphosen teilt Ovid mit, sein Geist (animus) treibe ihn zum Dichten an. Lucan (I 67) entlehnte diese Formel. Vgl. Claudian: mens congesta (De raptu Pros. I 4); Prudentius:
loosen the voice, [my-]
Solve vocem, mens
sonorous heart, loosen the noble tongue
sonora, solve linguam nobilem (Bergmann 54, 82).

245 Für Dante wie für Virgil sind die Musen "unsre Ammen" (Purg. 22, 105), die "hochheiligen Jungfrauen" (Purg. 29, 37); sie ernähren die Dichter mit ihrer süssen Milch (Par. 23, 56). Sie werden — ganz nach klassischem Brauch — angerufen an allen entscheidenden Wendepunkten (Inf. 2, 7 und 32, 10; Purg. 1, 8: O sante Muse … und 29, 37-42 usw.).[246] Er kennt auch die Anrede an den eigenen Geist (Inf. 2, 8). Schon Boccaccio glaubt, die Anrufung der Musen in Inf. 2, 7 durch langatmige, antiquarische Darlegungen erklären zu sollen (Il Commento alla Divina Commedia ed. D. Guerri I, 198 ff.): die Musen sind Töchter des Zeus und der Mnemosyne, usw. Boccaccios Auffassung der Musen ist von der Dantes durch einen Abgrund geschieden: "Le Muse son donne" usw. (Giornata quarta, Introduzione); in der bösen Satire des Corbaccio
tables turned
wird der Spiess umgedreht: gewiss sind die Musen Frauen, ma non
piss
pisciano (ed. Bruscoli, 1940, p. 218).

248 Ariost kennt und liebt die lateinische Dichtung und hat ihr zahlreiche Motive entnommen. Aber er will kein virgilisches Epos mit

249

Musenanruf und mythologischer Maschinerie schaffen. Trissino musste den Orlando Furioso mißbilligen disapprove: das war ein Roman (romanzo), kein Epos. Dem wurde erwidert, der gereimte Ritterroman sei eine neue Gattung. Aristoteles konnte sie nicht kennen, seine Regeln waren auf sie also nicht anwendbar (Giraldi Cintio, Discorso intorno al comporre dei Romanzi, 1549). War ein Ausgleich compromise zwischen dem "romantischen" und dem aristotelischen Epos möglich? Tasso hat die Lösung dieser Aufgabe versucht. Seine Gerusalemme liberata knüpft join in Stoff und Strophik an den Ritterroman an, befolgt aber das Schema des klassizistischen Epos. Im Eingang weist repulse er die antike Muse zurück, 250 um die himmlische Muse anzurufen. Er hat aber auch die invocatio des Gedächtnisses (I 36) und betraut entrusts die Muse, die hier nichts Christliches an sich hat, mit der Aufzählung der Kriegsvölker (XVII 3). ~~Ende~~ Der kunstvolle Prolog des Faerie Queene bringt in der ersten Strophe eine aus Virgil und Ariost kombinierte Themenangabe, in Strophe 2 und 3 die invocatio an eine Muse, die Spenser "holy & virgin chief of nine" nennt.* Später bringt er Invocationen an Clio (III 3, 4), an das heilige Kind des Zeus (IV 11, 10). Das sechstes Buch wird mit der "zweiten invocatio" an die Musen eröffnet. Der Prolog des Paradise Lost enthält eine Anrufung der christlichen (Davidischen) Muse. Die "himmlische Muse" wird hier (1, 6ff) aus dem Alten Testament abgeleitet. Diese hebräische Muse begeisterte Moses auf Horeb und Sinai. In der "zweiten invocatio" wird sie als Urania angeredet. Aber sie ist keine der neun Musen; sie



*Sainte-Beuve, Causeries du lundi III 39: "Un écrivain de valeur et de marque, un écrivain qui compte, qui a du bien au soleil, et qui n'est pas confondu dans la foule des prolétaires."

drives away

vertreibt Bacchus und die Maenaden. Milton folgend ruft Klopstock, der zu Beginn seines Epos die Musen durch die "unsterbliche Seele" ersetzt hatte, späterhin die "Muse von Tabor" oder die "Sionitin" an.

254 Die antike Literaturwiſsenschaft muſste die studiorum materia (Quintilian X 1, 128) in zweifachem Sinne klaſsifizieren: nach Gattungen und nach Autoren. Die Auswahl der Autoren setzt eine Sonderung der Gattungen voraus. Das antike Gattungssystem entspricht dem modernen nicht. Denn neben Gedichtgattungen wie Epos, Komödie, Tragödie werden auch Versgattungen (Iambus, Elegie u. a.) als klaſsifikatorische Prinzipien benutzt. Stehen die Gattungen fest, so bleibt noch ihre Rangordnung zu bestimmen. Es gibt "groſse" und "kleine". Ist das Epos oder die Tragödie die vornehmste? Wieviel kleine Gattungen gibt es? Boileau zählt neun auf, schlieſst aber die Fabel aus. Kann ein Dichter zum Klaſsiker aufsteigen, der nur eine "kleine" Gattung pflegt? Oder gar nur die Fabel? Boileaus Theorie muſste es verneinen. Ihr zum Trotz defiance setzte sich La Fontaine burst thru durch.

255 Die "Musterautoren" heiſsen bei Alexandrinern "die (in die Auswahl) Aufgenommenen". Sehr spät und nur ein einziges Mal taucht emerge der Name claſsicus auf: bei Aulus Gellius: "e cohorte illa dumtaxat antiquiore vel oratorum aliquis vel poetarum, id est claſsicus adsiduusque aliquis scriptor, non proletarius" (Noctes Atticae XIX 8, 15)*. Schon Cicero (Ac. II 73) braucht den Ausdruck classici (die Bürger der ersten Klaſse) metaphorisch, wenn er Demokrit über stoische Philosophen stellt. ~~Der proletarius gehört überhaupt keiner Steuer taxation klaſse an.~~ Welcher Leckerbiſsen titbit

* Pope: "Who lasts a century, can have no flaw, / I hold that Wit a Classic, good in law" (*Imitations of Horace*; das entspricht dem horazischen *est vetus atque probus, centum qui perficit annos*, *Ep.* II 1,39).

für eine marxistische Literatursoziologie! Im Französischen erscheint das Wort zuerst in 1548 in dem *Art poëtique* von Thomas Sebillet: "l'invention et le jugement compris souz elle, se conferment et enrichissent par la lecture des bons et classiques poëtes françois, comme sont entre les vieux Alain Chartier et Jan de Meun." Hier gibt es also Klassiker im französischen Mittelalter. Ronsard und seine Schule scheinen das Wort *classique* nicht zu kennen. Gracián schreibt: "Gran felicidad conocer los primeros autores en su clase" (*Agudeza*, Disc. 63).*[256] Die klassischen Schriftsteller sind immer die "Alten" (Gellius: *cohors antiquior*). Mann kann sie als Vorbilder anerkennen, man kann sie aber als überholt (surpassed) ablehnen (decline). Die *querelle des anciens et des modernes* ist ein konstantes Phänomen der Literaturgeschichte und Literatursoziologie. In Alexandria stellte Aristarch dem Homer die "Neueren" (νεώτεροι) gegenüber.[257] Zu ihnen gehört Kallimachos, der gegen das Epos polemisiert. Alte und moderne Richtung pflegt Terenz in seinen Prologen zu kontrastieren (*Heautont.*, Prol. 43; *Eun.* Prol. 43; *Phormio* Prol. 1). Im I. Jahrhundert v. Chr. treten die *poetae novi* oder νεώτεροι (Cicero *Or.* 161; *ad Atticum* VII 2,1) der älteren ennianischen Richtung entgegen. Die Glossatoren erklären *neoterici* als *libri novi vel recentes*; auch *novicii*, *minores*. Das Altertum hatte kein historisches Bewußtsein in unserem, durch Epochenabschnitte bestimmten Sinne. Und was es etwa davon besaß, vermochte es mangels (for want of) historischer Begriffsbildung nicht auszudrücken. Es ist so wie wenn wir statt der festumgrenzten Begriffe Altertum, Mittelalter, [cf. *Infra* 402-3: Es berührt grotesk, daß ein Magister wie Boileau Longinus Namen bekannt gemacht hat. Denn Boileaus *Réflexions sur Longin* strafen ihren Titel Lügen. Sind sind ein geist- und gedankenloses Pamphlet gegen Perrault; ein pedantisches Verzeichnis seiner philologischen, stilistischen und orthographischen Fehler. Und das im Namen "Longins" der die Verwechslung von "Fehlerlosigkeit" mit at disposal "Vollkommenheit" so überlegen Neuzeit nur das Wort "Vorzeit" zur Verfügung hätten. Auch die Wörter ἀρχαῖος und παλαιός, *antiquus*, *vetus* und *priscus* scheinen keine wesentlichen Bedeutungsunterschiede zu haben (Vgl. Cicero *De Legibus* II 7, 18). Das Publikum will nur "alte" Dichter lesen, klagte Horaz. Aber wer ist "alt"? Etwa wer seit hundert Jahren tot ist (*Ep.* II 1, 20 ff.)? Für Quintilian gehört Cicero zu den *antiqui*. 259 Im *Dialogus de Oratoribus* des Tacitus (capp. 16, 17, 25) wird die Frage der geschichtlichen Periodisierung durch den Begriff *antiqui* in verschiedenem Sinne beantwortet: Männer, die vor hundert oder hundertzwanzig Jahren lebten, nicht *antiqui* heißen dürfen. Das Wort *novi* scheint als Kontrastbegriff zu *antiqui* nicht verwendbar gewesen zu sein. Macrobius nennt die "Alten" *bibliothecae veteris autores* (*Sat.* VI 1, 3), hat aber keine Bezeichnung für die "Neueren". Erst im 6. Jahrhundert erscheint die glückliche Neubildung *modernus* (zu just now *modo*), und nun kann Cassiodor in rollendem Gleichklang einen Autor als "antiquorum diligentissimus imitator, modernorum nobilissimus institutor" feiern (*Variae* IV 51). 260 Wenn wir von den "Alten" sprechen, meinen wir damit die heidnischen Autoren. Heidentum und Christentum sind für unsere Vorstellung zwei getrennte districts Bezirke, für die es keinen gemeinsamen Nenner gibt. Das Mittelalter denkt anders. *Veteres* heißen die christlichen wie die heidnischen Autoren der Vorzeit.

~~269~~ 270 Malherbe wird von Boileau hoch über Villon und Ronsard gestellt, ~~weil~~ weil er angeblich allegedly als erster korrekte Verse schrieb: "Et réduisit la Muse aux règles du devoir." Arme Muse; Boileau selbst, dieser beschränkte Banause (Vgl. Saintsbury *Hist. of Crit.*, II, 280 ff)*, konnte sich zurückgewiesen hat. Das Große ist nie 'korrekt'. Boileau scheint das 33. Kapitel der Schrift περὶ ὕψους nicht gelesen oder nicht verstanden zu haben] cf Croce, *La poesia* tr. D. Dryhus, p. 50.

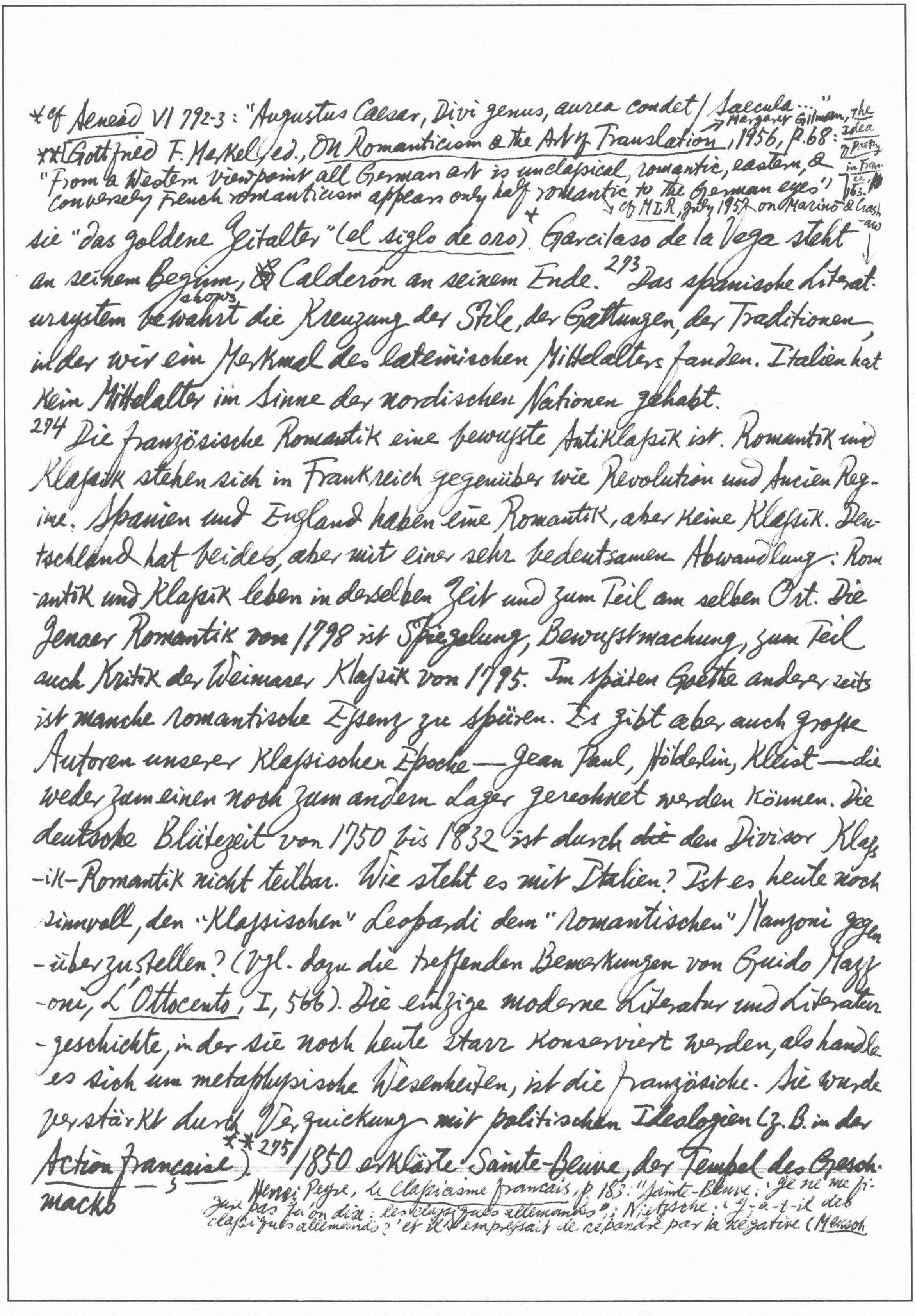
*cf. W. G. Moore in *French Studies*, Jan. 1960, pp. 52 ff.

Goethe 1820: "Romantico! Den Italienern ein seltsames Wort, in Neapel und dem glücklichen Campanien noch unbekannt, in Rom unter deutschen Künstlern allenfalls üblich, macht in der Lombardie, besonders in Mailand, seit einiger Zeit großes Aufsehen sensation" (Jubil.-Ausg., 37, 118 f.)

zum Gesetzgeber des Parnaß aufwerfen. Der 8 gesunde Menschenverstand (tout doit tendre au bon sens!) und die "Vernunft" wurden von ihm empfohlen. Einen Markstein bedeutet Fénelons Bestimmung in seiner Akademierede von 1693: "On a enfin compris, Messieurs, qu'il faut écrire comme les Raphael, les Carrache et les Poussin ont peint." Zum ersten Mal wird hier das klassische Ideal als ein à allen Künsten gemeinsames erfaßt.

271 Die nationalstaatliche Verwurzelung der französischen Klassik hatte Goethe im Auge, als er 1795 seine bedeutsamen Äußerungen über das Wesen der Klassik tat, die er in Deutschland für unmöglich hielt ("Literarischer Sansculottismus", Jubiläums-Ausgabe 36, 140 f.). Daß das klassische System seit 1820 von der Romantik angegriffen wurde, war von größtem Vorteil advantage. Erst in diesen Debatten wurde das Wort classicisme gebräuchlich, das Stendhal noch 1823 (Racine et Shakespeare) als Neubildung empfindet. Es ist seitdem das Palladium der französischen Geistigkeit wie Kulturpolitik geworden. In immer erneuten Wendungen wird das Wesen des Klassischen definiert, destilliert und modernisiert. Frankreich hat seiner Klassik vieles zu verdanken, aber es hat einen teuren Preis dafür bezahlt: Bindung an Bewußtseinsformen, die für den europäischen Geist zu eng geworden sind.

Die spanische Literaturgeschichte weist proves to be zunächst die Besonderheit auf, daß sie eine Romantik, aber keine Klassik verzeichnet specify. [272] Spanien bezeichnet seine Literaturblüte nicht als Klassik, sondern nennt



*cf *Aeneid* VI 792-3: "Augustus Caesar, Divi genus, aurea condet / Saecula..."
**[Gottfried F. Merkel, ed., *On Romanticism & the Art of Translation*, 1956, p. 68: "From a Western viewpoint all German art is unclassical, romantic, eastern, & conversely French romanticism appears only half romantic to the German eyes"] → Margaret Gilman, The Idea of Poetry in France, ca. 163. → cf *MLR*, July 1957, on Marino & Crashaw

sie "das goldene Zeitalter" (*el siglo de oro*).* Garcilaso de la Vega steht an seinem Beginn, ~~&~~ Calderón an seinem Ende.273 Das spanische Literatursystem bewahrt (shows) die Kreuzung der Stile, der Gattungen, der Traditionen, in der wir ein Merkmal des lateinischen Mittelalters fanden. Italien hat kein Mittelalter im Sinne der nordischen Nationen gehabt.

274 Die französische Romantik eine bewusste Antiklassik ist. Romantik und Klassik stehen sich in Frankreich gegenüber wie Revolution und Ancien Regime. Spanien und England haben eine Romantik, aber keine Klassik. Deutschland hat beides, aber mit einer sehr bedeutsamen Abwandlung: Romantik und Klassik leben in derselben Zeit und zum Teil am selben Ort. Die Jenaer Romantik ~~von~~ 1798 ist Spiegelung, Bewusstmachung, zum Teil auch Kritik der Weimarer Klassik von 1795. Im späten Goethe andererseits ist manche romantische Essenz zu spüren. Es gibt aber auch grosse Autoren unserer klassischen Epoche — Jean Paul, Hölderlin, Kleist — die weder zum einen noch zum andern Lager gerechnet werden können. Die deutsche Blütezeit von 1750 bis 1832 ist durch ~~die~~ den Divisor Klassik-Romantik nicht teilbar. Wie steht es mit Italien? Ist es heute noch sinnvoll, den "klassischen" Leopardi dem "romantischen" Manzoni gegenüberzustellen? (Vgl. dazu die treffenden Bemerkungen von Guido Mazzoni, *L'Ottocento*, I, 566). Die einzige moderne Literatur und Literaturgeschichte, in der sie noch heute starr konserviert werden, als handle es sich um metaphysische Wesenheiten, ist die französische. Sie wurde verstärkt durch Verquickung mit politischen Ideologien (z.B. in der *Action française*).**275 1850 erklärte Sainte-Beuve, der Tempel des Geschmacks

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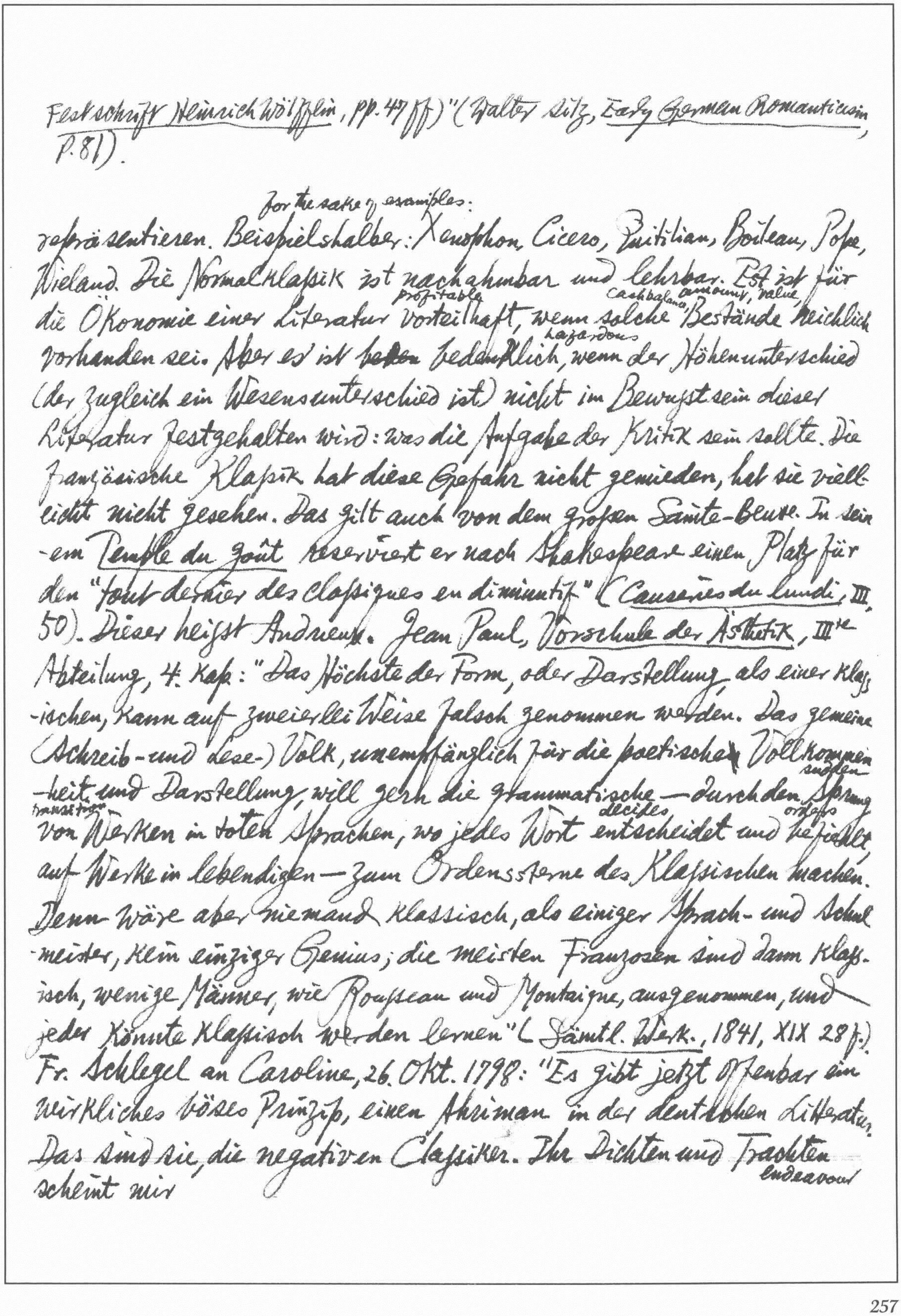
**Henri Peyre, *Le Classicisme français*, p. 185: "Sainte-Beuve: 'Je ne me figure pas qu'on dise: les classiques allemands'"; Nietzsche: 'Y-a-t-il des classiques allemands?' et il s'empressait de répondre par la négative (*Mensch* müsse umgebaut werden zum "Panthéon de tous les nobles humains." Er nahm admit Vālmīk und Vyasa auf (was nicht viel kostete), et pourquoi pas Confucius lui-même?" Shakespeare wurde admit zugelassen als "le plus grand des classiques sans le savoir", Goethe nicht. Das geschah erst 1858, als Sainte-Beuve erklärte: "Goethe agrandit le Parnasse, il l'étage, il le peuple à chaque station, à chaque sommet, à chaque angle de rocher; il le fait pareil, trop pareil peut-être, au Mont-Serrat de Catalogne (ce mont plus dentelé qu'arrondi); il ne le détruit pas."[296] In seinen posthum veröffentlichten Aufzeichnungen sagt Sainte-Beuve allerdings: "Je ne me figure pas qu'on dise: les classiques allemands." Der Begriff der Weltliteratur musste den französischen Kanon burst sprengen (cf Valéry Larbaud, Ce vice impuni, la lecture, 46 f).

[277] Der Manierismus ist eine Konstante der europäischen Literatur, die Komplementär-Erscheinung zur Klassik aller Epochen. Die Polarität von Klassik und Manierismus ist als begriffliches Instrument weit brauchbarer und kann Zusammenhänge make evident erhellen, die leicht übersehen werden. Vieles von dem, was wir als Manierismus bezeichnen werden, wird heute als "Barock" put down gebucht.[278] Was wir als klassische Blütezeit bezeichneten, sind einzelne Gipfel, die wir als "Idealklassik" zusammenfassen können. Sie erheben sich aus der ausgedehnten Hochfläche der "Normalklassik". Damit bezeichne ich alle Autoren und Epochen, die korrekt, klar, kunstgemäss schreiben, ohne menschliche und künstlerische Höchstwerte zu-

-liches, Allgemeinmenschliches, II Teil, No.125)" "Fritz Strich has demonstrated that, in the eyes of the Romance races, even German classicism has appeared Romantic & has exerted a Romantic influence (Die Romantik als europäische Bewegung" in



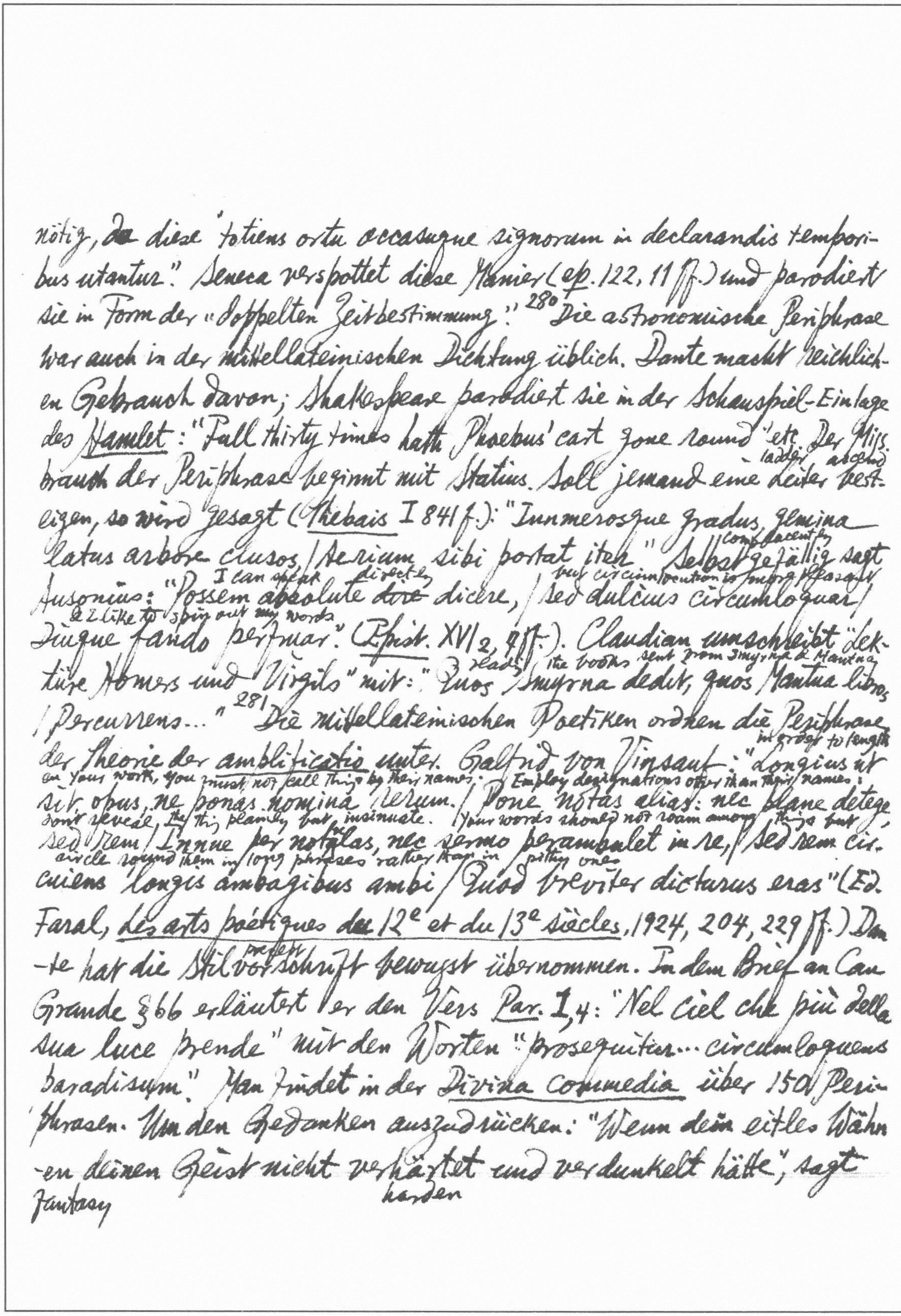
Festschrift Heinrich Wölfflin, pp. 47 ff)" (Walter Silz, Early German Romanticism,
p. 81).

for the sake of examples:
repräsentieren. Beispielshalber: Xenophon, Cicero, Quitilian, Boileau, Pope,
Wieland. Die Normalklassik ist nachahmbar und lehrbar. Es ist für
profitable / cash balance, amount, value,
die Ökonomie einer Literatur vorteilhaft, wenn solche Bestände reichlich
hazardous
vorhanden sei. Aber es ist ~~bed~~ bedenklich, wenn der Höhenunterschied
(der zugleich ein Wesensunterschied ist) nicht im Bewusstsein dieser
Literatur festgehalten wird: was die Aufgabe der Kritik sein sollte. Die
französische Klassik hat diese Gefahr nicht gemieden, hat sie viell-
eicht nicht gesehen. Das gilt auch von dem grossen Sainte-Beuve. In sein
-em Temple du goût reserviert er nach Shakespeare einen Platz für
den "tout dernier des classiques en diminutif" (Causeries du lundi, III,
50). Dieser heisst Andrieux. Jean Paul, Vorschule der Ästhetik, III^te^
Abteilung, 4. Kap.: "Das Höchste der Form, oder Darstellung als einer klass
-ischen, kann auf zweierlei Weise falsch genommen werden. Das gemeine
(Schreib- und Lese-) Volk, unempfänglich für die poetische~~n~~ Vollkommen
sudden
-heit und Darstellung, will gern die grammatische — durch den Sprung
transition / decides / orders
von Werken in toten Sprachen, wo jedes Wort entscheidet und befiehlt
auf Werke in lebendigen — zum Ordenssterne des Klassischen machen.
Denn wäre aber niemand klassisch, als einiger Sprach- und Schul
-meister, kein einziger Genius; die meisten Franzosen sind dann klass-
isch, wenige Männer, wie Rousseau und Montaigne, ausgenommen, und
jeder könnte klassisch werden lernen" (Sämtl. Werk., 1841, XIX 28 f.).
Fr. Schlegel an Caroline, 26. Okt. 1798: "Es gibt jetzt offenbar ein
wirkliches böses Prinzip, einen Ahriman in der deutschen Litteratur.
Das sind sie, die negativen Classiker. Ihr Dichten und Trachten
endeavour
scheint mir

nicht etwa nur unbedeutend und weniger gut, sondern ihre Poesie ist absolut negativ, so gut wie die Französische von Corneille bis Voltaire. Sie hat gar keinen Werth, sondern wirklichen Unwerth, und muss also in (State of siege) Belagerungszustand erklärt werden. Und ich wünsche zu Gott, dass Wilhelms Annihilazion des alten Wieland nicht bloss ein *Ey* (egg) bleiben mag."

In der Rhetorik selbst liegt also ein Keim des Manierismus verborgen. 1. *Hyperbaton* (*transgressio*, *transcensio*) heisst eine freiere Wortstellung, bei der das grammatisch Zusammengehörige durch (inserted) eingeschaltete Wörter getrennt ist. Ein milder Fall: "animadverti omnem accusatoris orationem in duas divisam esse partes" (Cicero) statt "in duas partes divisam esse."[279] Sobald man anfängt, mit dieser Figur zu spielen, liegt es nahe, sie lang und länger zu machen. Schon der jüngere Plinius fragt kokett: "num potui longius hyperbaton facere?" (*Ep.* VIII 7). Zwar warnte noch Isidor (*Et.* II 20, 2) vor überlangen Hyperbata, weil sie das Verständnis einer Periode (make difficult) erschweren. Garcilaso: "Por manos de Vulcano artificiosas". 2. *Umschreibung* (Periphrase)* ist eine seit dem Altertum geläufige Figur. Goethe umschreibt Venedig mit den Worten: "Jene neptunische Stadt, allwo man geflügelte Löwen / Göttlich verehrt." Pindar sagt "der Bienen gebohrte Arbeit" für "Honig." Virgil braucht gerne periphrastische Zeitbestimmungen; z. B. "Ante diem clauso componet Vesper Olympo" (*Aen.* I 374) für "es wird Nacht werden." (cf IV 6 f.; 118 f.). Quintilian I 4, 4 bemerkt, astronomische Kenntnisse seien zum Verständnis der Dichter

* Quintilian VIII 6, 59: *circuitus eloquendi*.



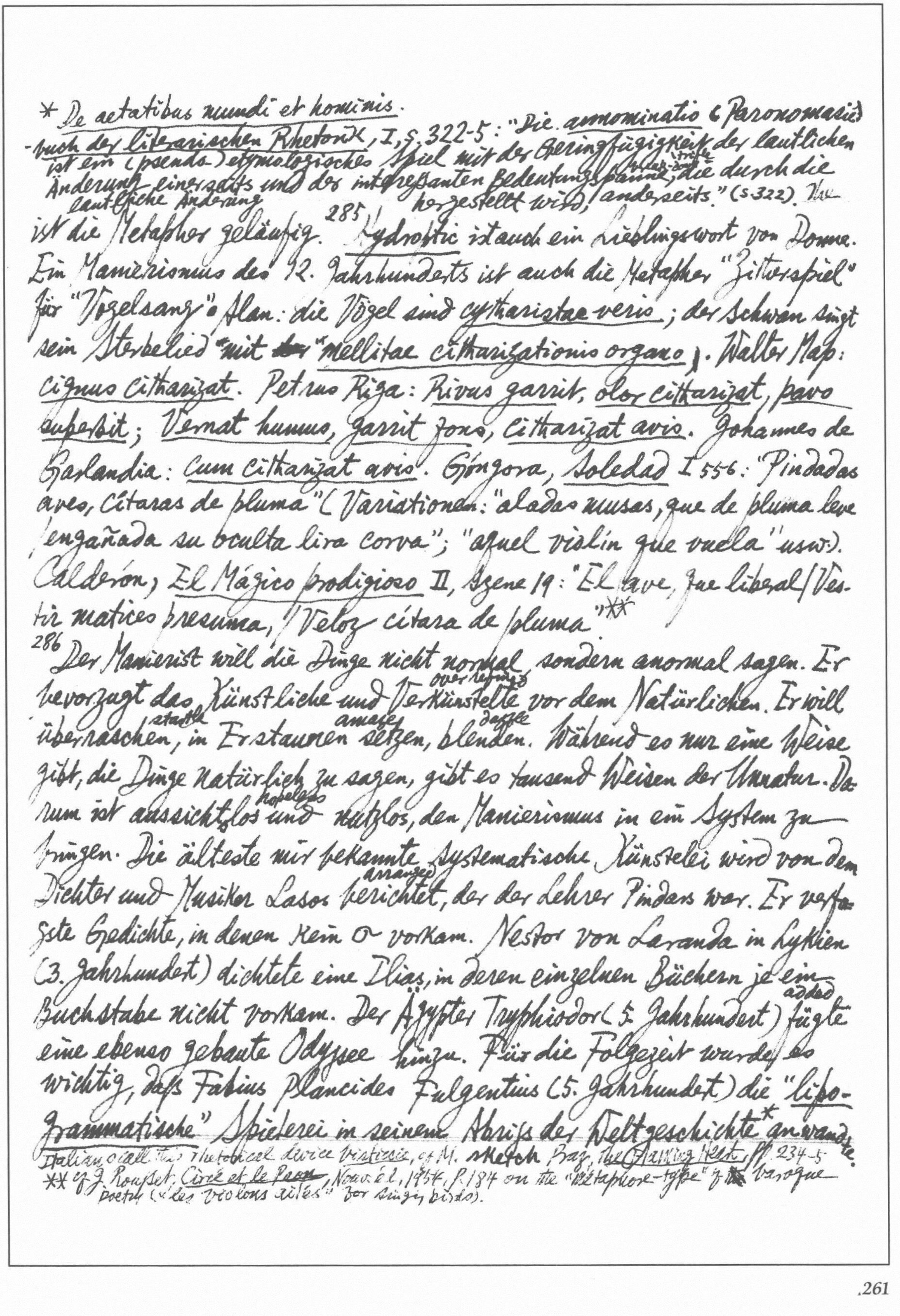
nötig, da diese "totiens ortu occasuque signorum in declarandis tempori-
bus utantur." Seneca verspottet diese Manier (ep. 122, 11 ff.) und parodiert
sie in Form der „Doppelten Zeitbestimmung." [280] Die astronomische Periphrase
war auch in der mittellateinischen Dichtung üblich. Dante macht reichlich-
en Gebrauch davon; Shakespeare parodiert sie in der Schauspiel-Einlage
des Hamlet: "Full thirty times hath Phoebus' cart gone round" etc. Der Miss-
ladder ascend
brauch der Periphrase beginnt mit Statius. Soll jemand eine Leiter best-
eigen, so wird gesagt (Thebais I 841 f.): "Innumerosque gradus, gemina
complacently
latus arbore clusos, / Aerium sibi portat iter." Selbstgefällig sagt
I can speak directly ... but circumlocution is more pleasant
Ausonius: "Possem absolute ~~dore~~ dicere, / sed dulcius circumloquar /
& I like to spin out my words
Diuque fando perfruar." (Epist. XVI 2, 4 ff.). Claudian umschreibt "Lek-
read the books sent from Smyrna & Mantua
türe Homers und Virgils" mit: "Quos Smyrna dedit, quos Mantua libros
/ Percurrens..." [281] Die mittellateinischen Poetiken ordnen die Periphrase
in order to length
der Theorie der amplificatio unter. Galfrid von Vinsauf: "Longius ut
on your work, you must not call things by their names. / Employ designations other than their names:
sit opus, ne ponas nomina rerum. / Pone notas alias: nec plane detege,
don't reveal the thing plainly but insinuate. / Your words should not roam among things but
sed rem / Innue per notulas, nec sermo perambulet in re, / Sed rem cir-
circle round them in long phrases rather than in pithy ones
cuiens longis ambagibus ambi / Quod breviter dicturus eras" (Ed.
Faral, Les arts poétiques du 12e et du 13e siècles, 1924, 204, 229 ff.) Dan-
precept
-te hat die Stilvorschrift bewusst übernommen. In dem Brief an Can
Grande §66 erläutert er den Vers Par. I, 4: "Nel ciel che più della
sua luce prende" mit den Worten "prosequitur... circumloquens
paradisum." Man findet in der Divina commedia über 150 Peri-
phrasen. Um den Gedanken auszudrücken: "Wenn dein eitles Wähn
-en deinen Geist nicht verhärtet und verdunkelt hätte", sagt
Fantasy harden

*Ein Vorstufe bei Horaz Od. II,2,13: "crescit indulgens sibi durus hydrops / nec sitim pellit".

8 cf E. Partridge, Usage & Abusage, art. "Pun" → my marginalia. H. Lausberg, Hand

282„

Dante (Purg. 33, 67 f.): "Se stati non fossero acqua d'Elsa / Li pensier tuoi intorno alla tua mente, / E'l piacer loro un Piramo a la gelsa" Um das zu verstehen, muss man wissen: 1. dass die mineralischen ingredients Bestandteile des Flusses Elsa in der Toscana immersed eingetauchte Gegenstände mit einer Kruste überziehen; 2. dass die Maulbeere durch das Blut des Pyramus dunkel gefärbt wurde. Die Umschreibung geht hier wie in viele Fällen in die Rätselrede über. Manchmal hat Dante das Gefühl, sie sei zu schwer verständlich (Par. 11, 73): ~~Ma~~ "Ma perch'io non proceda troppo chiuso." 3. Annominatio (παρήχησις oder παρονομασία oder παρωνυμία). Die accumulation Häufung verschiedener Flexionsformen desselben Wortes und seiner derivation Ableitungen, aber auch gleichklingender und anklingender Wörter. Aeneis VI 204: "Discolor unde auri per ~~annos~~ ramos aura refulsit"; X 99: "Murmura venturos nautis prodentia ventos." 283 Galfrid von Vinsauf (Faral, 323) specify führt als Beispiel auch forma deformis auf. Gleich zu Anfang in der Commedia (Inf. 1,5 und 36) findet sich der moderne Leser befremdet ~~durch~~ durch selva selvaggia und più volte volto. Ich habe im Inferno 56, im Purgatorio 65, im Paradiso 78 Fälle gezählt. Dante braucht das Kunstmittel so diskret, dass es den Kommentatoren nur an wenigen Stellen light upon, strike aufgefallen ist.8 4. 284 Manierierte Metaphorik. Das Wort hydrops (Wassersucht) und die Ableitung ~~hypro~~ hydropicus wird in der Latinität des 4. und 5. Jahrhunderts im Sinne von "geistiger Geschwollenheit" verwendet.* Das wird im 12. Jahrhundert wieder Mode; hydrops heißt jetzt "krankhafter Durst". Der spanischen Poesie (Góngora, Soledad I 108 f.) und Prosa (Gracián) des 17. Jahrhunderts



* De aetatibus mundi et hominis.

-buch der literarischen Rhetorik, I, S. 322-5: "Die annominatio (Paronomasie) ist ein (pseudo-)etymologisches Spiel mit der Geringfügigkeit der lautlichen Änderung einerseits und der interessanten Bedeutungsspanne, die durch die lautliche Änderung hergestellt wird, andererseits." (S. 322). Ihm ist die Metapher geläufig.

285 Hydroptic ist auch ein Lieblingswort von Donne. Ein Manierismus des 12. Jahrhunderts ist auch die Metapher "Zitherspiel" für "Vogelsang": Alan: die Vögel sind cytharistae veris; der Schwan singt sein Sterbelied ~~mit der~~ "mellitae citharizationis organo". Walter Map: cignus citharizat. Petrus Riga: Rivus garrit, olor citharizat, pavo superbit; Vernat humus, garrit fons, citharizat avis. Johannes de Garlandia: Cum citharizat avis. Góngora, Soledad I 556: "Pintadas aves, cítaras de pluma" (Variationen: "aladas musas, que de pluma leve / engañada su oculta lira corva"; "aquel violín que vuela" usw.). Calderón, El Mágico prodigioso II, Szene 19: "El ave, que liberal / Vestir matices presuma, / Veloz cítara de pluma"**

286 Der Manierist will die Dinge nicht normal, sondern anormal sagen. Er bevorzugt das Künstliche und over-refined Verkünstelte vor dem Natürlichen. Er will startle überraschen, in Erstaunen amaze setzen, dazzle blenden. Während es nur eine Weise gibt, die Dinge natürlich zu sagen, gibt es tausend Weisen der Unnatur. Darum ist aussichtslos hopeless und nutzlos, den Manierismus in ein System zu bringen. Die älteste mir bekannte systematische Künstelei wird von dem Dichter und Musiker Lasos arranged berichtet, der der Lehrer Pindars war. Er verfasste Gedichte, in denen kein σ vorkam. Nestor von Laranda in Lykien (3. Jahrhundert) dichtete eine Ilias, in deren einzelnen Büchern je ein Buchstabe nicht vorkam. Der Ägypter Tryphiodor (5. Jahrhundert) fügte added eine ebenso gebaute Odyssee hinzu. Für die Folgezeit wurde es wichtig, dass Fabius Planciades Fulgentius (5. Jahrhundert) die "lipogrammatische" Spielerei in seinem Abriss der Weltgeschichte* anwandte.

* Italians call this rhetorical device bisticcio, cf M. [illegible] Praz, the Flaming Heart, pp. 234-5.

** cf J. Rousset, Circé et le Paon, Nouv. éd., 1954, p. 184 on the "métaphore-type" of ~~the~~ baroque poetry ("les violons ailés" for singing birds).

*Andere Beispiele aus derselben Zeit: L. Pfandl, Gesch. der spanischen Nationalliteratur in ihrer Blütezeit, 1929, S. 363.

8 [Curtius should have mentioned the 17th-century English poet George Herbert & Guillaume Apollinaire's Calligrammes, e.g. "La Cravate et la montre", "Du coton dans les oreilles"; cf. Duff, Literary History of Rome on Laevius's "Phoenix"; Atkins,

Im 17. Jahrhundert in Spanien eine Romanze ohne O beschließt den anonymen Schelmenroman Estebanillo González.* Hier wird sie natürlich als Symptom des Barockstils aufgefaßt. Sollen wir ihn schon im archaischen Griechenland des 6. Jahrhunderts beginnen lassen?

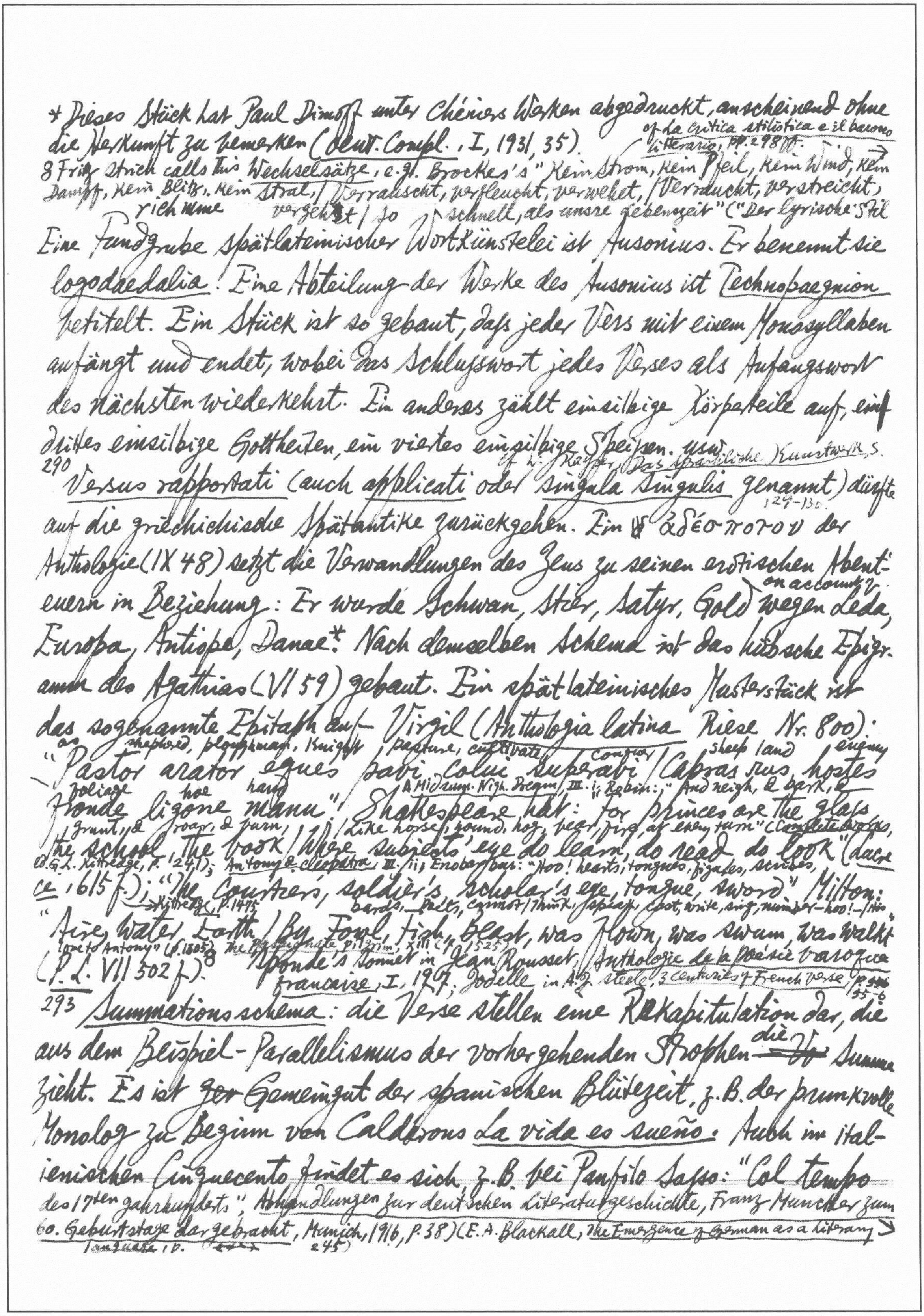
287

Das Gegenstück dazu ist die "pangrammatische" Künstelei, die darin besteht, daß möglichst viele aufeinanderfolgende Wörter mit demselben Buchstaben beginnen. Berühmt ist das Kunststück des Ennius: O Tite, tute, Tati, tibi tanta, tyranne, tulisti. Die spätrömischen Grammatiker erfanden für die pangrammatische Schreibweise den Namen παρόμοιον. "Vers lettrisés" im Französischen: "Triste, transi, tout terni, tout tremblant, / Sombre, songeant, sans sûre soutenance" (Marot); "Beau Belier bien beslant, bellieur, voir bellime / Des beliers les belieurs qui beslent en la France" (Baïf gegen Du Bellay). Gracián El Criticón ed. Romera-Navarro I 322.

Printed in 4 lines: Pastor, arator, eques
pavi, colui, superavi
capras, rus, hostes
fronde, ligone, manu.

288 Die manieristische Virtuosität feiert ihre höchsten Triumphe, wenn sie grammatische mit metrischen Spielereien verbindet. Die Figurengedichte (τεχνοπαίγνια), deren Schrift- oder Druckbild die Figur eines Gegenstandes nachahmt: Flügel, Ei, Beil (axe), Altar, Schalmei. Sie sind im Corpus der griechischen Bukoliker und in der Griechischen Anthologie überliefert. Porfyrius Optatianus hat diese Spielerei unter Constantin auf lateinisch erneuert. Mellin de Saint-Gelais hat ein Gedicht in Form eines Flügelpaares (couple) gemacht. In der persischen Literatur gibt es Figurengedichte, die Bäume mit Stamm und Ästen (twigs) aus Verszeilen oder Sonnenschirme (umbrella) mit Stützhölzern (props) nachbilden (Paul Horn, Gesch. der persischen Literatur, 1901, 54) 8

Eng. Lit. Crit.: The Medieval Phase, p. 167; Eng. Lit. Crit.: the Renaissance, pp. 146-7.]



* Dieses Stück hat Paul Dimoff unter Chéniers Werken abgedruckt, anscheinend ohne
die Herkunft zu bemerken (Oeuv. Compl., I, 1931, 35). cf La critica stilistica e il barocco letterario, pp. 298ff. →
8 Fritz Strich calls this Wechselsätze, e.g. Brockes's "Kein Strom, kein Pfeil, kein Wind, kein
Dampff, kein Blitz, kein Stral, | Verrauscht, verfleucht, verwehet, | Verraucht, verstreicht,
rich [illegible] vergehet | so schnell, als unsre Lebenszeit" ("Der lyrische Stil

Eine Fundgrube spätlateinischer Wortkünstelei ist Ausonius. Er benennt sie
logodaedalia. Eine Abteilung der Werke des Ausonius ist Technopaegnion
betitelt. Ein Stück ist so gebaut, daß jeder Vers mit einem Monosyllabon
anfängt und endet, wobei das Schlußwort jedes Verses als Anfangswort
des nächsten wiederkehrt. Ein anderes zählt einsilbige Körperteile auf, ein
drittes einsilbige Gottheiten, ein viertes einsilbige Speisen. usw.

cf W. Kayser, Das sprachliche Kunstwerk, S. 129–130.
290 Versus rapportati (auch applicati oder singula singulis genannt) dürfte
auf die griechische Spätantike zurückgehen. Ein ἀδέσποτον der
Anthologie (IX 48) setzt die Verwandlungen des Zeus zu seinen erotischen Abenteuern in Beziehung: Er wurde Schwan, Stier, Satyr, Gold on account of wegen Leda,
Europa, Antiope, Danae*. Nach demselben Schema ist das hübsche Epigramm des Agathias (VI 59) gebaut. Ein spätlateinisches Meisterstück ist
das sogenannte Epitaph auf Virgil (Anthologia latina Riese Nr. 800):

as shepherd, ploughman, knight | pasture, cultivate, conquer | sheep land enemy
"Pastor arator eques pavi colui superavi | Capras rus hostes
foliage hoe hand
fronde ligone manu". Shakespeare hat: "For princes are the glass,
the school, the book | Where subjects' eye do learn, do read, do look" (Lucrece 615 f.); "The courtier's, soldier's, scholar's eye, tongue, sword". Milton:
"Air, water, earth | By fowl, fish, beast, was flown, was swum, was walkt
(P.L. VII 502 f.).8

A Midsum. Nigh. Dream, III. i; Robin: "And neigh, & bark, & grunt, & roar, & burn, | Like horse, hound, hog, bear, fire, at every turn" (Complete Works, ed. G.L. Kittredge, p. 241); Antony & Cleopatra, III. ii; Enobarbus: "Hoo! hearts, tongues, figures, scribes, bards, poets, cannot | Think, speak, cast, write, sing, number—hoo!—| His love to Antony" (p. 1305) → Kittredge, p. 1475; The Passionate Pilgrim, XIII (p. 1525)

8 Sponde's sonnet in Jean Rousset, Anthologie de la poésie baroque française, I, 197; Jodelle in A. J. Steele, 3 Centuries of French Verse, p. 55–6

293 Summationsschema: die Verse stellen eine Rekapitulation dar, die
aus dem Beispiel-Parallelismus der vorhergehenden Strophen ~~die V~~ die Summe
zieht. Es ist ~~der~~ Gemeingut der spanischen Blütezeit, z.B. der prunkvolle
Monolog zu Beginn von Calderons La vida es sueño. Auch im italienischen Cinquecento findet es sich, z.B. bei Panfilo Sasso: "Col tempo

des 17ten Jahrhunderts", Abhandlungen zur deutschen Literaturgeschichte, Franz Muncker zum
60. Geburtstage dargebracht, Munich, 1916, p. 38) (E.A. Blackall, The Emergence of German as a Literary →
Language, p. ~~[illegible]~~ 245)

→The famous lines by Domenico Venier: "Non punse, arse, o legò, stral, fiamma o laccio / d'Amor giamai sì duro e freddo o sciolto / Cor, quanto 'l mio, ferito, acceso e 'nvolto." Drummond: "Pearl, ivory, coral, diamond, sun & gold, / Teeth, neck, lips, heart, eyes, hair are to behold"

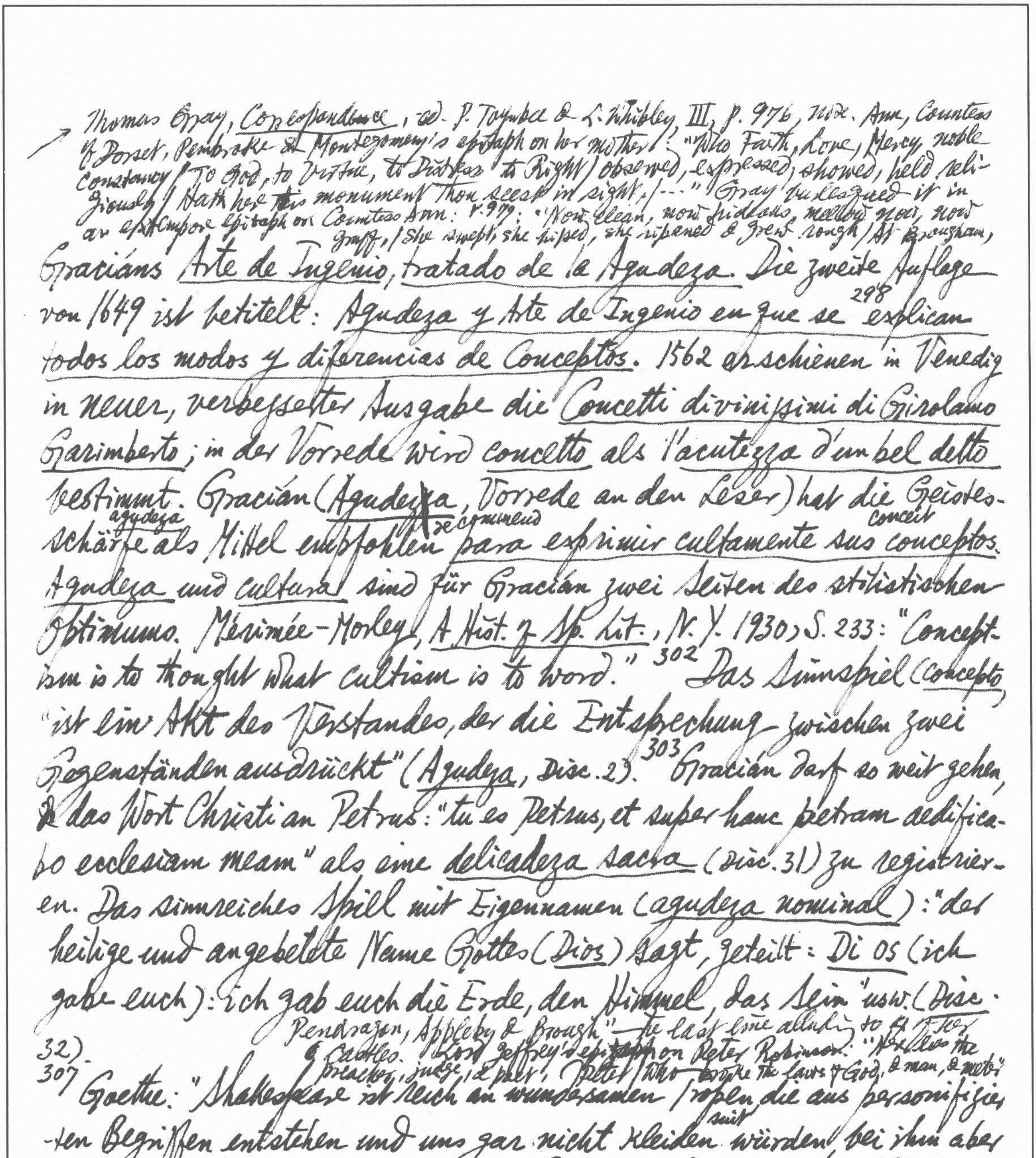
el villanel al giogo mena / El tòr sí fiero e sí crudo animale; / Col tempo el falcon si usa a menar l'ale / E ritornar a te chiamato a pena. / Col tempo si domestica in catena / El bizzarro orso, e 'l feroce boar Cinghiale; / Col tempo l'acqua, che è si molle e frale, / Rompe el dur sasso, come el fosse arena. / Col tempo ogni robusto arbor cade; / Col tempo ogni alto monte si fa basso, / Ed io col tempo non posso a pietade / Mover un cor d'ogni dolcezza casso; / Onde avanza di orgoglio e crudeltade / Orso, toro, leon, falcone e sasso." Das Summationsschema steht der Technik der Beispielreihung (Priamel) nahe, bleibt aber von ihr geschieden, weil jener die abschliessende

294 Addition fehlt.

Karl Strecker: 295 "Diese Vorliebe für die Form, oft kann man sagen für das Spielerische, ist charakteristisch und muss studiert werden, will man das Mittelalter verstehen lernen."

297 Manierismus als Pointenstil. Boileau, *Art poétique* II 105 ff.: "Jadis de nos auteurs les pointes ignorées / Furent de l'Italie en nos vers attirées. / Le vulgaire, ébloui de leur faux agrément, / À ce nouvel appas courut avidement... / La tragédie en fit ses plus chères délices; / L'élégie en orna ses douloureux caprices; / Un héros sur la scène eut soin de s'en parer, / Et sans pointe un amant n'osa plus soupirer." Das Wort *pointe* ~~in~~ bei den Römern durch *acutus* und *acumen* bezeichnet wird (Cicero, *Brutus* 27, 104). 1639 erschien in Genua Matteo Peregrinis *Delle acutezze, che altrimenti spiriti, vivezze, e concetti volgarmente si appellano... trattato*; 1642 in Huesca Baltasar

D'Aubigné, *Les Tragiques*: *Vengeances*, 533-4 on Nero: "Mais ton coeur put vouloir, et put ta main meurtrière / Tuer, brûler, meurtrir précepteur, ville et mère"; 929-30 on Divine Retribution: "Rendit, exerça, fit



→ Thomas Gray, Correspondence, ed. P. Toynbee & L. Whibley, III, p. 976, note. Ann, Countess of Dorset, Pembroke & Montgomery's epitaph on her mother: "Who Faith, Love, Mercy, noble Constancy / To God, to Virtue, to Distress, to Right / observed, expressed, showed, held religiously / Hath here this monument thou seest in sight, / ..." Gray burlesqued it in an extempore epitaph on Countess Ann: p. 979: "Now clean, now hideous, mellow now, now gruff, / She swept, she hissed, she ripened & grew rough / At Brougham, Pendragon, Appleby & Brough" ~~the last one alluding to~~ ~~Flex~~ & Castles. ~~Lord~~ Jeffrey's ~~epitaph~~ on Peter Robinson: "Here lies the preacher, judge, & peer, / Peter who broke the laws of God, & man, & metre"

Gracians Arte de Ingenio, tratado de la Agudeza. Die zweite Auflage von 1649 ist betitelt: Agudeza y Arte de Ingenio en que se explican todos los modos y diferencias de Conceptos. 298 1562 erschienen in Venedig in neuer, verbesserter Ausgabe die Concetti divinissimi di Girolamo Garimberto; in der Vorrede wird concetto als l'acutezza d'un bel detto bestimmt. Gracián (Agudeza, Vorrede an den Leser) hat die Geistesschärfe agudeza als Mittel empfohlen recommend para exprimir cultamente sus conceptos conceit. Agudeza und cultura sind für Gracián zwei Seiten des stilistischen Optimums. Mérimée-Morley, A Hist. of Sp. Lit., N. Y. 1930, S. 233: "Conceptism is to thought what cultism is to word." 302 Das Sinnspiel (concepto) "ist ein Akt des Verstandes, der die Entsprechung zwischen zwei Gegenständen ausdrückt" (Agudeza, Disc. 2). 303 Gracián darf so weit gehen, das Wort Christi an Petrus: "tu es Petrus, et super hanc petram aedificabo ecclesiam meam" als eine delicadeza sacra (Disc. 31) zu registrieren. Das sinnreiches Spiel mit Eigennamen (agudeza nominal): "der heilige und angebetete Name Gottes (Dios) sagt, geteilt: Di os (ich gabe euch): Ich gab euch die Erde, den Himmel, das Sein" usw. (Disc. 32).

307 Goethe: "Shakespeare ist reich an wundersamen Tropen, die aus personifizierten Begriffen entstehen und uns gar nicht kleiden suit würden, bei ihm aber völlig am Platze sind, weil zu seiner Zeit alle Kunst von der Allegorie beherrscht wurde. Auch findet derselbe Gleichnisse, wo wir sie nicht hernehmen draw from würden, z. B. vom Buche. Die Druckerkunst war schon über hundert Jahre erfunden: dessen ungeachtet for all that erschien ein Buch noch als ein Heiliges, wie wir aus dem damaligen Einbande sehen, und so war es dem

droict, vengeance et merveille, / crevant, poussant, frappant, ~~l'oreille~~ l'oeil, l'espaule et l'oreille".

edlen Dichter lieb und ehrenwert; wir aber broschieren (stitched, unbound) jetzt alles und haben nicht leicht vor dem Einbande noch seinem Inhalte Respekt."[308] Die Griechen haben die Schrift und die Namen der Buchstaben aus dem alten Orient übernommen. *alpha*, *beta*, *gamma*, *delta* sind semitische Worte (vgl. hebräisch *aleph*, *beth*, *gimel*, *daleth*). Im alten Hellas fehlt aber fast jede Vorstellung von der Heiligkeit des Buches, ebenso wie ein bevorrechteter (privileged) schreibender Priesterstand fehlt. Die bildliche Verwendung des Schrift- und Buchwesens liegt daher der griechischen Dichtung von Haus aus fern. Weder Homer noch Hesiod kennen sie. Erst Pindar und die Tragiker fassen (grasp) das Gedächtnis (memory) als eine Schrift auf.* Echt griechisch ist die Geringschätzung des Schreibens und der Bücher am Schluſs von Platons *Phaidros*, 274c–276c. Etwas "ins Waſser schreiben"** als Bild für Unbeständigkeit und Vergänglichkeit ist sprichwörtlich gewesen (A. Otto, *Die Sprichwörter der Römer*, 1890, S. 31 gibt Belege (example) aus Sophokles, *fr.* 742 Nauck; Catull 70,3; August. in *civ. dei* 19,23,1. Shakespeare, *Henry VIII* IV 2; die selbstgewählte Inschrift auf dem Grabe von Keats)* Den Schriftmetaphern steht nahe Platons Vergleich der Seele mit einer Wachstafel, auf der die Dinge sich wie mit einem Siegelring (seal) einprägen (*Theätet* 191c). Aristoteles (*De anima* III 4, 430a 1) sagt dann, es verhalte sich mit dem Geist, bevor er sich einen Erkenntnisgegenstand zuwende, "wie mit einer Schreibtafel, auf der noch nichts wirklich Geschriebenes vorhanden ist." Der Kommentator Alexander[309] von Aphrodisias umschreibt diese Stelle durch die Worte: "die Vernunft einer unbeschriebenen Tafel gleichend."

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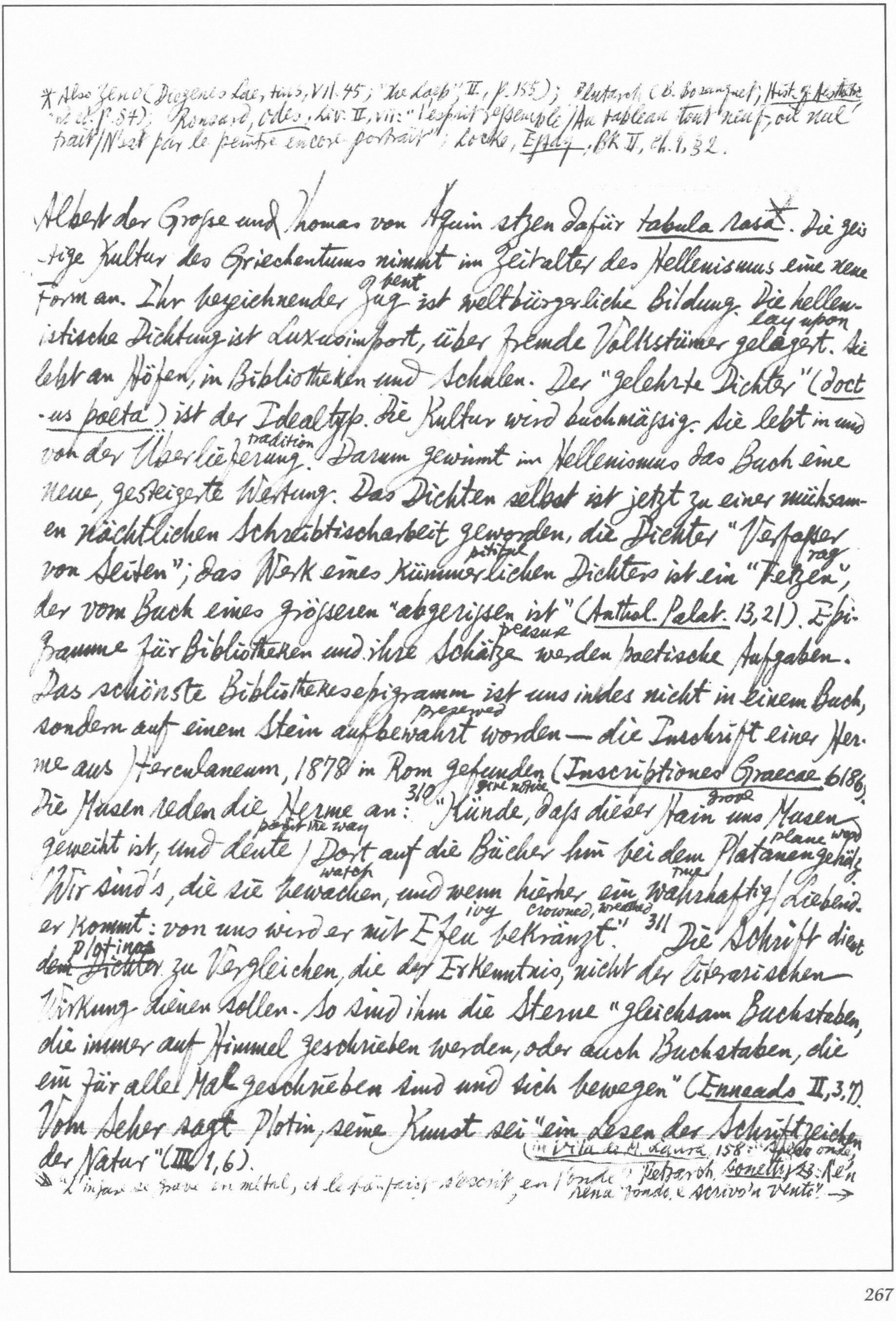
* Pindar *Ol.* 10,1 ("Tell me where it is written in my heart" — Loeb, p. 111; "ouvrez le livre de ma *mémoire*" — Guillaume Budé, I, p. 128); Aischylos *Hiketiden* 179, *Prometheus* 789, *Choephoren* 450; Sophokles *Trach.* 683; *Philoktet* 1325; Euripides *Troerinnen* 662.

** *Phaidros*, 276c ("Écrire sur l'eau" — Guillaume Budé, IV, 3e Ptie, p. 91)

*Also Fletcher, *Philaster* V.i: "All your better deeds / shall be in water writ, but this in marble"; Japan [illegible] Marino, *L'Adone*, V.141: "Chi di sangue e di foco e d'acqua asperso / more ucciso in un puno, arso e sommerso" (G.G. Ferrero, *Marino e i Marinisti*, p. 87)



* Also Zeno (Diogenes Lae., trns, VII.45; the Loeb, II, p. 155); Plutarch (B. Bosanquet, *Hist. of Aesthetic* 2nd ed. p. 54); Ronsard, *Odes*, Liv. II, vii: "l'esprit ressemble / Au tableau tout neuf, où nul trait / N'est par le peintre encore portrait"; Locke, *Essay*, Bk II, ch. 1, §2.

Albert der Grosse und Thomas von Aquin setzen dafür *tabula rasa**. Die geistige Kultur des Griechentums nimmt im Zeitalter des Hellenismus eine neue Form an. Ihr bezeichnender Zug bent ist weltbürgerliche Bildung. Die hellenistische Dichtung ist Luxusimport, über fremde Volkstümer gelagert lay upon. Sie lebt an Höfen, in Bibliotheken und Schulen. Der "gelehrte Dichter" (*doctus poeta*) ist der *Idealtyp*. Die Kultur wird buchmässig. Sie lebt in und von der Überlieferung tradition. Darum gewinnt im Hellenismus das Buch eine neue, gesteigerte Wertung. Das Dichten selbst ist jetzt zu einer mühsamen nächtlichen Schreibtischarbeit geworden, die Dichter "Verfasser von Seiten"; das Werk eines kümmerlichen pitiful Dichters ist ein "Fetzen" rag, der vom Buch eines grösseren "abgerissen ist" (*Anthol. Palat.* 13,21). Epigramme für Bibliotheken und ihre Schätze treasures werden poetische Aufgaben. Das schönste Bibliotheksepigramm ist uns indes nicht in einem Buch, sondern auf einem Stein aufbewahrt preserved worden — die Inschrift einer Herme aus Herculaneum, 1878 in Rom gefunden (*Inscriptiones Graecae* 6186). Die Musen reden die Herme an:310 "Künde give notice, dass dieser Hain grove uns Musen geweiht ist, und deute point the way / Dort auf die Bücher hin bei dem Platanengehölz plane wood; / Wir sind's, die sie bewachen watch, und wenn hieher ein wahrhaftig true / Liebender kommt: von uns wird er mit Efeu ivy bekränzt crowned, wreathed." 311 Die Schrift dient dem ~~Dichter~~ Plotinos zu Vergleichen, die der Erkenntnis, nicht der literarischen Wirkung dienen sollen. So sind ihm die Sterne "gleichsam Buchstaben, die immer auf Himmel geschrieben werden, oder auch Buchstaben, die ein für alle Mal geschrieben sind und sich bewegen" (*Enneads* II,3,7). Vom Seher sagt Plotin, seine Kunst sei "ein Lesen der Schriftzeichen der Natur" (III 1,6).

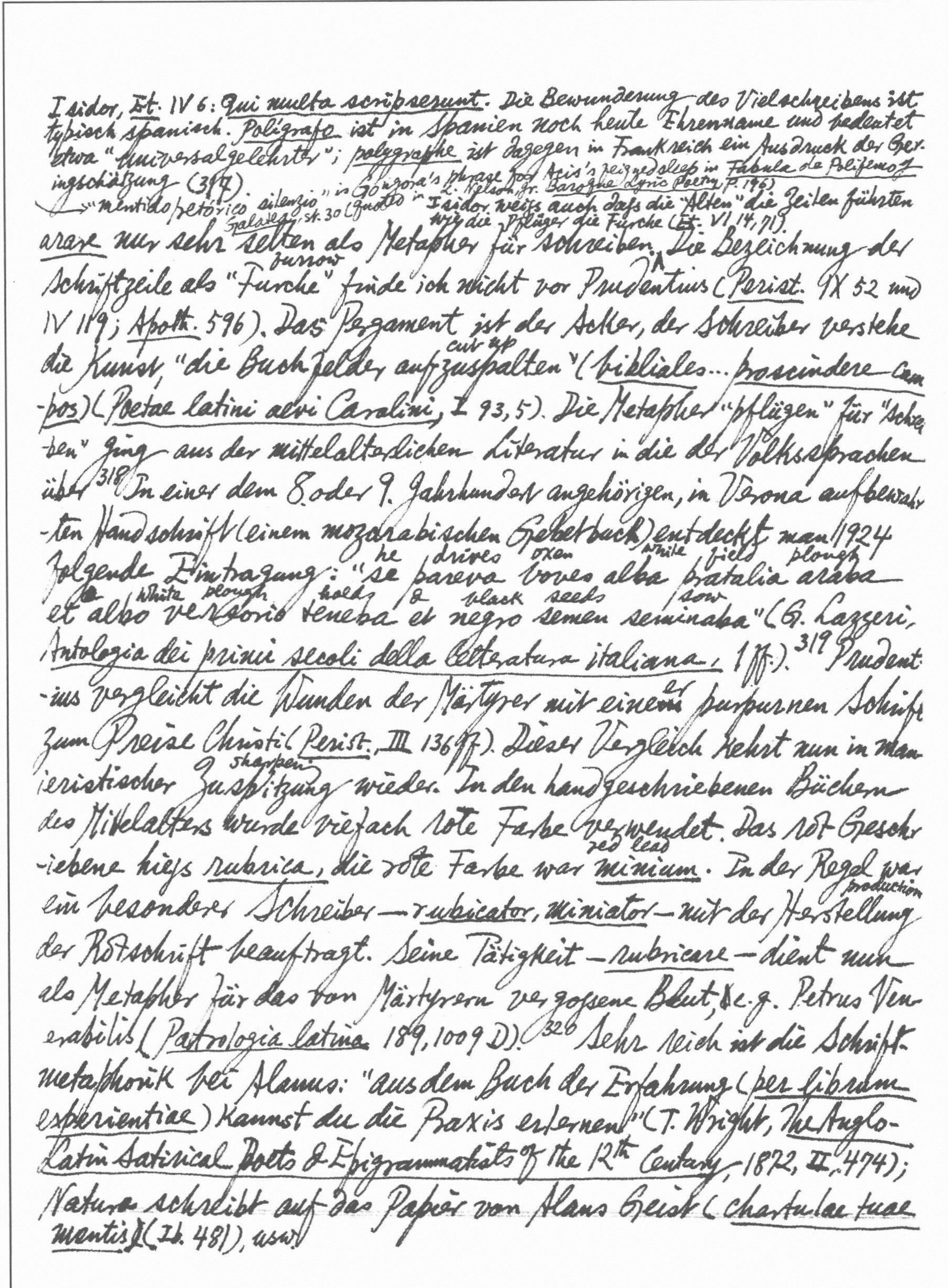
** "L'injure se grave en métal, et le bienfait s'escrit en l'onde" ? (in *Vita di M. Laura*, 158: "Solco onde, Petrarch, *Sonetti* 212: "Nell rena fondo, e scrivo 'n vento!" →

* 4,261: "Rundete er beredten Schweigens geschriebenen Umriß"; vgl. Calderóns Oxymoron: "retorico silencio." [cf. Gongora Soledades I, 731 quoted in Croce, La Poesia, p. 254: "La que en sí bella se esconde / con ceño dulce, y con silencio afable, / beldad parlera, gracia muta ostenta"; Dante, Purg. X. 28-99 on the graven figures: "visibile parlare" (95) "che non sembiava imagine che tace" (39) Opere, E. Moore & P. Toynbee, p. 66. circumference.]

312 see ✓ D. 012 for examples from Gongora, Marino, Tasso, etc.

Das sind Vorstellungen, die wir in dem Umkreis "Buch der Natur" wiederfinden werden. Bei Nonnos ist die gewöhnliche Schriftmetaphorik häufig, z. B. die Sterne "beschreiben die Luft mit Feuerbrand" (Dionysiaka, 2, 192*). Er kennt auch eine Variation des "Schicksalbuches": der Ur-Geist hat mit roter Schrift die kommende Weltgeschichte auf Tafeln verzeichnet (12,29-113).[314] Seine höchste Weihe dedication wurde dem Buch ~~da~~ durch das Christentum falls to share zuteil. Es war eine Religion des heiligen Buches. Christus ist der einzige Gott, den uns die antike Kunst mit einer Buchrolle darstellt. Eine Fülle von Buchmetaphorik birgt conceal schon das Alte Testamente. Die Tafeln des Gesetzes sind "mit dem Finger Gottes geschrieben" (Exodus 31,18). In einer eschatologischen Vision "rollt sich der Himmel zusammen wie eine Buchrolle" (Jes. 34,4); cf Apoc. 6,14. Der Psalmist beginnt ein Lied mit den Worten: "Meine Zunge ist der Griffel plate-pencil eines guten Schreibers" (44,2). Das Alte Testament kennt auch das von Gott geschriebene "Buch des Lebens" (Exodus 32, 22; Ps. 68,29; 138,16; Apoc. 3,5 usw).[315] Paulus vergleicht die Gemeinde vulgar mit einem Brief (2. Cor. 3,3). In Prudentius' Peristephanon finden wir manches Bild aus dem Buchwesen und ständigen "Lebensbezug" relation darauf.[317] Isidor führt einen Vers aus einem verlorenen Lustspiel des uns nur dem Namen nach bekannten Dichters Atta an (Etymologiae, VI 9,2): "Vertamus vomerem / In cera mucroneque aremus osseo" we plough in wax with ~~bony~~ sharp bones. Die Metapher "Pflugschar" (vomer) für "Griffel" (stilus) findet sich bei mittelalterlichen Dichtern.[8] Schon bei Platon fanden wir den Vergleich der Feldbestellung mit dem Schreiben. Die Römer gebrauchten

8 筆耕硯田 → Stefano Guazzo, Dialoghi Piacevoli: "Del Prencipe de Valacchia": "Ve ne sono molti che scrivono i benefici nella polvere, e l'ingiurie nel marmo"



Isidor, Et. IV 6: *Qui multa scripserunt*. Die Bewunderung des Vielschreibens ist
typisch spanisch. *Poligrafo* ist in Spanien noch heute Ehrenname und bedeutet
etwa "Universalgelehrter"; *polygraphe* ist dagegen in Frankreich ein Ausdruck der Geringschätzung (317).

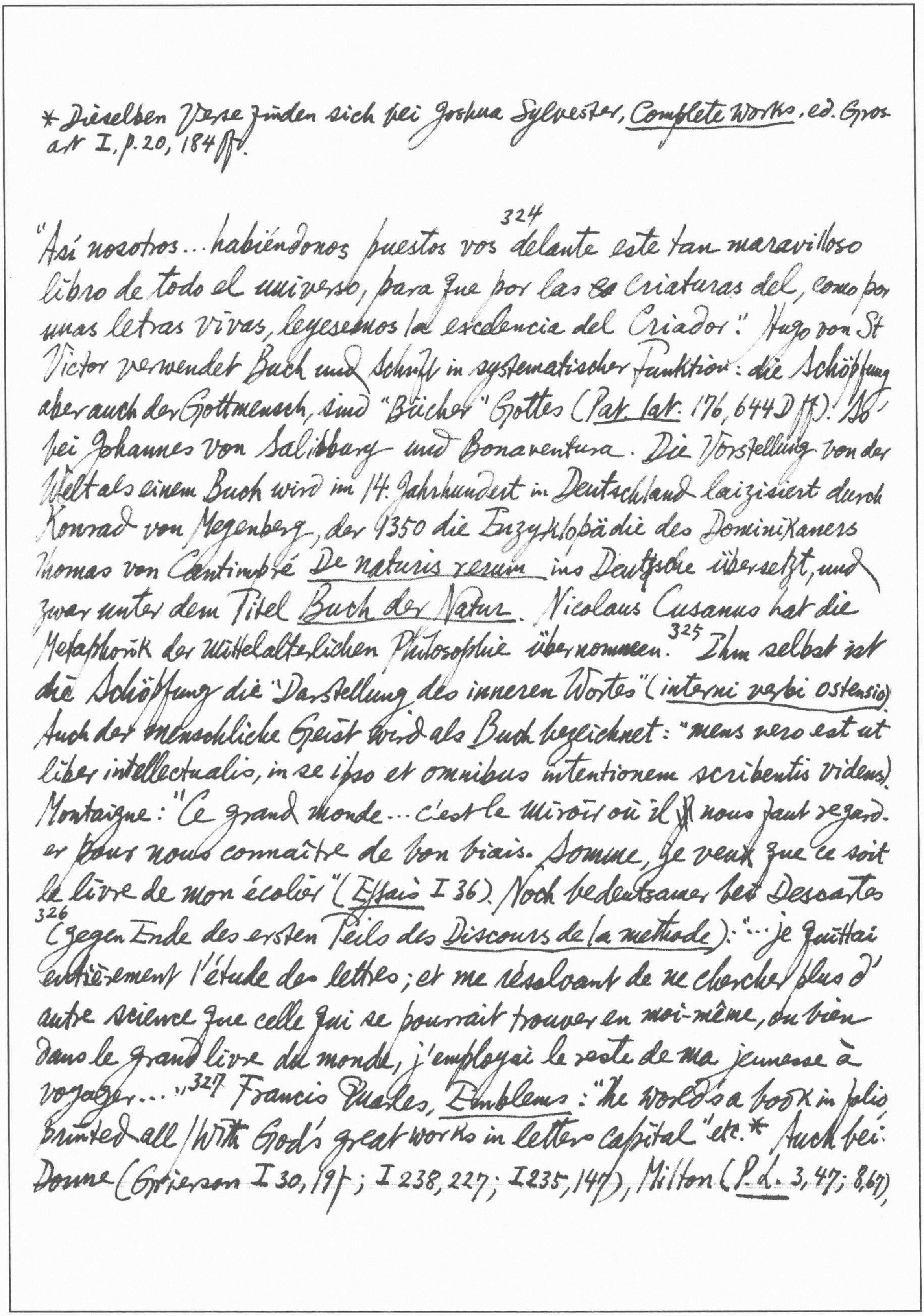
→ "mentido retórico silenzio" in Góngora's phrase for Acis's feigned sleep in *Fabula de Polifemo y Galatea*, st. 30 (quoted in L. Nelson, Jr. *Baroque Lyric Poetry*, p. 196)

Isidor weiß auch daß die "Alten" die Zeilen führten
wie die Pflüger die Furche (*Et.* VI 14, 7).
arare nur sehr selten als Metapher für schreiben. Die Bezeichnung der
furrow
Schriftzeile als "Furche" finde ich nicht vor Prudentius (*Perist.* IX 52 und
IV 119; *Apoth.* 596). Das Pergament ist der Acker, der Schreiber verstehe
cut up
die Kunst, "die Buchfelder aufzuspalten" (*bibliales... proscindere campos*)
(*Poetae latini aevi Carolini*, I 93, 5). Die Metapher "pflügen" für "schreiben"
ging aus der mittelalterlichen Literatur in die der Volkssprachen
über[318] In einer dem 8. oder 9. Jahrhundert angehörigen, in Verona aufbewahrten
Handschrift (einem mozarabischen Gebetbuch) entdeckte man 1924
he drives oxen white field plough
folgende Eintragung: "se pareva boves alba pratalia araba
white plough holds & black seeds sow
et albo versorio teneba et negro semen seminaba" (G. Lazzeri,
Antologia dei primi secoli della letteratura italiana, 1 ff.).[319] Prudentius
er
vergleicht die Wunden der Märtyrer mit eine~~m~~ purpurnen Schrift
zum Preise Christi (*Perist.* III 136 ff.). Dieser Vergleich kehrt nun in manieristischer
sharpen
Zuspitzung wieder. In den handgeschriebenen Büchern
des Mittelalters wurde vielfach rote Farbe verwendet. Das rot Geschriebene
red lead
hieß *rubrica*, die rote Farbe war *minium*. In der Regel war
production
ein besonderer Schreiber — *rubricator*, *miniator* — mit der Herstellung
der Rotschrift beauftragt. Seine Tätigkeit — *rubricare* — dient nun
als Metapher für das von Märtyrern vergossene Blut, e.g. Petrus Venerabilis
(*Patrologia latina* 189, 1009 D).[320] Sehr reich ist die Schriftmetaphorik
bei Alanus: "aus dem Buch der Erfahrung (*per librum
experientiae*) kannst du die Praxis erlernen" (T. Wright, *The Anglo-Latin
Satirical Poets & Epigrammatists of the 12th Century*, 1872, II, 474);
Natura schreibt auf das Papier von Alans Geist (*chartulae tuae
mentis*) (Ib. 481), usw.

* Über die Formel "und wenn der Himmel wär Papier" vgl. Reinhold Köhler, *Kleinere Schriften*, ed. Bolte, III, 1900, 296.

Schriftvergleich braucht Heinrich von Settimello, um sein Leid zu klagen: "Pagina sit caelum, sint frondes scriba, sit unda / Incaustrum: mala non nostra referre queant" (*Elegie* ed. Mari 235 f.)* [321] Die Lieder der *Carmina Burana* stammen zum grossen Teil von Studenten, also von Zöglingen pupil der Minerva, die dann auch der Venus huldigen homage. Schuf die Liebe ihnen Unglück, so war das für sie eine Lesung im Buch der Trauer: "Si de more / Cum honore / Lete viverem, / Nec meroris / Nec doloris / Librum legerem." [322] Eine dem Hildebert von Lavardin zugeschriebene Predigt behandelt den Text: "Audi, Israeli, praecepta vitae, et scribe ea in corde tuo" (*Deut.* 4, 1). Der Prediger erklärt nun seinen Hörern, wie ein Buch angefertigt wird (*Pat. lat.* 171, 851 ff.). Hildebert bevorzugt diese Metaphorik (vgl. *Pat. lat.* 171, 349 ff.). Hildeberts Vergleich des Herzens mit einem Buch war vorgebildet in dem paulinischen Ausdruck *tabulae carnales cordis* (2. *Cor.*, 3, 3). [323] Er wird später verkürzt zum "Buch des Herzens": "In libro cordis lege quicquid habes ibi sordis; / Non legis hoc alibi tam bene sicut ibi" (*Romanische Forschungen*, 3, 1886, 297, Nr. 164).

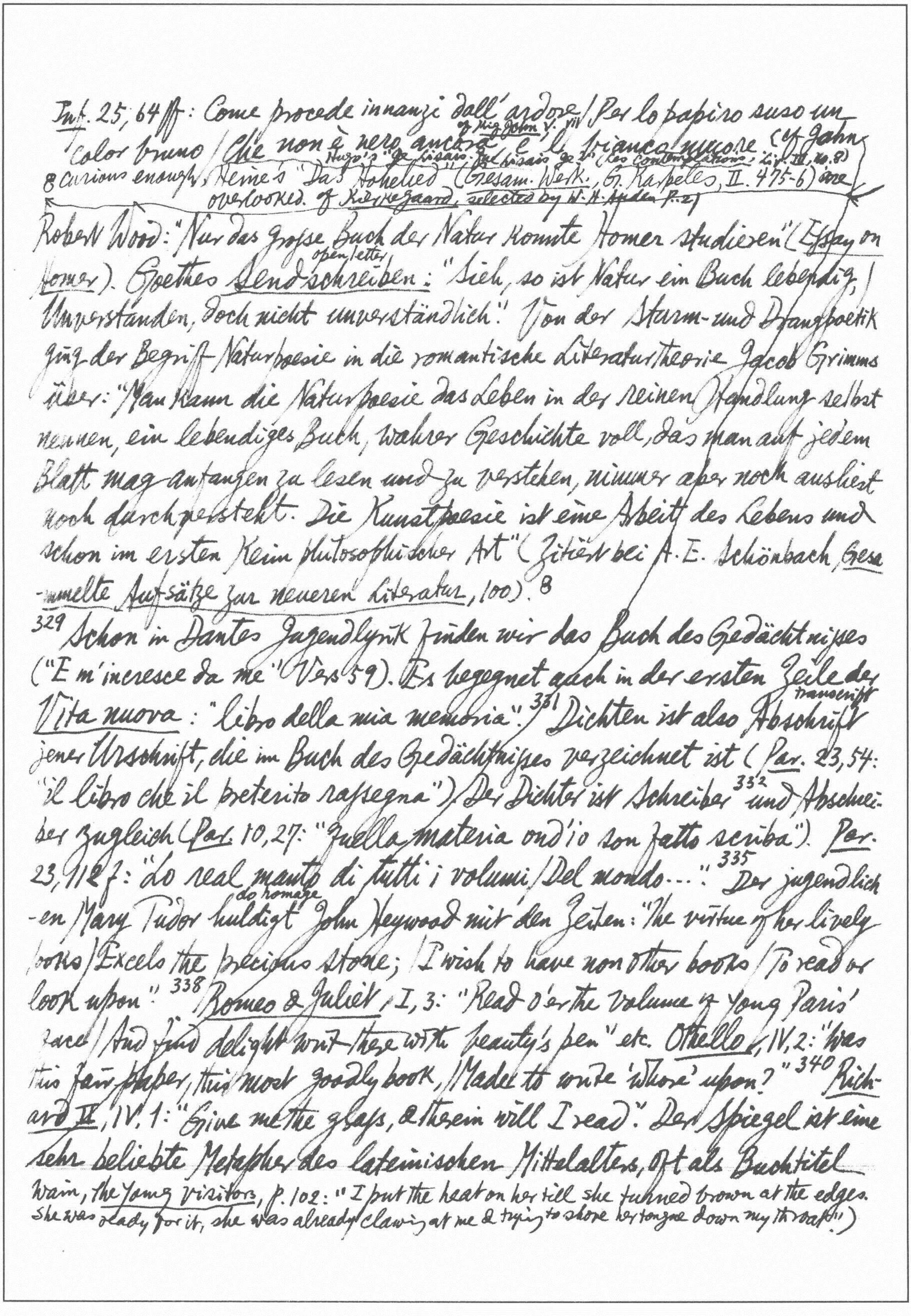
Jede Kreatur ist für Alanus ein Buch: "Omnis mundi creatura / Quasi liber et pictura / Nobis est et speculum" (*Patrol. lat.* 210, 579A). Bei späteren Autoren, erscheinen *scientia creaturarum* und *liber naturae*. In der *Imitatio Christi* II 4: "si rectum cor tuum ~~est~~ esset, tunc omnis creatura speculum vitae et liber sanctae doctrinae esset." Luis de Granada braucht in seinem *Símbolo de la Fé* den Ausdruck "filosofar en este gran libro de las criaturas" und variiert ihn:



* Dieselben Verse finden sich bei Joshua Sylvester, *Complete Works*, ed. Grosart I, p. 20, 184 ff.

"Así nosotros ... habiéndonos puestos vos[324] delante este tan maravilloso libro de todo el universo, para que por las ~~es~~ Criaturas del, como por unas letras vivas, leyesemos la excelencia del Criador." Hugo von St Victor verwendet Buch und Schrift in systematischer Funktion: die Schöpfung aber auch der Gottmensch, sind "Bücher" Gottes (*Pat. lat.* 176, 644D ff). So bei Johannes von Salisbury und Bonaventura. Die Vorstellung von der Welt als einem Buch wird im 14. Jahrhundert in Deutschland laizisiert durch Konrad von Megenberg, der 1350 die Enzyklopädie des Dominikaners Thomas von Cantimpré *De naturis rerum* ins Deutsche übersetzt, und zwar unter dem Titel *Buch der Natur*. Nicolaus Cusanus hat die Metaphorik der mittelalterlichen Philosophie übernommen.[325] Ihm selbst ist die Schöpfung die "Darstellung des inneren Wortes" (*interni verbi ostensio*). Auch der menschliche Geist wird als Buch bezeichnet: "mens vero est ut liber intellectualis, in se ipso et omnibus intentionem scribentis videns." Montaigne: "Ce grand monde ... c'est le miroir où il nous faut regarder pour nous connaître de bon biais. Somme, je veux que ce soit le livre de mon écolier" (*Essais* I 36). Noch bedeutsamer bei Descartes[326] (gegen Ende des ersten Teils des *Discours de la methode*): "... je quittai entièrement l'étude des lettres; et me résolvant de ne chercher plus d'autre science que celle qui se pourrait trouver en moi-même, ou bien dans le grand livre du monde, j'employai le reste de ma jeunesse à voyager ..."[327] Francis Quarles, *Emblems*: "The world's a book in folio / Printed all / With God's great works in letters capital" etc.* Auch bei: Donne (Grierson I 30, 19f; I 238, 227; I 235, 147), Milton (*P.L.* 3, 47; 8, 67), Vaughan, Herbert, Crashaw findet sich die Metapher. Sie ist Gemeingut der Dichtung geworden. Galilei spricht von dem grossen Buch des Universums, das uns ständig vor Augen liegt, das man aber nicht lesen kann, wenn man die Schrift nicht erlernt hat, in der es geschrieben ist: "Es ist in mathematischer Sprache geschrieben, und Schriftzeichen sind Dreiecke, Kreise und andere geometrische Figuren" (*Opere*, ed. naz., VI 232; cf A. Favaro, *Galileo Galilei. Pensieri, motti e sentenze*, 1935, S. 27 ff). Jan Swammerdam untersuchte mit dem Mikroskop die Anatomie der Insekten; der berühmte Boerhave veröffentlichte diese Arbeiten 1737 unter dem erbaulichen^{edify} Titel *Biblia naturae*.* Diderot: "Les grandes connaissances, les vraiment importantes, nous ne savons où nous les avons prises. Ce n'est pas dans le livre imprimé chez Marc-Michel Rey ou ailleurs, c'est dans le livre du monde. Nous lisons ce livre^{328} sans cesse, sans dessein, sans application, sans nous en douter.... Écoutez un blasphème: La Bruyère, La Rochefoucauld sont des livres bien communs, bien plats, en comparaison de ce qui se pratique de ruses, de finesse, de politique, de raisonnements profonds, un jour de marché à la halle." Voltaire, *Zadig*, Kap. 3: "Rien n'est plus heureux qu'un philosophe qui lit dans ce grand livre que Dieu a mis sous nos yeux." Rousseau, *Nouv. Héloïse* VI, Brief 3: "Mais que trouvez-vous de nouveau dans les livres? O Wolmar! il ne vous manque que d'apprendre à lire dans celui de la nature pour être le plus sage des mortels." Edward Young erklärt, Shakespeare sei nicht gelehrt, aber "das Buch der Natur und das des Menschen" seien ihm vertraut^{open} gewesen (*Conjectures on Original Composition*).

+ Vgl. *Religio medici*, Teil I, Kap. 15: cf De Sanctis, *Saggi Critici*, ed. L. Russo, II, p. 43 on Hugo: "Je lisais. Que lisais-je?" *The Sophist*: STRANGER: "... He will ask us what we mean by an 'image' exactly..." THEATETUS: "Obviously we shall reply that we mean the images in water & in mirrors, & those in paintings, too, & sculptures..." (239 d-e, "Loeb", p. 347)... another such thing fashioned in the likeness of the true one" (240 A, p. 349).



Inf. 25, 64 ff: Come procede innanzi dall' ardore / Per lo papiro suso un
of King John V. vii
color bruno / Che non è nero ancora e 'l bianco muore (cf. John
Hugo's "Je lisais. Que lisais-je?" (Les Contemplations: Liv. III, no. 8)
& curious enough, Heine's "Das Hohelied" (Gesam. Werk., G. Karpeles, II. 475-6) are
overlooked. cf. Kierkegaard, selected by W. H. Auden p. 2]

Robert Wood: "Nur das grosse Buch der Natur konnte Homer studieren" (Essay on
Homer). Goethes Sendschreiben: "Sieh, so ist Natur ein Buch lebendig, /
open letter
Unverstanden, doch nicht unverständlich." Von der Sturm- und Drangpoetik
ging der Begriff Naturpoesie in die romantische Literaturtheorie Jacob Grimms
über: "Man kann die Naturpoesie das Leben in der reinen Handlung selbst
nennen, ein lebendiges Buch, wahrer Geschichte voll, das man auf jedem
Blatt mag anfangen zu lesen und zu verstehen, nimmer aber noch ausliest
noch durchgersteht. Die Kunstpoesie ist eine Arbeit des Lebens und
schon im ersten kein philosophischer Art" (Zitiert bei A. E. Schönbach, Gesa-
mmelte Aufsätze zur neueren Literatur, 100). 8

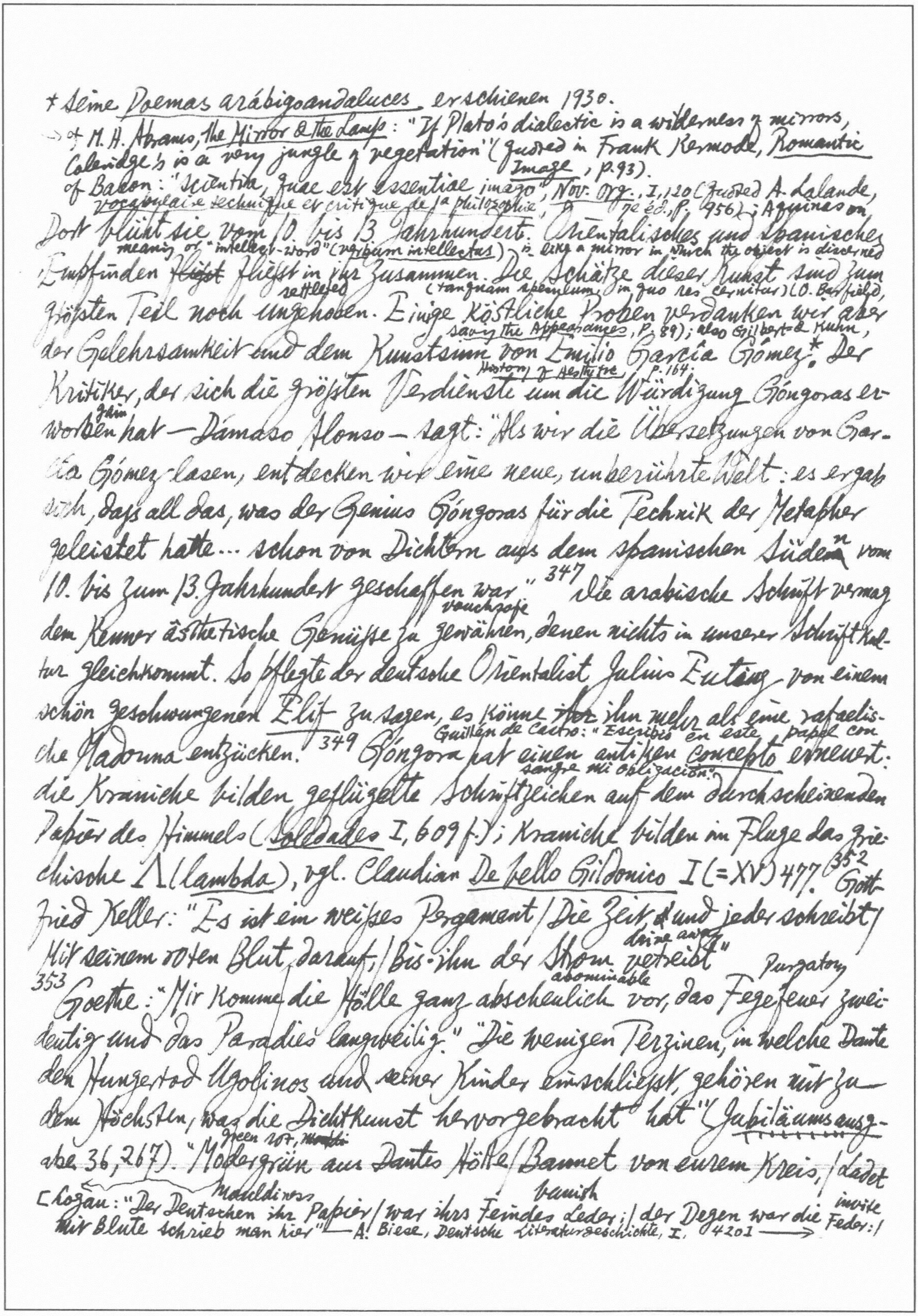
329 Schon in Dantes Jugendlyrik finden wir das Buch des Gedächtnisses
("E m'incresce da me" Vers 59). Es begegnet auch in der ersten Zeile der
Vita nuova: "libro della mia memoria". 331 Dichten ist also Abschrift
jener Urschrift, die im Buch des Gedächtnisses verzeichnet ist (Par. 23, 54:
"il libro che il preterito rassegna"). Der Dichter ist Schreiber 332 und Abschrei-
ber zugleich (Par. 10, 27: "quella materia ond'io son fatto scriba"). Par.
23, 112 f: "Lo real manto di tutti i volumi / Del mondo...". 335 Der jugendlich-
do homage
en Mary Tudor huldigt John Heywood mit den Zeilen: "The virtue of her lively
looks / Excels the precious stone; / I wish to have non other books / To read or
look upon". 338 Romeo & Juliet, I, 3: "Read o'er the volume of young Paris'
face / And find delight writ there with beauty's pen" etc. Othello, IV, 2: "Was
this fair paper, this most goodly book, / Made to write 'whore' upon?" 340 Rich-
ard II, IV, 1: "Give me the glass, & therein will I read". Der Spiegel ist eine
sehr beliebte Metapher des lateinischen Mittelalters, oft als Buchtitel
Wain, the Young Visitors, p. 102: "I put the heat on her till she turned brown at the edges.
She was ready for it, she was already clawing at me & trying to shove her tongue down my throat!")

* *Oeuv. Comp.* (Collection des Universités de France), T. VII, 2e ptie, tr.
"Elle n'est pas difficile..."
← E. ~~Champ~~ Chambry, p. 85: "... si tu veux prendre un miroir et le
des objets apparents, mais sans aucune réalité."
présenter de tous côtés..." 8 *The Art of Rhet.* "The Loeb classical library," tr. J. H. Freese,
Johnson's Preface to Shakespeare pp. 365-7: "The 4th cause of frigidity of style is to be found in
"his drama is the mirrour of life"

gebraucht. Sie ist antiker Herkunft. Aischylos, *Agamemnon* 839 spricht
intercourse
vom "Spiegel des Umgangs mit Menschen". Platon vergleicht die Tätigkeit
eines Künstlers einem Abspiegeln der Dinge (*Resp.* 596 de)*
[but cf. infra 471]
und will damit die Kunst entwerten. Der Sophist Alkidamas hatte
das Bild positiv gewandt und die Odyssee "einen schönen Spiegel
des Menschenlebens" genannt. Aristoteles tadelt diese Metapher als
"kalt" (*Rhet.* III 3, 4)8. Aber sie hat später grossen Erfolg gehabt. Terenz
to look into the lives of men, as it were in a mirror, & to take
hat: "Inspicere tamquam in speculum in vitas omnium / Iubeo
from them an example
atque ex aliis sumere exemplum sibi" (*Adelphoe* 415 f.). Cicero
nannte die Komödie "imitatio vitae, speculum consuetudinis, imago
veritatis" (Donatus ed. Wessner I, 22). Der Spiegel is aber auch biblisch.
Die Weisheit ist "speculum sine macula Dei majestatis et
imago bonitatis illius". Dazu trat *I. Cor.* 13, 12 "videmus nunc per
speculum in aenigmate". Der menschliche Geist wird mit einem
Spiegel verglichen (*speculum mentis*) bei Cassiodor (*Patrol. lat.* 69,
502 c). 341 *As You Like It* II, 1: "Finds tongues in trees, books in the running
brooks" etc.: Man hat als "Quelle" den Satz aus Sidneys *Arcadia*
angegeben: "Thus both trees & each thing else be the bookes of a
fancy"; ~~Oder~~ oder auch einen Satz aus Bernhard von Clairvaux: "aliquid
amplius invenies in silvis quam in libris". Sokrates wollte nicht
von Bäumen, sondern von Menschen lernen (Platon *Phaidros* 230 d).
Der mittelalterliche Vagant sagt: "Schola sit umbra nemoris, liber
puellae facies" (P. Lehmann, *Parodistische Texte*, 1923, 49).

346 Diese orientalische Poesie wurde dann nach Andalusien verpflanzt.

metaphors ... if they are far-fetched ... as Alcidamas calls the *Odyssey* 'a beautiful mirror of
human life'." Quintilian, X.i.70 (Loeb. IV, p. 40): "ita [Menander] omnem vitae imaginem
expressit":



+ Seine *Poemas arábigoandaluces* erschienen 1930.
→ cf. M. H. Abrams, *The Mirror & the Lamp*: "If Plato's dialectic is a wilderness of mirrors,
Coleridge's is a very jungle of vegetation" (quoted in Frank Kermode, *Romantic
Image*, p. 93).
of Bacon: "Scientia, quae est essentiae imago", *Nov. Org.*, I, 120 (quoted A. Lalande,
Vocabulaire technique et critique de la philosophie, 7e éd., p. 956); Aquinas on
Dort blüht sie vom 10. bis 13. Jahrhundert. Orientalisches und Spanisches
meaning of "intellect-word" (*verbum intellectus*) is like a mirror in which the object is discerned
Empfinden ~~fliest~~ fliesst in ihr zusammen. Die Schätze dieser Kunst sind zum
settleted (tanquam speculum, in quo res cernitur) (O. Barfield,
grössten Teil noch ungehoben. Einige köstliche Proben verdanken wir aber
Saving the Appearances, p. 89); also Gilbert & Kuhn,
der Gelehrsamkeit und dem Kunstsinn von Emilio García Gómez*. Der
History of Aesthetics p. 164.
Kritiker, der sich die grössten Verdienste um die Würdigung Góngoras er-
gain
worben hat — Dámaso Alonso — sagt: "Als wir die Übersetzungen von Gar-
cía Gómez lasen, entdecken wir eine neue, unberührte Welt: es ergab
sich, dass all das, was der Genius Góngoras für die Technik der Metapher
geleistet hatte... schon von Dichtern aus dem spanischen Süden vom
10. bis zum 13. Jahrhundert geschaffen war." [347] Die arabische Schrift vermag
vouchsafe
dem Kenner ästhetische Genüsse zu gewähren, denen nichts in unserer Schriftkul-
tur gleichkommt. So pflegte der deutsche Orientalist Julius Euting von einem
schön geschwungenen *Elif* zu sagen, es könne ~~ihr~~ ihn mehr als eine rafaelis-
Guillén de Castro: "Escribió en este papel con
che Madonna entzücken. [349] Góngora hat einen antiken *concepto* erneuert:
sangre mi obligación."
die Kraniche bilden geflügelte Schriftzeichen auf dem durchscheinenden
Papier des Himmels (*Soledades* I, 609 f.); Kraniche bilden im Fluge das grie-
chische Λ (*lambda*), vgl. Claudian *De bello Gildonico* I (=XV) 477. [352] Gott-
fried Keller: "Es ist ein weisses Pergament / Die Zeit, ~~&~~ und jeder schreibt /
drive away
Mit seinem roten Blut darauf, / Bis ihn der Strom vertreibt"
Purgatory
353 abominable
Goethe: "Mir komme die Hölle ganz abscheulich vor, das Fegefeuer zwei-
deutig und das Paradies langweilig." "Die wenigen Terzinen, in welche Dante
den Hungertod Ugolinos und seiner Kinder einschliesst, gehören mit zu
dem Höchsten, was die Dichtkunst hervorgebracht hat" (*Jubiläumsausg-
green rot, ~~mouldi~~
abe* 36, 267). "Modergrün aus Dantes Hölle / Bannet von eurem Kreis, / Ladet
mouldiness banish invite
[Logau: "Der Deutschen ihr Papier / war ihres Feindes Leder; / der Degen war die Feder: /
Mit Blute schrieb man hier" — A. Biese, Deutsche Literaturgeschichte, I. 420] →

Zu der klaren Quelle / Glücklich Naturell und Fleiß!" "Dantes widerwärtige disagreeable, oft abscheuliche Großheit" (ib. 30, 360) 354. "Die ganze Anlage des Dantesschen Höllenlokals hat etwas Mikromegisches und deshalb Sinnenverwirrendes. Von oben herein bis in den tiefsten Abgrund soll man sich Kreis in Kreisen imaginieren; dieses gibt aber gleich den Begriff eines Amphitheaters, das, ungeheuer wie es sein möchte, uns immer als etwas Künstlerisch Beschränktes vor die Einbildungskraft sich hinstellt,* indem man ja von oben herein alles bis in die Arena und diese selbst überblickt. ... Die Erfindung ist mehr rhetorisch als poetisch; die Einbildungskraft ist aufgeregt, aber nicht befriedigt" (Ib. 38, 60 f.). In den _Maximen und Reflexionen_ findet man die Bemerkung: "Metamorphose im höhern Sinne durch Nehmen und Geben, Gewinnen und Verlieren hat schon Dante trefflich geschildert"** Das Wort sagt mehr über Goethes Begriff der Metamorphose als über Dante. Die Weimarer Klassik konnte Dante nicht unbefangen unprejudiced würdigen. 1854 widmete Sainte-Beuve eine seiner _Causeries du Lundi_ (XI 198 ff) der Dante-Übersetzung eines Herrn Mesnard, "premier vice-président du Sénat et président à la Cour de Cassation". Hohe Justizbeamte pflegten im alten Frankreich wohl Horaz zu übersetzen — aber Dante? "Ma première pensée ... a été de me dire qu'il avait dû se passer en France toute une révolution littéraire." Aber Sainte-Beuve ist ebensowenig wie Goethe geneigt, die klassizistische Position aufzugeben: "S'il nous est donné aujourd'hui, grâce à tant de travaux dont il a été l'objet, de le mieux comprendre dans son esprit, et de le révérer inviolablement dans son ensemble, nous ne saurions abjurer ... notre goût intime, nos habitudes naturelles et

→ Tristan L'Hermite: "La Plainte écrite de sang" (_Poésies_, chosen by P.A. Wadsworth, P. 41)

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*[Cf Macaulay, _Essay on Milton_] (_Critical & Historical Essays_, "Everyman's Lib.", I, pp. 162-3);

** G. v. Loeper bemerkte dazu: "Siehe _Inferno_ 25. Dort wird das _allungare_ und _accorciare_ (s. besonders Vers 113-4 und 125-8) in einer Weise geschildert, welcher Goethes Metamorphose der Tiere ganz entspricht."

primitives de raisonnement, de logique, et nos formes plus sobres et plus simples
d'imagination; plus il est de son siècle, moins il est du nôtre". In Italien
war Dante lange vergessen. Alfieri urteilte, man finde dort keine dreissig
Menschen, welche die *Commedia* gelesen hätten. Nach Stendhal war Dante in Italien
um 1800 verachtet. Er wurde "erweckt" durch das Risorgimento, wie in Deutschland[355]
durch die Romantik, in England durch die Präraffaeliten. Die Wiederentdeckung
des Mittelalters war der gemeinsame Hintergrund. Hoffmannsthal,
adheres to
Die Berührung der Sphären, 1931, 282: "Den Werken [Molières] haftet etwas
imperishable
Bürgerliches an. Zwar der 'Misanthrop' ist ein unvergängliches ernstes
Lustspiel, und die 'Schule der Frauen' steht *vielleicht* noch darüber,
inspite of everything
man hat sie seinen '*Hamlet*' genannt. Aber immerhin: hier ist nichts, das
is related
sich, was den geistigen anlangt, neben den grossen Werken Goethes hielten,
not to say
geschweige denn neben ~~G~~ Calderón, neben Shakespeare, neben Dante."

356 Neben der provenzialischen und der italienischen Lyrik ist das lateinische
Mittelalter das Hauptelement, das für die Genesis der *Commedia* herangezogen
impregnation
werden muss. Befruchtung der romanischen Sprachen und Literaturen durch
characteristic procedure
die Latinität ist ein Wesenszug der Romania. In Italien ist der Vorgang erleichtert
durch die grössere Nähe zum Latein in Lautgestalt und Sprachschatz. Man
nehme die beiden ersten Verse der *Commedia*: "Nel mezzo del cammin di nostra
vita / Mi ritrovai per una selva oscura". *Nostra vita* ist italienisch und
Latein zugleich. *Una selva oscura* steht dem lateinischen *una silva obscura*
~~ist~~ sehr nahe (vgl. Spanisch *nuestra vida* und *bosque oscuro*,
altfranzösisch *nostre vie* und *forest oscure*). Die Nähe des Italienischen
zum Latein ist aber für den italienischen Dichter zugleich eine Erschwerung
aggravation

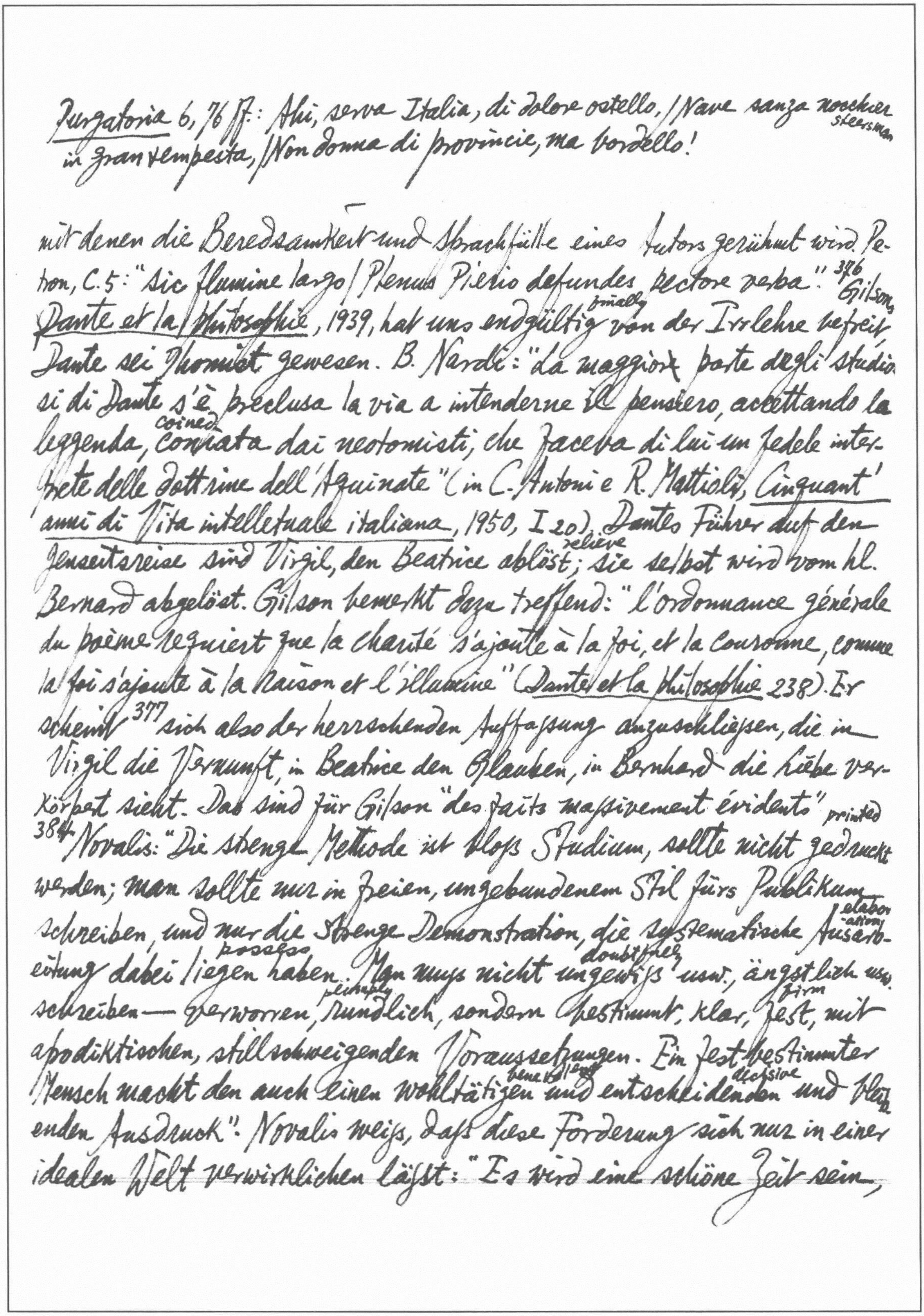
* Vgl. Dietrich Mahnke, *Unendliche Sphäre und Allmittelpunkt*, 1937; M. de Gandillac; "Sur la sphère infinie de Pascal" in *Revue d'hist. de la philosophie et d'hist. générale de la civilisation*, l'Université de Lille, 1943, p. 32 ff.

Sie kann ihm nahe legen, das Volgare am Latein zu messen und es ihm weitgehend anzugleichen assimilate: besonders dann, wenn dadurch der Reim erleichtert facilitate.

358 Amors Selbstdefinition: "Ich bin wie der Mittelpunkt eines Kreises, zu dem sich die Teile der Peripherie verhalten comport w." (*Vita nuova*, c. 12). Das ist eine Umbildung der siebten "theologischen Regel" ~~Alans~~ Alans (*Patrol. lat.* 210, 627 A): "Gott ist eine intelligible Kugel ball, deren Mittelpunkt überall, deren Umfang nirgends ist." Diese spekulative Formel war im 13. Jahrhundert weit verbreitet.* Alans Definition findet sich bei Alexander von Hals, Vincenz von Beauvais, Bonaventura, Thomas, Jean de Meun. Darf man orientalische Herkunft vermuten guess? Bei Hafis finde ich: "Um der Einheit Punkt vergebens / Endlos kreist des Zirkels Bahn; / Wirst du je dem Ziel des Strebens, / Seinem Mittelpunkt dich nahn?" (Georg Jacob, *Unio mystica*, 21). In *De Vulgari eloquentia* II, 4, 2 f. Dante bringt also in neuer Formulierung die schon in *Vita nuova* cap. 25, § 3 vorgetragene Unterscheidung zwischen "literati poete" und "poete volgari". ~~Wir~~ Wer sind denn aber die "magni poetae", die "regulares"? Es sind die lateinischen. Dante zieht es vor, dies nicht ausdrücklich zu sagen: begreiflich genug.

360 Bindung der volkssprachlichen Dichtung an eine Schulung in lateinischer Poesie und Prosa, an lateinische Rhetorik und Poetik antiker und mittelalterlicher Herkunft.

361 Dantes erstes Wort an Virgil ist: "Or sé tu quel Virgilio e quella fonte / Che spandi di parlar si largo fiume?" (*Inf.* I, 79 f.:) "Fiume" ist ein stilistischer Latinismus und entspricht dem lateinischen *flumen orationis*, um *flumen verborum*, häufig bei Cicero und Quintilian,



Purgatorio 6, 76 ff.: Ahi, serva Italia, di dolore ostello, / Nave sanza nocchier steersman in gran tempesta, / Non donna di provincie, ma bordello!

mit denen die Beredsamkeit und Sprachfülle eines Autors gerühmt wird. Petron, c. 5: "Sic flumine largo / Plenus Pierio defundes pectore verba". 376 Gilson, *Dante et la Philosophie*, 1939, hat uns endgültig finally von der Irrlehre befreit, Dante sei Thomist gewesen. B. Nardi: "La maggior parte degli studiosi di Dante s'è preclusa la via a intenderne il pensiero, accettando la leggenda, coniata coined dai neotomisti, che faceva di lui un fedele interprete delle dottrine dell'Aquinate" (in C. Antoni e R. Mattioli, *Cinquant' anni di vita intellettuale italiana*, 1950, I 20). Dantes Führer auf der Jenseitsreise sind Virgil, den Beatrice ablöst relieve; sie selbst wird vom hl. Bernard abgelöst. Gilson bemerkt dazu treffend: "l'ordonnance générale du poème requiert que la charité s'ajoute à la foi, et la couronne, comme la foi s'ajoute à la raison et l'illumine" (*Dante et la philosophie* 238). Er scheint 377 sich also der herrschenden Auffassung anzuschließen, die in Virgil die Vernunft, in Beatrice den Glauben, in Bernhard die Liebe verkörpert sieht. Das sind für Gilson "des faits massivement évidents".

384 Novalis: "Die strenge Methode ist bloß Studium, sollte nicht gedruckt printed werden; man sollte nur in freien, ungebundenem Stil fürs Publikum schreiben, und nur die strenge Demonstration, die systematische Ausarbeitung elaboration dabei liegen possess haben. Man muß nicht ungewiß doubtfully usw., ängstlich usw. schreiben — verworren, rundlich plumply, sondern bestimmt, klar, fest firm, mit apodiktischen, stillschweigenden Voraussetzungen. Ein festbestimmter Mensch macht dann auch einen wohltätigen beneficent und entscheidenden decisive und blitzenden Ausdruck". Novalis weiß, daß diese Forderung sich nur in einer idealen Welt verwirklichen läßt: "Es wird eine schöne Zeit sein,

* vgl. supra S. 7, José Ortega y Gasset.

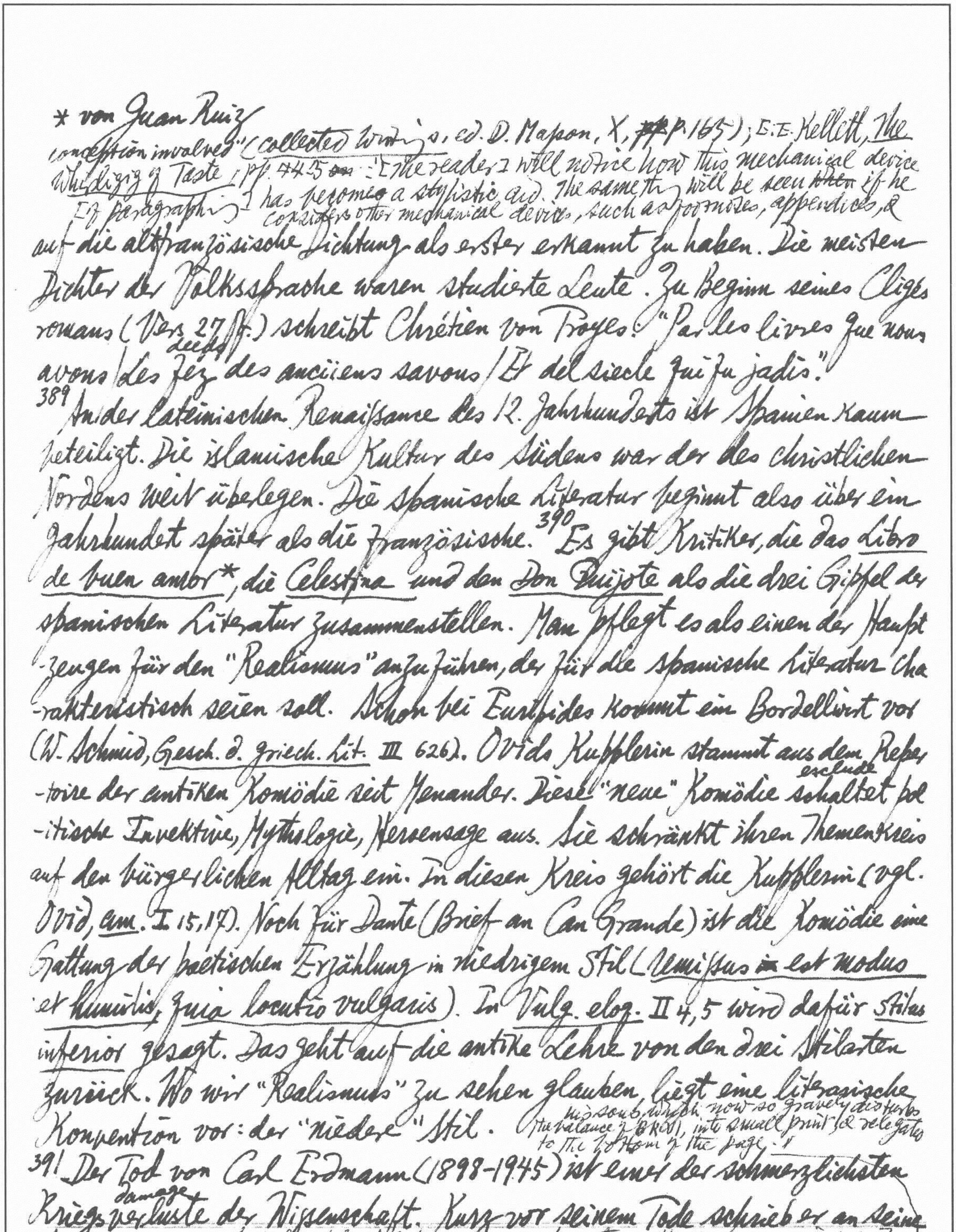
** [Cf *MLR*, Jan. 1959, Dobree: "Surely it is time to put an end to this silly affectation of shoving off notes to the extreme limits of inconvenience, to wit, at the end of the book". I. Cf De Quincey: "style": "The question started by Charles Fox how

wenn man nichts mehr lesen wird als die schöne Komposition, als die literarischen Kunstwerke. Alle andre Bücher sind Mittel und werden vergessen, wenn sie keine tauglichen (useful) Mittel mehr sind, und dies können die Bücher nicht lange bleiben". Eine wissenschaftliche Darstellung kann auf die "strenge Demonstration" nicht verzichten (renounce). Darum ist sie, als literarische Komposition betrachtet, eine Rechnung, die nie rein aufgeht (break up).* In den Geschichtswissenschaften muss sich die Demonstration auf Zeugnisse stützen (rest), in der Philologie auf Texte. Neues Dilemma! Gibt der Autor zu viele Belege (document), so wird sein Buch unlesbar; gibt er zu wenige, so schwächt er die Beweiskraft. Louis Havet, *Manuel de critique verbale*, §2: "On trouvera l'ouvrage un peu gros; j'estime qu'il gagnerait à être grossi encore. La certitude de la doctrine, en effet, dépend de la constance des phénomènes; sa justesse et sa précision, de leur variété." Die moderne Sitte, sie an den Schluss des Buches zu verweisen (refer, send), ist eine Unsitte. In einer Buchbesprechung (рецензия) von Bonamy Dobrée lese ich: "One is thankful to say that the notes, conveniently full, but never distended, are in the right place, that is at the bottom of the page" (*The Spectator*, 11 Jan. 1935)**

386 Aby Warburg: "Der liebe Gott steckt im Detail". Wir können sagen: die Analyse führt zur Synthese. Oder: die Synthese geht aus ~~dex~~ der Analyse hervor; und nur eine so gewordene Synthese ist legitim. Bergson definiert die Analyse als "la capacité de pénétrer à l'intérieur d'un fait qu'on devine significatif."

388 Es ist das Verdienst Edmond Farals, die Einwirkung (influence) der mittellateinischen Poetik und Rhetorik

far the practice of footnotes — a practice purely modern in its *form* — is reconcilable with the laws of just composition: how far such an excrescence argues that the sentence to which it is attached has not received the benefit of a full development for the



* von Juan Ruiz
conception involved" (*Collected Writings*, ed. D. Masson, X, ~~pp~~ p. 165); E. E. Kellett, *The*
Whirligig of Taste, pp. 44-5 ~~on~~: [The reader] will notice how this mechanical device
[of paragraphing] has become a stylistic aid. The same thing will be seen ~~when~~ if he
considers other mechanical devices, such as footnotes, appendices, &

auf die altfranzösische Dichtung als erster erkannt zu haben. Die meisten
Dichter der Volkssprache waren studierte Leute. Zu Beginn seines Cliges
romans (Vers 27 ff.) schreibt Chrétien von Troyes: "Par les livres que nous
deeds
avons / Des fez des anciiens savons / Et del siecle qui fu jadis."

389 An der lateinischen Renaissance des 12. Jahrhunderts ist Spanien kaum
beteiligt. Die islamische Kultur des Südens war der des christlichen
Nordens weit überlegen. Die spanische Literatur beginnt also über ein
Jahrhundet später als die französische. 390 Es gibt Kritiker, die das *Libro
de buen amor**, die *Celestina* und den *Don Quijote* als die drei Gipfel der
spanischen Literatur zusammenstellen. Man pflegt es als einen der Haupt-
zeugen für den "Realismus" anzuführen, der für die spanische Literatur cha-
rakteristisch seien soll. Schon bei Euripides kommt ein Bordellwirt vor
(W. Schmid, *Gesch. d. griech. Lit.* III 626). Ovids Kupplerin stammt aus dem Reper-
exclude
-toire der antiken Komödie seit Menander. Diese "neue" Komödie schaltet pol-
-itische Invektive, Mythologie, Heroensage aus. Sie schränkt ihren Themenkreis
auf den bürgerlichen Alltag ein. In diesen Kreis gehört die Kupplerin (vgl.
Ovid, *am.* I 15,17). Noch für Dante (Brief an Can Grande) ist die Komödie eine
Gattung der poetischen Erzählung in niedrigem Stil (*remissus ~~in~~ est modus
et humilis, quia locutio vulgaris*). In *Vulg. eloq.* II 4,5 wird dafür *stilus
inferior* gesagt. Das geht auf die antike Lehre von den drei Stilarten
zurück. Wo wir "Realismus" zu sehen glauben, liegt eine literarische
Konpention vor: der "niedere" Stil.

his notes, which now so gravely disturbs
the balance of a book, into small print & relegates
to the bottom of the page.

391 Der Tod von Carl Erdmann (1898-1945) ist einer der schmerzlichsten
damage
Kriegsverluste der Wissenschaft. Kurz vor seinem Tode schrieb er an seine
Schwester:

genealogical tables. All these are incorporated in the text of ancient writers,
& spoil their style. For instance, there can be no doubt that had the appendix or the footnote
existed in the time of Thucydides, he would have thrown the episode of Pisistratus &

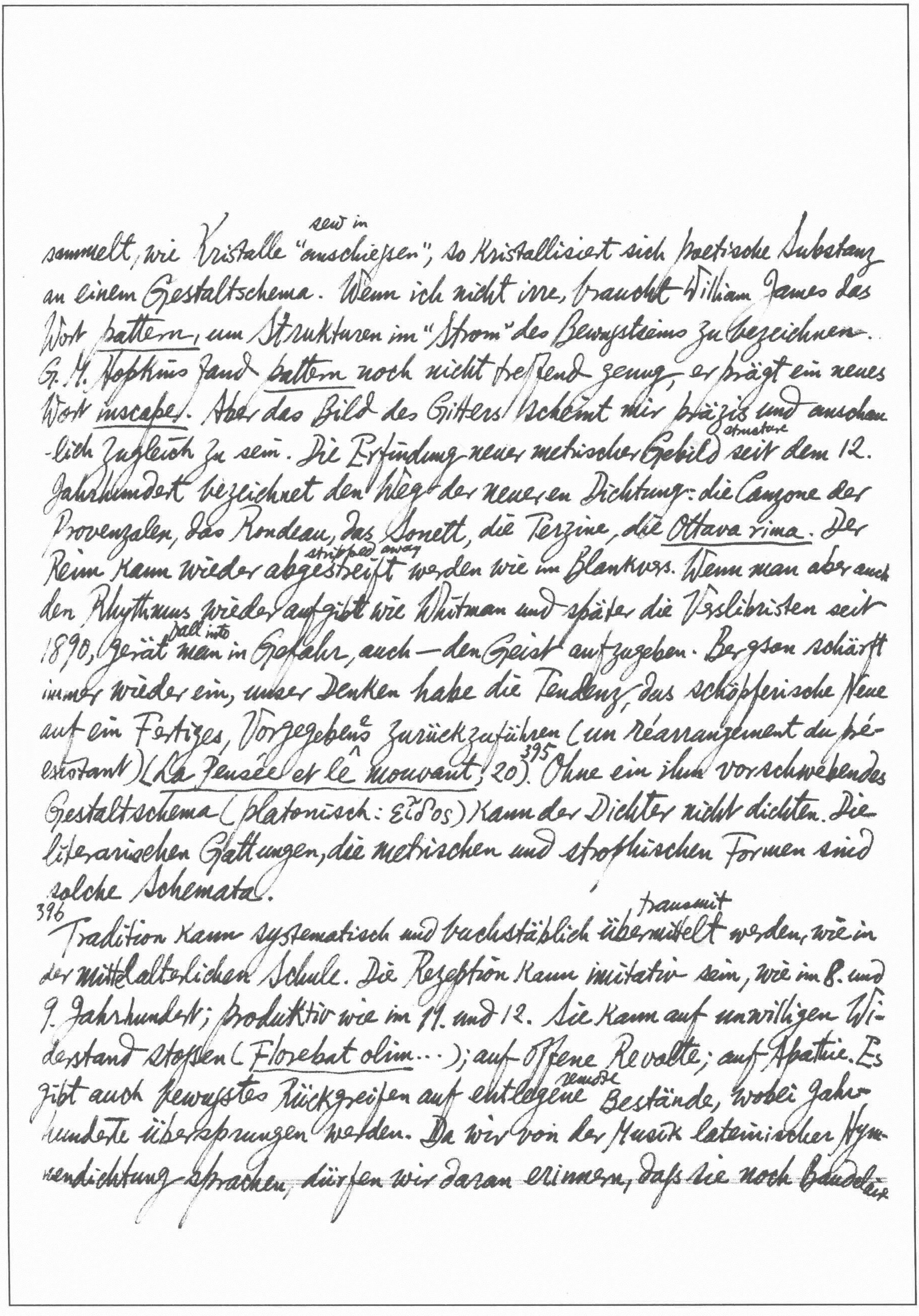
*Faust, II^ter Teil, 3ter Akt, 9367-71: "Doch wünscht' ich Unterricht, warum die Rede / Des Mannes mir seltsam klang, seltsam und freundlich. / Ein Ton scheint sich dem andern zu bequemen, / Und hat ein Wort zum Ohre sich gesellt, / Ein andres kommt, dem ersten liebzukosen" (Faust, secluded hrsg. E. Trunz, 3te Aufl., S.282). the same

concluded
"Ich habe für meinen Teil abgeschlossen und stehe für den noch verbleibenden
Lebensrest schon jenseits von Furcht und Hoffnung... Als echter Humanist muss
man ja auch das Lebensende zu bejahen vermögen und en philosophe zu
sterben wissen. Letztlich zeigt es sich ja nur dem Tode gegenüber, ob man
an seine Ideale wirklich glaubt oder nicht. So will ich denn ohne
depart
Hasse in aller Heiterkeit scheiden."

393 Zwischen Kunst und Künstelei sind die Übergänge fliessend. Das
genetische Verhältnis zwischen beiden ist keineswegs eindeutig. Man pflegt
symptom of decline
in der Künstelei ein Spätprodukt und eine Verfallserscheinung zu
occur
sehen: Entartung von Kunst. Aber auch das Umgekehrte kann eintre-
ten. Die Stilgeschichte des lateinischen Mittelalters beweist es hundertfach.
spur
Spätantike Sprachkünstelei wurde ein technischer Ansporn und weckte
ambition
artistischen Ehrgeiz. Die Sprache wurde auf alle ihre Möglichkeiten
hin abgetastet, und neue Wirkungen wurden ihr abgewonnen. Der Reim,
feeling the way, deeply affected
den Römern so fremd wie den Germanen, tastend ergriffen, nicht an
Regel und Folge gebunden, endlich zu gegliederter Wunderpracht
develop
entfaltet, ist die grosse Neuschöpfung des Mittelalters, wie Helena bei
Goethe staunend von Faust hört.*

394 Formen sind Gestalten und Gestaltsysteme, in denen Geistiges zur
achieve
Erscheinung gelangt und fassbar wird. Dante brauchte Lichtkreise und
string together
Lichtkreuze, um die Seligen aufzureihen. Ein Kristall besteht aus ein-
trellis, grating
em Raumgitter von Elektronen und Atomkernen. Mathematik und Optik
verwenden den Begriff des Gitters. Literarische Formen erfüllen die Funk-
tionen von solchen Gittern. Wie sich diffuses Licht in der Linse

idea in West-östlicher Divan (cf. Fr. Strich, Kunst und Leben, S.111). lens



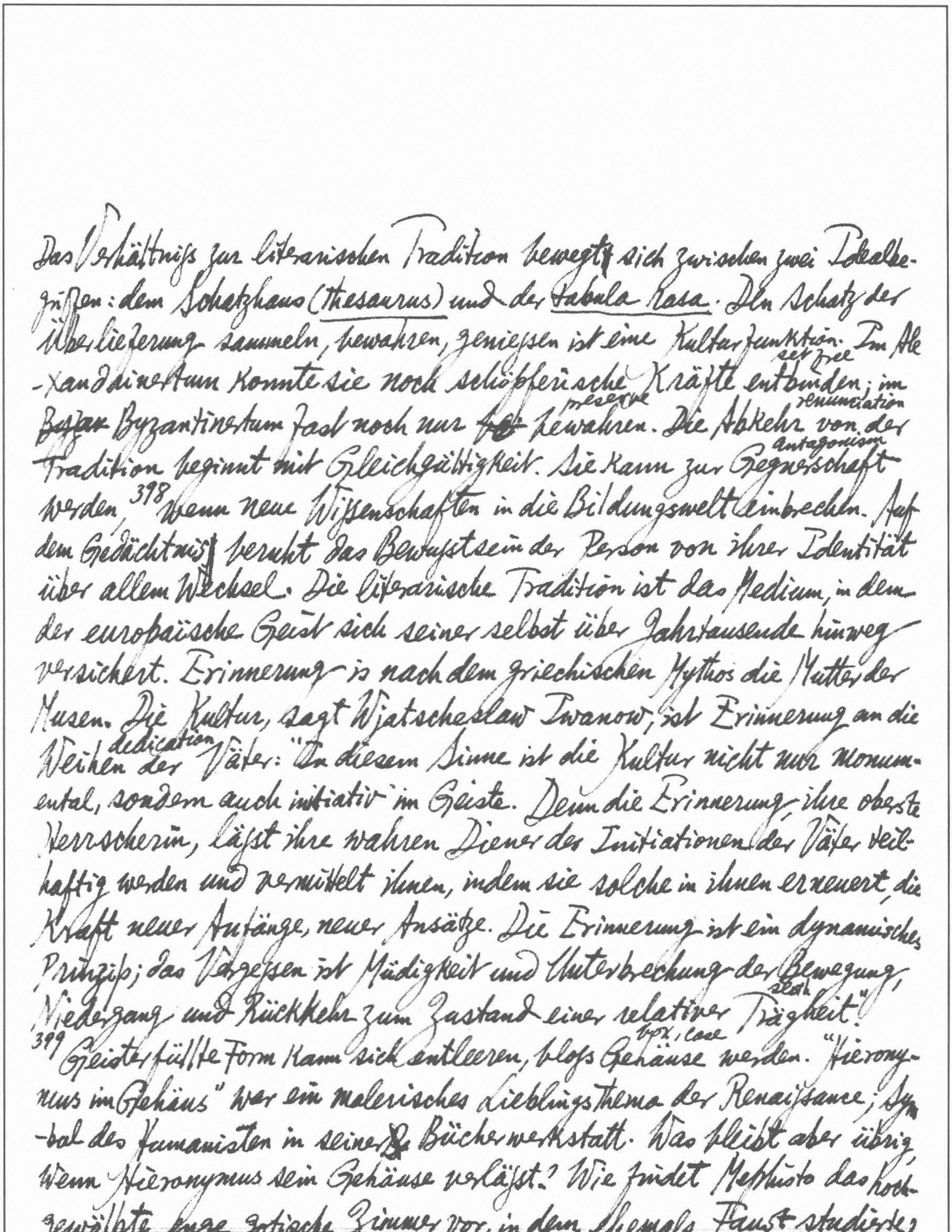
sammelt, wie Kristalle "anschießen" [sew in]; so kristallisiert sich poetische Substanz an einem Gestaltschema. Wenn ich nicht irre, braucht William James das Wort *pattern*, um Strukturen im "Strom" des Bewusstseins zu bezeichnen. G. M. Hopkins fand *pattern* noch nicht treffend genug; er prägt ein neues Wort *inscape*. Aber das Bild des Gitters scheint mir präzis und anschaulich zugleich zu sein. Die Erfindung neuer metrischer Gebild [structure] seit dem 12. Jahrhundert bezeichnet den Weg der neueren Dichtung: die Canzone der Provenzalen, das Rondeau, das Sonett, die Terzine, die *Ottava rima*. Der Reim kann wieder abgestreift [stripped away] werden wie im Blankvers. Wenn man aber auch den Rhythmus wieder aufgibt wie Whitman und später die Verslibristen seit 1890, gerät [fall into] man in Gefahr, auch — den Geist aufzugeben. Bergson schärft immer wieder ein, unser Denken habe die Tendenz, das schöpferische Neue auf ein Fertiges, Vorgegebene zurückzuführen (un réarrangement du préexistant) (*La Pensée et le mouvant*, 20).[395] Ohne ein ihm vorschwebendes Gestaltschema (platonisch: εἶδος) kann der Dichter nicht dichten. Die literarischen Gattungen, die metrischen und strophischen Formen sind solche Schemata.

396 Tradition kann systematisch und buchstäblich übermittelt [transmit] werden, wie in der mittelalterlichen Schule. Die Rezeption kann imitativ sein, wie im 8. und 9. Jahrhundert; produktiv wie im 11. und 12. Sie kann auf unwilligen Widerstand stoßen (*Florebat olim...*); auf offene Revolte; auf Apathie. Es gibt auch bewusstes Rückgreifen auf entlegene [remote] Bestände, wobei Jahrhunderte übersprungen werden. Da wir von der Musik lateinischer Hymnendichtung sprachen, dürfen wir daran erinnern, daß sie noch Baudelaire

* Franciscae meae laudes

** cf Vico's theory that poetry is born only "in seno alla fiera e feroce barbarie", that "i primi popoli, i quali furon i fanciulli del gener umano, fondarono prima il mondo dell'arti" (quoted in Croce, Estetica, 10ª ed, pp. 245, 255).

zur Nachbildung verlockt hat,* wie das das Farbenspiel spätantiker und mittelalterlicher Latinität einen Huysmans und einen Remy de Gourmont reizte, der prunkende (showy) Taumel (intoxication) eines Nonnos den jungen George. Die décadence von 1890 war die Entdeckung neuer ästhetischer Reize und eine Form der Absonderung (separation) von den "Barbaren" wie in Verlaines Sonett: "Je suis l'Empire à la fin de la décadence". Wie alles Leben, ist Tradition ein unübersehbares (invisible at a glance) Vergehen und Neuwerden.397 Die Kontinuität der Überlieferung kann aber auch durch den allgemeinen Gang der Kultur gefährdet (imperil) werden. Goethe 1820: "Wer bloss mit dem Vergangenen sich beschäftigt kommt zuletzt in Gefahr, das Entschlafene (deceased), für uns mumienhaft (mummylike) Vertrocknete (withered) an sein Herz zu schliessen. Eben dieses Festhalten (adherence) aber am Abgeschiedenen (departed) bringt jederzeit einen revolutionären Übergang hervor, wo das vorstrebende Neue nicht länger zurückzudrängen (repel back), nicht zu bändigen (subdue) ist, so dass es sich vom Alten losreisst (break loose), dessen Vorzüge nicht anerkennen, dessen Vorteile (interest) nicht mehr benutzen will." Fünfzig Jahre früher hatte Goethe von Herder gelernt, "dass die Dichtkunst eine Welt- und Völkergabe sei, nicht ein Privaterbteil (heritage) einiger feiner, gebildeter Männer." Die Vorromantik des mittleren 18. Jahrhunderts lehrte, wahre Poesie sei unverträglich (incompatible) mit literarischer Bildung; sie blühe nur bei Barbaren und Wilden. Niemand hat das mit so schöner Bestimmtheit ausgesprochen wie Simon Pelloutier (1694–1757): "L'ignorance et le mépris des lettres sont la véritable origine de la poésie" (P. Van Tieghem, Le Préromantisme I, 38).** Der Satz war verborgen (hidden) in einer Geschichte der Kelten (1740) und ist erst durch die moderne Forschung nach dem ersten Weltkrieg ausgegraben worden.

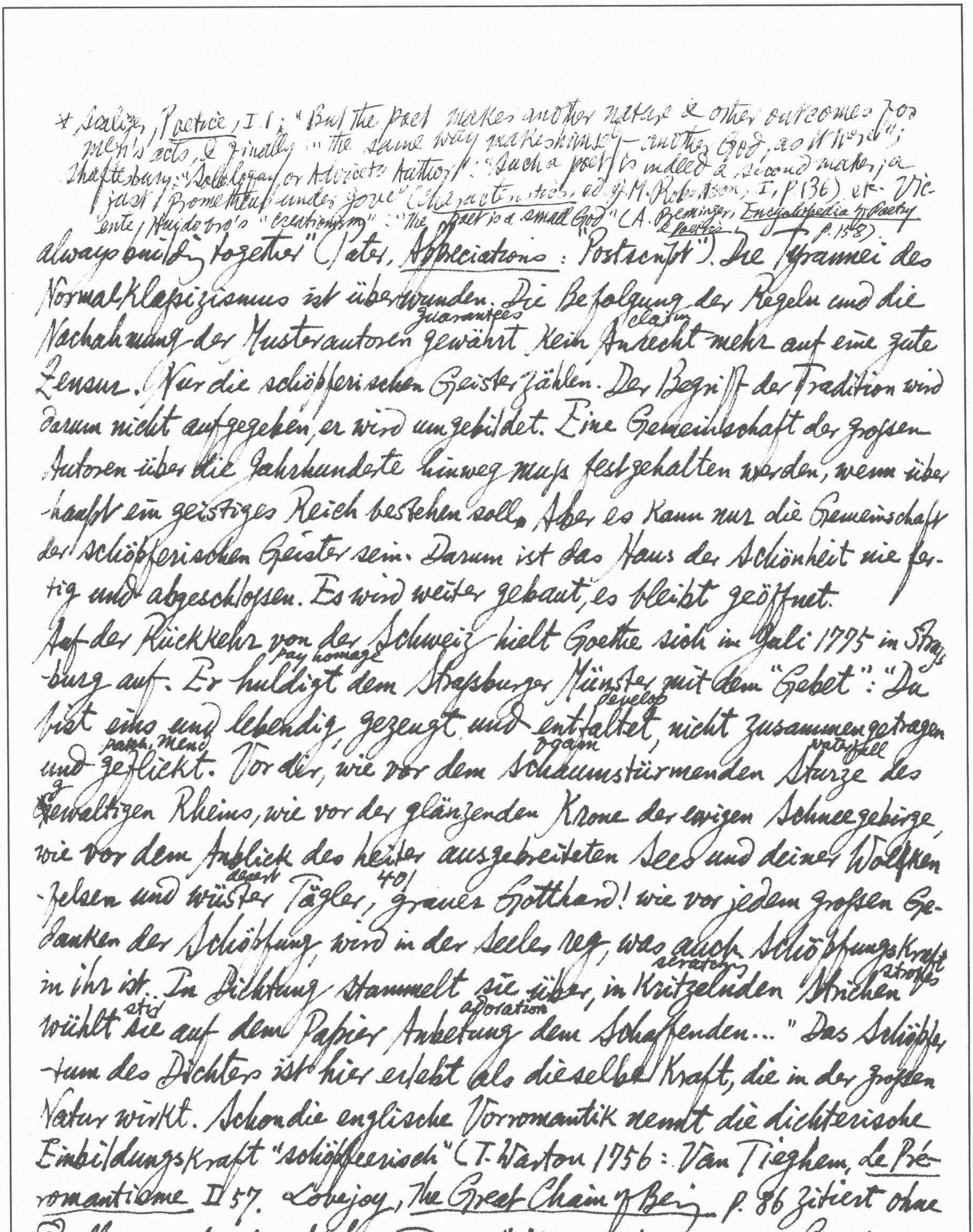


Das Verhältniß zur literarischen Tradition bewegt sich zwischen zwei Idealbe-
griffen: dem Schatzhaus (thesaurus) und der tabula rasa. Den Schatz der
Überlieferung sammeln, bewahren, geniessen ist eine Kulturfunktion. Im Ale
set free
-xandrinertum konnte sie noch schöpferische Kräfte entbinden; im
reserve renunciation
~~Byzan~~ Byzantinertum fast noch nur [illegible] bewahren. Die Abkehr von der
antagonism
Tradition beginnt mit Gleichgültigkeit. Sie kann zur Gegnerschaft
werden,[398] wenn neue Wissenschaften in die Bildungswelt einbrechen. Auf
dem Gedächtniß beruht das Bewußtsein der Person von ihrer Identität
über allem Wechsel. Die literarische Tradition ist das Medium, in dem
der europäische Geist sich seiner selbst über Jahrtausende hinweg
versichert. Erinnerung is nach dem griechischen Mythos die Mutter der
Musen. Die Kultur, sagt Wjatscheslaw Iwanow, ist Erinnerung an die
dedication
Weihen der Väter: "In diesem Sinne ist die Kultur nicht nur monum-
ental, sondern auch initiativ im Geiste. Denn die Erinnerung, ihre oberste
Herrscherin, läßt ihre wahren Diener der Initiationen der Väter teil-
haftig werden und vermittelt ihnen, indem sie solche in ihnen erneuert, die
Kraft neuer Anfänge, neuer Ansätze. Die Erinnerung ist ein dynamisches
Prinzip; das Vergessen ist Müdigkeit und Unterbrechung der Bewegung,
sloth
Niedergang und Rückkehr zum Zustand einer relativen Trägheit."
box, case
[399] Geisterfüllte Form kann sich entleeren, bloß Gehäuse werden. "Hierony-
mus im Gehäus" war ein malerisches Lieblingsthema der Renaissance; Sym-
-bol des Humanisten in seiner Bücherwerkstatt. Was bleibt aber übrig
wenn Hieronymus sein Gehäuse verläßt? Wie findet Mephisto das hoch-
gewölbte, enge gotische Zimmer vor, in dem ehemals Faust studierte?
arched

* Vgl. Du Bellays Gedicht Contre les Pétrarquistes. Arturo Graf, Attraverso il Cinquecento: "Petrarchismo ed Antipetrarchismo".

** cf Croce: "In questo apparente dimenticare è la forza della vita" (Estetica, 1902 p. 105)

undamaged
"Blick ich hinauf, hierher, hinüber, / Allunverändert ist es, unversehrt: / Die bunten
colored glasses, appears to, gloomy, increased
Scheiben sind, so dünkt mich, trüber, / Die Spinneweben haben sich vermehrt,
coat
/ Die Tinte starrt, vergilbt ist das Papier... / Auch hängt der alte Pelz
hook, animals, settled
am alten Haken." Allerhand Getier hat sich in ihm angesiedelt: "Dort, wo
boxes, dusty
die alten Schachteln stehn, / Hier im verbräunten Pergamen, / In staubigen
fragments, pots, hollow eye
Scherben alter Töpfe, / Dem Hohlaug jener Totenköpfe, / In solchem Wust
melancholy
und Moderleben / Muss es für ewig Grillen geben." Die entleerten Formen
des Geistes gleichen solchen Gehäus. Das Sonett war eine geniale Erfindung.
Ein erotisches Thema durch Hunderte von Sonetten hindurchzumodulieren,
pleasant
war eine gefällige ~~Ein~~ Erfindung Petrarcas, die sich als Sonettenwut im
infectious
16. Jahrhundert wie eine ansteckende Krankheit verbreitete.* Shakespeare konnte die verbrauchte Form noch einmal mit den Spannungen seiner
Seele laden. Aber schon Molière verspottete im Misanthrope das preziös entartete Sonett. 1827 ermahnte Wordsworth: "Scorn not the Sonnet..."
admonish (ermahnte); nag
Kaum eine Form ist heute so entwertet. Sie ist der magere Zirkusgaul
des Dilettanten geworden.[400] Nehmen wir die historische Betrachtung wieder
auf, so finden wir, dass das Vergessen eben nötig ist wie das Erinnern.
Viel muss vergessen werden, wenn Wesentliches gewahrt werden soll**
Das ist die relative Wahrheit der tabula rasa. Ihr Gegenidee, das
Thesaurus, hat sich ebenfalls gewandelt. Sainte-Beuves Temple du goût
pull down
ist von dem Tempelsturm eines Jahrhunderts abgetragen worden. Für
"diminutive" Klassiker wie Andrieux ist kein Platz mehr. Wir brauchen
kein Magazin der Tradition, sondern ein Haus, in dem wir atmen können
— "that House Beautiful which the creative minds of all generations are



* Scaliger, Poetice, I, 1: "But the poet makes another nature & other outcomes for men's acts, & finally in the same way makes himself another God, as it were"; Shaftesbury: "Soliloquy or Advice to Author": "Such a poet is indeed a second maker, a just Prometheus under Jove" (Characteristics, ed. J.M. Robertson, I, p. 136) etc. Vicente Huidobro's "creationism": "The poet is a small God" (A. Preminger, Encyclopedia of Poetry & Poetics, p. 158).

always building together" (Pater, Appreciations: "Postscript"). Die Tyrannei des Normalklassizismus ist überwunden. Die Befolgung der Regeln und die Nachahmung der Musterautoren guarantees gewährt kein claim Anrecht mehr auf eine gute Zensur. Nur die schöpferischen Geister zählen. Der Begriff der Tradition wird darum nicht aufgegeben, er wird umgebildet. Eine Gemeinschaft der großen Autoren über die Jahrhunderte hinweg muß festgehalten werden, wenn überhaupt ein geistiges Reich bestehen soll. Aber es kann nur die Gemeinschaft der schöpferischen Geister sein. Darum ist das Haus der Schönheit nie fertig und abgeschlossen. Es wird weiter gebaut, es bleibt geöffnet.

Auf der Rückkehr von der Schweiz hielt Goethe sich im Juli 1775 in Straßburg auf. Er pay homage huldigt dem Straßburger Münster mit dem "Gebet": "Du bist eins und lebendig, gezeugt und develop entfaltet, nicht zusammengetragen und patch, mend geflickt. Vor dir, wie vor dem foam schaumstürmenden waterfall Sturze des gewaltigen Rheins, wie vor der glänzenden Krone der ewigen Schneegebirge, wie vor dem Anblick des heiter ausgebreiteten Sees und deiner Wolkenfelsen und desert wüster Täler, 40! graues Gotthard! wie vor jedem großen Gedanken der Schöpfung wird in der Seele reg, was auch Schöpfungskraft in ihr ist. In Dichtung stammelt sie über, in scratching kritzelnden strokes Strichen wühlt stirs sie auf dem Papier adoration Anbetung dem Schaffenden..." Das Schöpfertum des Dichters ist hier erlebt als dieselbe Kraft, die in der großen Natur wirkt. Schon die englische Vorromantik nennt die dichterische Einbildungskraft "schöpferisch" (T. Warton 1756: Van Tieghem, Le Préromantisme II 57. Lovejoy, The Great Chain of Being p. 86 zitiert ohne Quellenangabe den ~~d'~~ Satz Tassos: "Non merita nome di Creatore se non Iddio ed il Poeta"). *Shelley quotes ~~it from some~~ unidentifiable source in A Defence of Poetry of N. Rogers, Shelley at Work, 96.

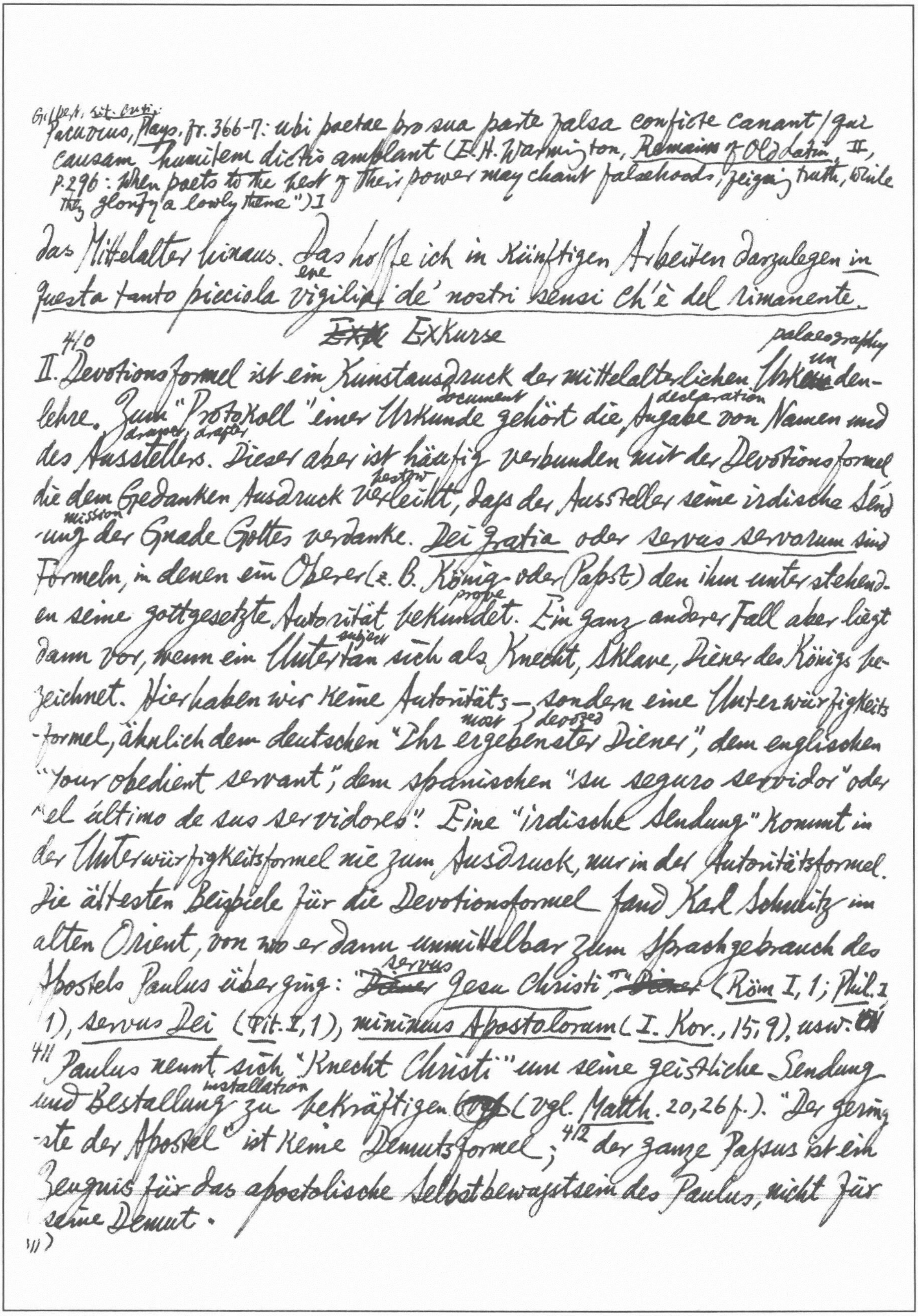
*[cf. M.C. Nahm, The Artist as Creator, pp. 55-69] cf infra 442; my marginalia to Jacopo Mazzoni in A.H.

**["Homer has taught the others the proper way of telling lies" — "The Loeb Class. Lib." p. 99. St. Augustine attributes to artistic fictions a paradoxical kind of honesty: they tend to be something which they yet cannot fully be; the image of a horse is not a true image unless it is a false horse — Gilbert & Kuhn, A History of Esthetics, p. 126. A.S. Minturno, De Poeta, 1559, p. 68: "Numquam ne fallit, qui omnia confingit"; cf Sidney: "for the poet, he nothing

Der Antike fehlte dieser Begriff. Das alte Hellas stellte den Dichter in den Kreis der "göttlichen Männer": sie sind Lieblinge der Götter, Mittler zwischen ihnen und den Menschen. Die augusteischen Dichter bürgern *naturalize* Homers göttlichen Sänger als divinus poeta der lateinischen Tradition ein (Virgil Bucolica 5, 45 und 10, 17; Horaz AP 400). Statius verehrt die "göttliche Aeneis" als unerreichbares Vorbild (Thebais XII 816). So nennt Boccaccio als erster Dantes Commedia "göttlich" (Vita di Dante Kap. 26). Aber die Griechen kannten den Begriff der schöpferischen Einbildungskraft nicht.* Sie hatten kein Wort dafür. Was die Dichter vorbrachten *produces*, war erlogen *false*. Aristoteles lobt Homer, weil er die Dichter lehrte "in angemessener Weise zu lügen" (Poetik 1460a, 19).** 404 "Longinus" hatte die Fehler-Kritik als subaltern abgewiesen *dismiss*. Die großen Autoren sind nicht fehlerfrei, aber sie alle wachsen über die Sterblichkeit hinaus; ihre "Höhe" erhebt sie in die Nähe von Gottes Geistesmacht.*** Hierin berührt sich "Longinus" mit Dionys von Halikarnaß, der von Platon sagt, er sei "der göttlichen Natur nahegekommen" (W. Rhys Roberts, ed. The Three Literary Letters, 1901, p. 102, 8). Man hat verwandte Gedanken bei dem Numenios, bei Philostratus, bei Plotin finden wollen. Keiner der Genannten stellt den Satz auf, das dichterische Schaffen könne mit dem des Weltenschöpfers verglichen werden. Und doch hat ein Autor des ausgehenden Altertums diesen Vergleich anläßlich *a propos* Virgils gezogen und ausgeführt: es ist Macrobius. Er findet Bezüge zwischen der Struktur der Aeneis und der des Kosmos (Sehe infra, S. 441). Wir schließen unsern Gang. Die Betrachtungsweise greift aber methodisch und gegenständlich über

affirmeth, and therefore never lieth" — Ibid. p. 198]. ***[On the Sublime, XXXVI: "While they are far from unerring, yet they are all more than human.... Sublimity lifts them near the mighty mind of God" — "Loeb Class. Lib.", p. 227].

cf Marginalia to As You Like It, III.iii (Works, Kittredge, p.



Gilbert, lit. crit.:
Pacuvius, Plays, fr. 366-7: ubi poetae pro sua parte falsa conficte canant / qui causam humilem dictis amplant (E. H. Warmington, Remains of Old Latin, II, p. 296: When poets to the best of their power may chant falsehoods, feigning truth, while they glorify a lowly theme") I

das Mittelalter hinaus. Das hoffe ich in künftigen Arbeiten darzulegen in questa tanto picciola vigilia eve de' nostri sensi ch'è del rimanente.

~~Exk~~ Exkurse

II.[410] Devotionsformel ist ein Kunstausdruck der mittelalterlichen Ur~~kun~~kundenlehre palaeography. Zum "Protokoll" einer Urkunde document gehört die Angabe declaration von Namen und des Ausstellers drawer, drafter. Dieser aber ist häufig verbunden mit der Devotionsformel die dem Gedanken Ausdruck verleiht bestow, daß der Aussteller seine irdische Sendung mission der Gnade Gottes verdanke. Dei gratia oder servus servorum sind Formeln, in denen ein Oberer (z. B. König oder Papst) den ihm unterstehenden seine gottgesetzte Autorität bekundet prove. Ein ganz anderer Fall aber liegt dann vor, wenn ein Untertan subject sich als Knecht, Sklave, Diener des Königs bezeichnet. Hier haben wir keine Autoritäts- sondern eine Unterwürfigkeitsformel, ähnlich dem deutschen "Ihr ergebenster most devoted Diener", dem englischen "Your obedient servant", dem spanischen "su seguro servidor" oder "el último de sus servidores". Eine "irdische Sendung" kommt in der Unterwürfigkeitsformel nie zum Ausdruck, nur in der Autoritätsformel. Die ältesten Beispiele für die Devotionsformel fand Karl Schmitz im alten Orient, von wo er dann unmittelbar zum Sprachgebrauch des Apostels Paulus überging: "~~Diener~~ servus Jesu Christi" ~~Diener~~ (Röm I, 1; Phil. I, 1), servus Dei (Tit. I, 1), minimus Apostolorum (I. Kor., 15, 9), usw. ~~Cf~~

[411] Paulus nennt sich "Knecht Christi" um seine geistliche Sendung und Bestallung installation zu bekräftigen ~~Cf~~ (Vgl. Matth. 20, 26 f.). "Der geringste der Apostel" ist keine Demutsformel; [412] der ganze Passus ist ein Zeugnis für das apostolische Selbstbewußtsein des Paulus, nicht für seine Demut.

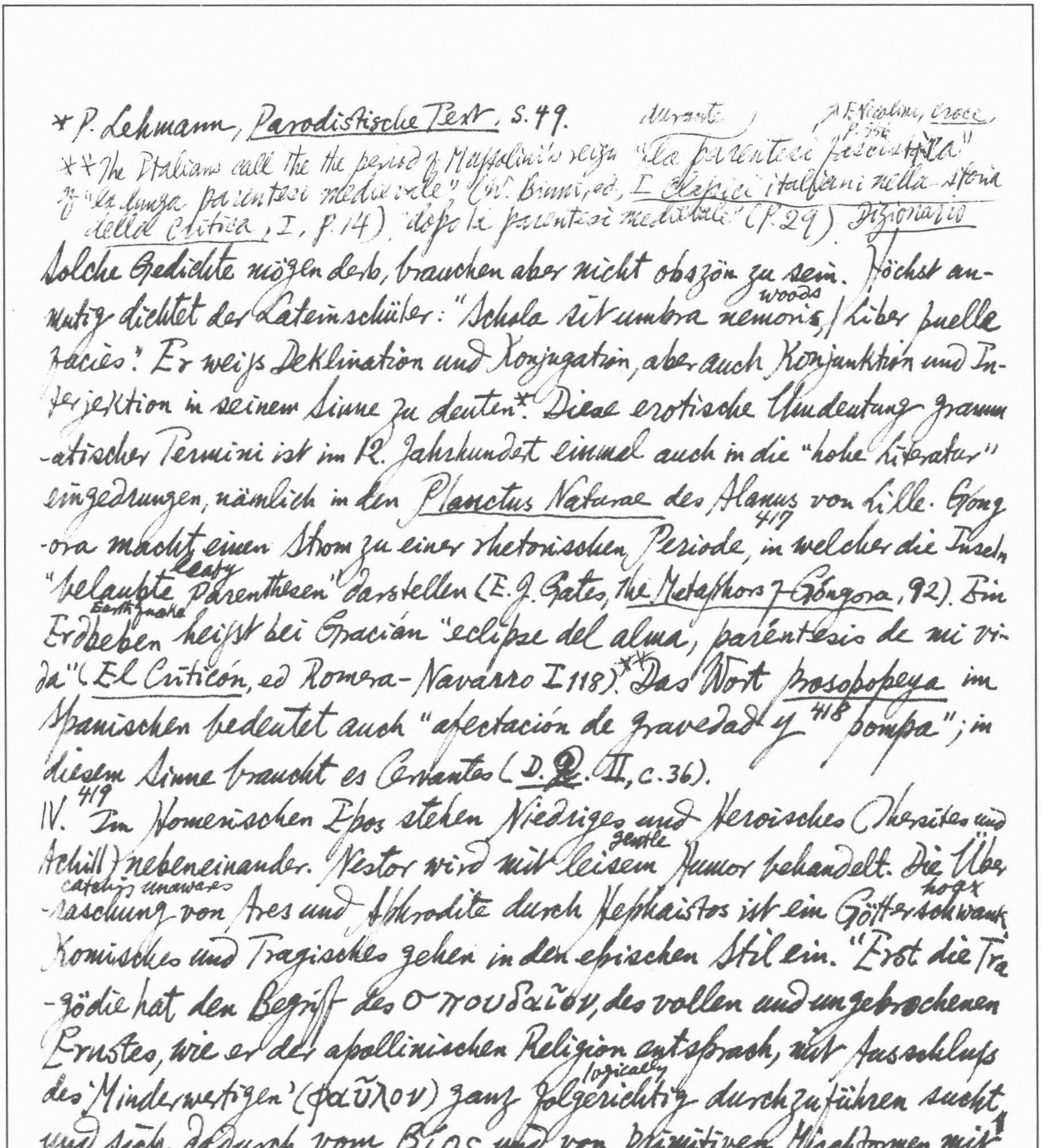
411)

+ Vgl. Tausendundeine Nacht, 971. Nacht: "Er gebrauchte die Präposition in der rechten Konstruktion und vereinte den Verbindungssatz mit dem Verbindungswort, doch ihr Gatte fiel discontinue wie die Nominal-Endung vor dem Genetiv fort" (übers. E. Littmann)

In China kann ich ersetzt werden durch "der kleine jüngere Bruder", "der Geringe", "der Dummkopf"; in Japan durch "meine Selbstsucht selfishness", "das unvernünftige Gewächs vegetable, excrescence". Wundt führt 413 diese Erscheinung auf den patriarchalischen Despotismus der chinesischen Kultur zurück (Völkerpsychologie, Bd. II, Teil 2³, 1912, S. 45 f.; Vgl. Cassirer, Philosophie der symbolischen Formen I 211 f.). Die parvitas-Formel ist nicht typisch für christliche Gesinnung disposition, sentiment, sondern für den affektierten Manierismus der spätrömischen Literatur, der Heiden und Christen gemeinsam ist. Der Autor entschuldigt sich, sein Stil (sermo) oder seine Begabung (ingenium) oder beides, sei trocken, dürr, mager 414 (ariditas, siccitas, ieiunae macies orationis); kunstlos (rudis, simplex, communis, incompositus, incomptus, incultus); rauh (impolitus, scabies), rostig rusty (rubigo), unsauber (sordidus), dürftig (egestas, inopia, paupertas, exilitas, sterilitas).

III. p. 416 Dem spätantiken und mittelalterlichen Schulwesen ist der metaphorische Gebrauch grammatischer und rhetorischer Termini zu verdanken. Aus neronischer Zeit stammt ein Epigramm des Lukillios (Anthologia Palat. XI 139), in dem uns die übertragene transferred Verwendung grammatischer und rhetorischer Termini zum erstenmal entgegentritt, und zwar in obszöner Bedeutung (casus, coniunctio, figurae, coniugatio). Besonders die Casusbezeichnungen wurden gerne als "verblümte disguised" "Rede figurative" in anzüglichem abusive Sinne gebraucht. Zwei Hauptthemen der mittelalterlichen Satire werden mit diesem Mittel variiert: Habgier greed der Kurie papal court (in Rom gelten nur accusativus und dativus) und Sittenverderbnis (genetivus). Davon zu trennen ist der grammatisch verblümte Preis der Liebesfreuden.*

Donne: "To a Lord, upon presenting some of his work to him": "I am in such a Parenthesis now, in a convalescence" (Complete Poetry & Selected Prose, by J. Hayward, p. 481)



* P. Lehmann, Parodistische Text, S. 49.   Durante   F. Nicolini, Croce, p. 356

** The Italians call the the period of Mussolini's reign "la parentesi fascistica" of "la lunga parentesi medievale" (W. Binni, ed., I classici italiani nella storia della Critica, I, p. 14). "dopo la parentesi medievale" (p. 29). Dizionario

Solche Gedichte mögen derb, brauchen aber nicht obszön zu sein. Höchst anmutig dichtet der Lateinschüler: "Schola sit umbra nemoris, / Liber puelle
woods
facies." Er weiss Deklination und Konjugation, aber auch Konjunktion und Interjektion in seinem Sinne zu deuten*. Diese erotische Umdeutung grammatischer Termini ist im 12. Jahrhundert einmal auch in die "hohe Literatur" eingedrungen, nämlich in den Planctus Naturae des Alanus von Lille. Góngora macht einen Strom zu einer rhetorischen Periode, in welcher die Inseln
417
"belaubte Parenthesen" darstellen (E. J. Gates, The Metaphors of Góngora, 92). Ein
leafy
Erdbeben heisst bei Gracián "eclipse del alma, paréntesis de mi vida" (El Criticón, ed Romera-Navarro I 118).** Das Wort prosopopeya im
Earthquake
Spanischen bedeutet auch "afectación de gravedad y pompa"; in diesem Sinne braucht es Cervantes (D. Q. II, c. 36).
418

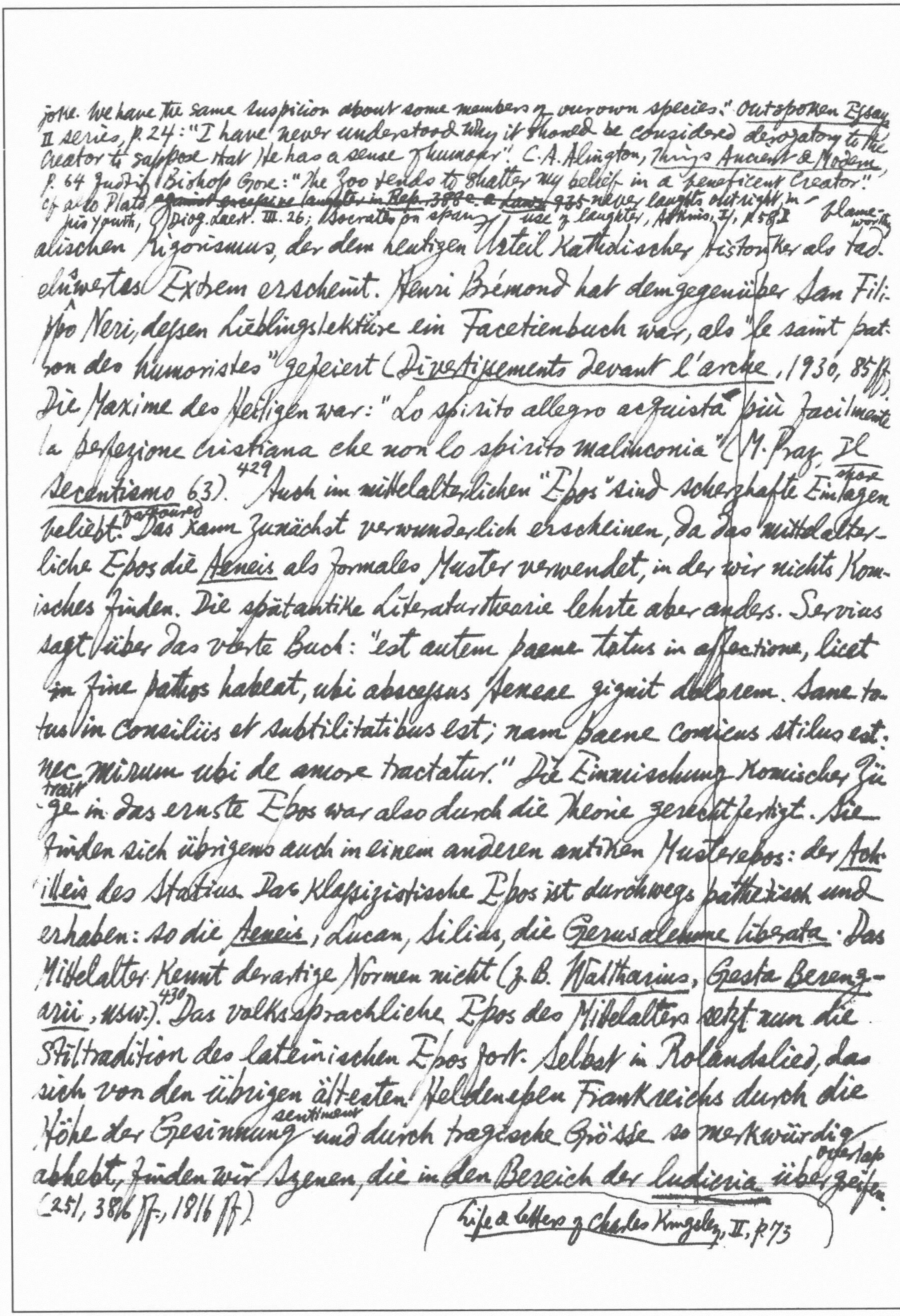
IV. Im Homerischen Epos stehen Niedriges und Heroisches (Thersites und Achill) nebeneinander. Nestor wird mit leisem Humor behandelt. Die Über-
419
gentle
raschung von Ares und Aphrodite durch Hephaistos ist ein Götterschwank.
catching unawares
hoax
Komisches und Tragisches gehen in den epischen Stil ein. "Erst die Tragödie hat den Begriff des σπουδαῖον, des vollen und ungebrochenen Ernstes, wie er der apollinischen Religion entsprach, mit Ausschluss des 'Minderwertigen' (φαῦλον) ganz folgerichtig durchzuführen sucht,
logically
und sich dadurch vom βίος und von primitiven Mischformen mit Bewusstsein entfernt" (W. Schmid, Gesch. der griechischen Lit. I 2, 85). Erst bei Euripides streift sie gelegentlich die Komik. Platon und Aristoteles halten an der Scheidung zwischen ernsthafter und leichter Dichtung fest (Schmid I 1, 12 A. 2). Aber seit dem 3. Jahrhundert v. Chr. entwickelt sich aus dem populären Lehrvortrag der Kyniker

Garzanti, gives the example: "la lettura parentesi delle vacanze."

[cf. Robert de Lamennais (Esquisse d'une philosophie) & J. E. Erdmann (Ernste Spiele) who could not imagine Christ laughing; the Bishop of Tasmania in his article "The Theology of Laughter" in Hibbert Journal, Vol. IX, p. 296, asserting that God laughs & enjoys an occasional joke — Max Eastman, The Sense of Humor, pp. 24 & 244. W. R. Inge, The Philosophy of Plotinus, II, p. 241: "Proclus (Timaeum, 147) explained the ugliness & evil of the world-

und Stoiker (Diatribe) der Mischstil des σπουδογέλοιον (Ernsthaft-Lächerlichen), den Horaz in seinen Satiren nachgebildet hat (Sat. I 10, 11 ff; Epi. II 2, 60). Der Scherz dient ~~dient~~ hier, wie in der christlichen Predigt des späteren Mittelalters, dem ridendo dicere verum.[422] Ein Apostelwort verbot den Christen stultiloquium und scurrilitas (Eph. 5, 4). Johannes Chrysostomus lehrt (Migne Patr. Graec. 57, 69), Christus habe nie gelacht (vgl. Egberts Fecunda ratis, ed. Voigt, p. 155).* Das antike Würde-Ideal wurde vom altchristlichen Mönchtum übernommen. Athanasius weiß von Antonius zu berichten, daß er weder grämlich morose noch in seiner Freude ausgelassen war, auch nicht mit dem Lachen zu kämpfen hatte (Kap. 14). Sulpicius Severus sagt vom hl. Martin: "nemo umquam illum vidit iratum, nemo commotum, nemo maerentem, nemo ridentem." Der hl. Benedikt verbot seinen Mönchen: "verba vana aut risu apta non loqui; risum multum aut escussum non amare" (Kap. 4 der Regel). Immerhin war durch die Formulierung "risum multum et excussum" ein mäßiges Lachen stillschweigend tacitly zugestanden to have the right. So war denn auch die Rede des hl. Antonius nach Athanasius (Kap. 37) "mit göttlichen Witze gewürzt"; wie ja Paulus den Kolossern (4, 6) empfohlen hatte: "sermo vester semper in gratia sale sit conditus". Einige heilige Scherze (spiritualiter salsa) des hl. Martin teilt Sulpicius Severus mit.[423] Die Frage, wieweit Kleriker scherzen dürfen, hat Walter von Châtillon beschäftigt. Noch in der Gegenreformation hat die Frage, ob der fromme Christ lachen darf, eine Rolle in den geistigen Kämpfen gespielt. Der Jansenismus und Rancés "Malheur à vous qui riez!" kennzeichnen einen mor-

"The laughter of the gods gives substance to the contents of the world." We may be wrong in admitting a sense of humour in the Creator. There are some animals, such as the Mandrill, the hippopotamus, & the skunk, which surely can only have been made for a



joke. We have the same suspicion about some members of our own species." *Outspoken Essays* II series, p. 24: "I have never understood why it should be considered derogatory to the Creator to suppose that He has a sense of humour". C. A. Alington, *Things Ancient & Modern*, p. 64 quoting Bishop Gore: "The Zoo tends to shatter my belief in a beneficent Creator." cf also Plato ~~against excessive laughter in Rep. 388e. & *Laws*~~ 935 never laughs outright, in his youth, Diog. Laert. III. 26; Socrates on sparing use of laughter, Athenis, I, p. 58 E

blameworthy

alischen Rigorismus, der dem heutigen Urteil katholischer Historiker als tadelnswertes Extrem erscheint. Henri Brémond hat demgegenüber San Filippo Neri, dessen Lieblingslektüre ein Facetienbuch war, als "le saint patron des humoristes" gefeiert (*Divertissements devant l'arche*, 1930, 85ff.). Die Maxime des Heiligen war: "Lo spirito allegro acquista più facilmente la perfezione cristiana che non lo spirito malinconico" (M. Praz, *Il Secentismo* 63).[429] Auch im mittelalterlichen "Epos" sind scherzhafte Einlagen episodes beliebt. favoured Das kann zunächst verwunderlich erscheinen, da das mittelalterliche Epos die *Aeneis* als formales Muster verwendet, in der wir nichts Komisches finden. Die spätantike Literaturtheorie lehrte aber anders. Servius sagt über das vierte Buch: "est autem paene totus in affectione, licet in fine pathos habeat, ubi abscessus Aeneae gignit dolorem. Sane totus in consiliis et subtilitatibus est; nam paene comicus stilus est: nec mirum ubi de amore tractatur." Die Einmischung komischer Züge trait in das ernste Epos war also durch die Theorie gerechtfertigt. Sie finden sich übrigens auch in einem anderen antiken Musterepos: der *Achilleis* des Statius. Das klassizistische Epos ist durchwegs pathetisch und erhaben: so die *Aeneis*, Lucan, Silius, die *Gerusalemme liberata*. Das Mittelalter kennt derartige Normen nicht (z. B. *Waltharius*, *Gesta Berengarii*, usw.).[430] Das volkssprachliche Epos des Mittelalters setzt nun die Stiltradition des lateinischen Epos fort. Selbst im Rolandslied, das sich von den übrigen ältesten Heldenepen Frankreichs durch die Höhe der Gesinnung sentiment und durch tragische Grösse so merkwürdig abhebt, finden wir Szenen, die in den Bereich der *ludicra* übergreifen overlap (251, 3816 ff., 1816 ff.)

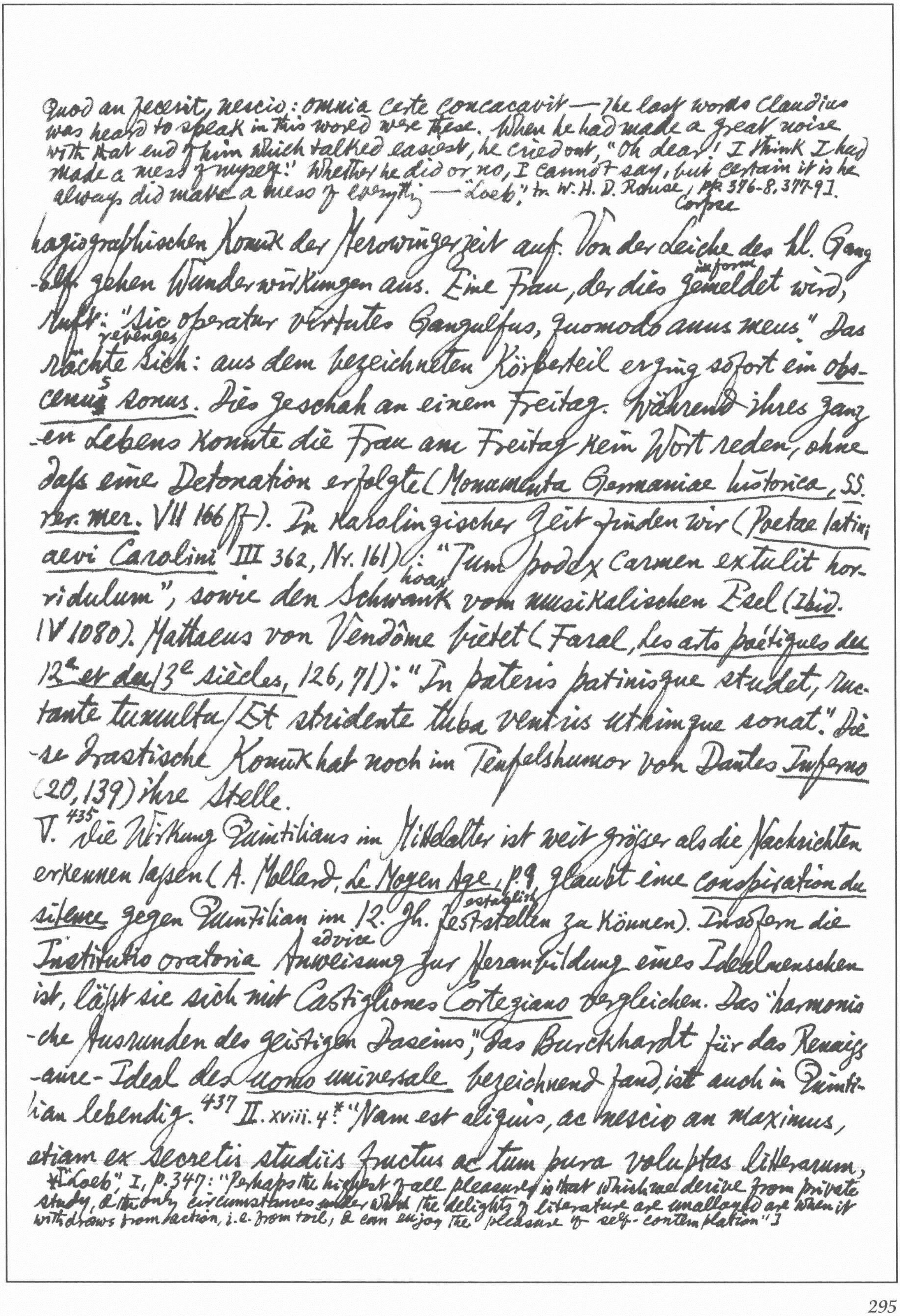
Life & Letters of Charles Kingsley, II, p. 73

* Vgl. der Ausdruck "Küchenlatein" zuerst von Laurentius Valla gebraucht. Küchenhumor bei Terenz, *Eunuch.* 814 ff; Apuleius, *Metamorphosen* 10,14; Rolandslied, 1816 ff. ** Gilson, *Les idées et les lettres*, 227

431

Die beliebteste Quelle des Humors ist der "Küchenhumor", der im weiteren Sinne alles umfasst, was mit dem Essen zu tun hat. Für das Mittelalter ist aber auch in Betracht zu ziehen, dass Köche unter den Sklaven der römischen Komödie nicht *selten* sind und dass der Koch als *vilissimum mancipium* (Livius 39,6) considered angesehen wurde.* 433 Das Thema des kriegerischen Koches in Rabelais, Liv. IV, ch. 39: Bruder Jean verfolgt es zurück bis ins Alte Testament. Neben dem Küchenhumor ist noch ein anderes *ridiculum* sehr beliebt. Nichts findet der mittelalterliche Mensch so komisch wie unfreiwillige denuding Entblößung. Das Motiv ist sehr häufig. Man konnte es in der lateinischen Poesie finden, so bei Ausonius; auch gewisse Bibelstellen konnten in diesem Sinne missbraucht werden: *Genesis* 9, 223; *Nahum* 3,5; *Jeremias* 13,26. Die letztere Stelle steht in einer Strafrede Gottes an Jerusalem und lautet: "nudavi femora tua contra faciem tuam, et apparuit ignominia tua." Die Stelle ist interessant, weil wir dazu die allegorische explanation Auslegung des Hieronymus haben: "*Nudavi* — sive nudabo et revelabo — *femora* — et posteriora — *tua*". Die moralische Nutzanwendung lautet: "rogemus, ut nec in praesenti nec in futuro saeculo revelent femina et posteriora nostra." 434 Noch bei dem italienischen Franziskanerprediger Bernardino De Busti finden wir das Motiv in edifying erbaulicher Abwandlung.** Es würzt das *sel franciscain* wie das *sel rabelaisien* und später den Humor des Cervantes. Auch das "in derber volkstümlicher Komik überall verbreitete Motiv vom πρωκτὸς λαλῶν" (Otto Weinreich, *Senecas Apocolocyntosis*, 55 mit Anm. 3)*** ist im Mittelalter sehr beliebt. Es tritt schon in der

***[Ultima vox eius haec inter homines audita est, cum maiorem sonitum emisisset illa parte, qua facilius loquebatur: "Vae me, puto, concacavi me."



Quod an fecerit, nescio: omnia certe concacavit — the last words Claudius was heard to speak in this world were these. When he had made a great noise with that end of him which talked easiest, he cried out, "Oh dear! I think I had made a mess of myself!" Whether he did or no, I cannot say, but certain it is he always did make a mess of everything — "Loeb," tr. W. H. D. Rouse, pp. 376-8, 377-9].

hagiographischen Komik der Merowingerzeit auf. Von der Leiche corpse des hl. Gangolf gehen Wunderwirkungen aus. Eine Frau, der dies gemeldet inform wird, ruft: "Sic operatur virtutes Gangulfus, quomodo anus meus." Das rächte revenges sich: aus dem bezeichneten Körperteil erging sofort ein *obscenus* 5 *sonus*. Dies geschah an einem Freitag. Während ihres ganzen Lebens konnte die Frau am Freitag kein Wort reden, ohne dass eine Detonation erfolgte (*Monumenta Germaniae historica*, *SS. rer. mer.* VII 166 ff). In karolingischer Zeit finden wir (*Poetae latini aevi Carolini* III 362, Nr. 161): "Tum podex carmen extulit horridulum", sowie den Schwank hoax vom musikalischen Esel (*Ibid.* IV 1080). Matthaeus von Vendôme bietet (Faral, *Les arts poétiques du 12e et du 13e siècles*, 126, 71): "In pateris patinisque studet, mutante tumultu / Et stridente tuba ventris utrimque sonat." Diese drastische Komik hat noch im Teufelshumor von Dantes *Inferno* (20, 139) ihre Stelle.

V.^{435} "Die Wirkung Quintilians im Mittelalter ist weit grösser als die Nachrichten erkennen lassen (A. Mollard, *Le Moyen Age*, p. 9, glaubt eine *conspiration du silence* gegen Quintilian im 12. Jh. feststellen establish zu können). Insofern die *Institutio oratoria* Anweisung advice zur Heranbildung eines Idealmenschen ist, läßt sie sich mit Castigliones *Cortegiano* vergleichen. Das "harmonische Ausrunden des geistigen Daseins," das Burckhardt für das Renaissance-Ideal des *uomo universale* bezeichnend fand, ist auch in Quintilian lebendig. ^{437} II. xviii. 4*: "Nam est aliquis, ac nescio an maximus, etiam ex secretis studiis fructus ac tum pura voluptas litterarum,

*"Loeb", I, p. 347: "Perhaps the highest of all pleasures is that which we derive from private study, & the only circumstances under which the delights of literature are unalloyed are when it withdraws from action, i.e. from toil, & can enjoy the pleasure of self-contemplation"]

cum ab actu, id est opera, recesserunt et contemplatione sui fruuntur."* Die Substanz der antiken Rhetorik hat sich in etwas völlig anderes verwandelt; in das, was französisch "la religion des lettres" heisst; was im 16. Jh. Erasmus verkörpert. 441 Der heidnische Neuplatoniker Macrobius ist bekanntlich für ganze Mittelalter eine philosophische und wissenschaftliche Autorität gewesen. Diese Wertschätzung esteem verdankte er seinem Kommentar zu Ciceros *Somnium Scipionis*. Schon in diesem Werk erscheinen Homer und Virgil neben Platon und Cicero als Lehrautoritäten. Diese vier Koryphäen sind unfehlbar, ein Widerspruch zwischen ihnen ist völlig ausgeschlossen. Homer ist "divinarum omnium ~~et~~ inventionum fons et origo"; Platon "ipsius veritatis arcanum"; Cicero "nullius sectae inscius veteribus approbatae"; Virgil "disciplinarum omnium peritissimus" und "erroris ignarus". In den *Saturnalien* besitzen wir implicite ein Compendium der spätantiken Poetik. Virgil ist für Macrobius ein Weiser, aller Wissenschaften kundig (I 16, 12). Oft verrät reveals er mit einem Wort *profundam scientam* (III 2, 7). Sein Werk birgt esoterische Geheimnisse (I 24, 13). Er ist zugleich das Muster aller Rhetorik (V 1, 1). Man sieht, schon Macrobius findet in der Poesie alles das, was das Mittelalter in ihr sah: Theologie, Allegorie, Allwissenschaft, Rhetorik. Dementsprechend hat er denn auch eine Vorstellung vom Dichter, die der klassischen Antike fremd war: das Dichtwerk ist dem Kosmos vergleichbar. Eine 442 grosse Ähnlichkeit zwischen dem *divinum opus mundi* und dem *poeticum opus*, zwischen dem *deus opifex* und dem *poeta* (V 1, 19 f. und V 2, 1). Virgil mischte in seinem Werk alle Arten der Eloquenz, und zwar *non mortali, sed*

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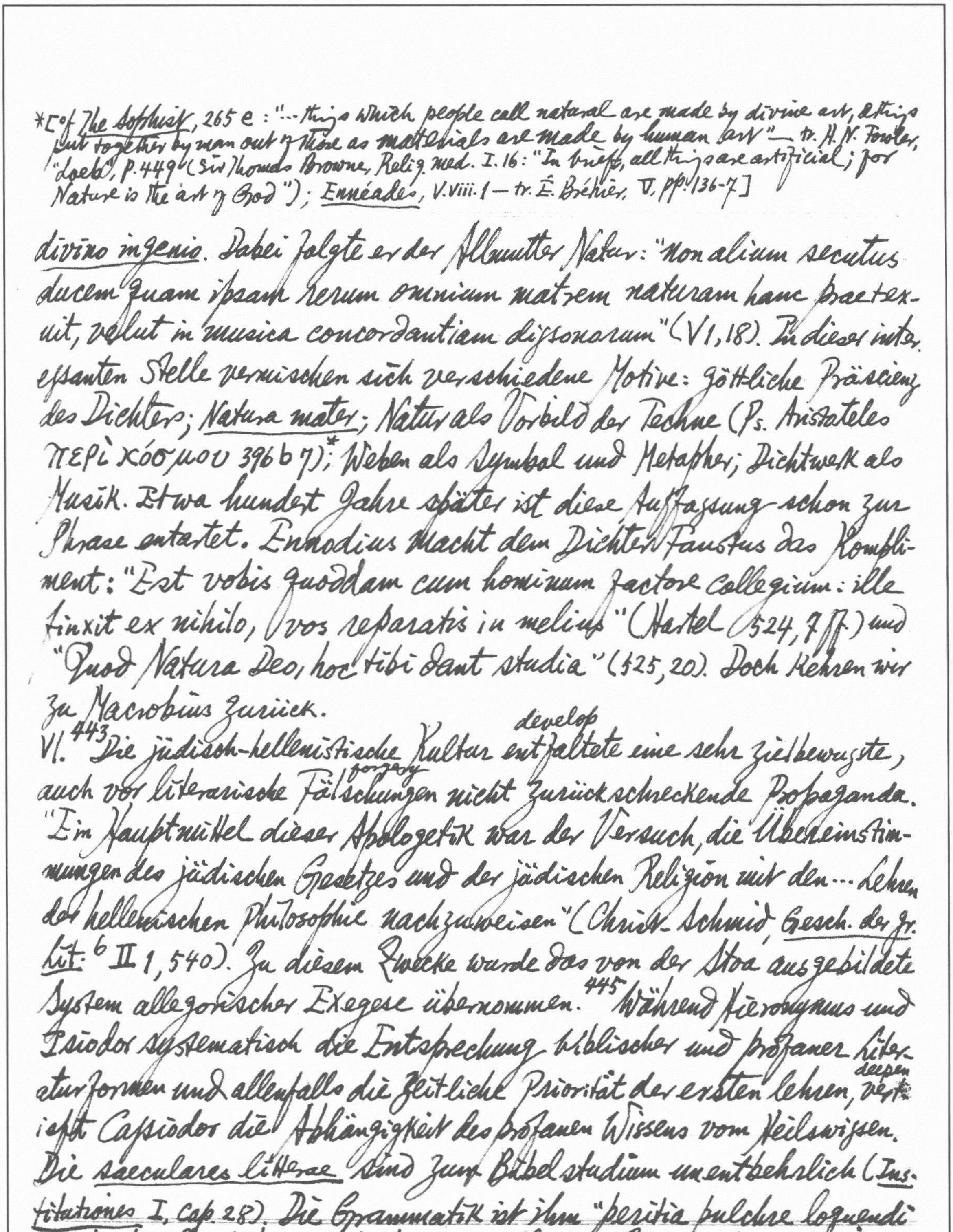
* I.iv.5 ["Loeb", p. 65: The study of literature is a necessity for boys & the delight of old age, the sweet companion of our privacy (*necessaria pueris, iucunda senibus, dulcis secretorum comes*)]. Auch Tacitus spricht von *litterarum secreta*, die den Germanen unbekannt seien (*Germania* 19).



divino ingenio. Dabei folgte er der Allmutter Natur: "Non alium secutus ducem quam ipsam rerum omnium matrem naturam hanc praetexuit, velut in musica concordantiam diſsonarum" (V 1, 18). In dieser intereſsanten Stelle vermischen sich verschiedene Motive: göttliche Präscienz des Dichters; *Natura mater*; Natur als Vorbild der Techne (Ps. Aristoteles περὶ κόσμου 396 b 7);* Weben als Symbol und Metapher; Dichtwerk als Musik. Etwa hundert Jahre später ist diese Auffassung schon zur Phrase entartet. Ennodius macht dem Dichter Faustus das Kompliment: "Est vobis quoddam cum hominum factore collegium: ille finxit ex nihilo, vos reparatis in melius" (Hartel 524, 7 ff.) und "Quod Natura Deo, hoc tibi dant studia" (525, 20). Doch kehren wir zu Macrobius zurück.

VI.[443] Die jüdisch-hellenistische Kultur
develop
entfaltete eine sehr zielbewußte, auch vor literarische
forgery
Fälschungen nicht zurückschreckende Propaganda. "Ein Hauptmittel dieser Apologetik war der Versuch, die Übereinstimmungen des jüdischen Gesetzes und der jüdischen Religion mit den … Lehren der hellenischen Philosophie nachzuweisen" (Christ-Schmid, *Gesch. der gr. Lit.*^{6} II 1, 540). Zu diesem Zwecke wurde das von der Stoa ausgebildete System allegorischer Exegese übernommen.[445] Während Hieronymus und Isidor systematisch die Entsprechung biblischer und profaner Literaturformen und allenfalls die zeitliche Priorität der ersten lehren,
deepen
vertieft Caſsiodor die Abhängigkeit des profanen Wissens vom Heilswiſsen. Die *saeculares litterae* sind zum Bibelstudium unentbehrlich (*Institutiones* I, cap. 28). Die Grammatik ist ihm "peritia pulchre loquendi ex poetis illustribus auctoribusque collecta: officium eius est sine vitio dictionem prosalem metricamque componere" (II, cap. 1).

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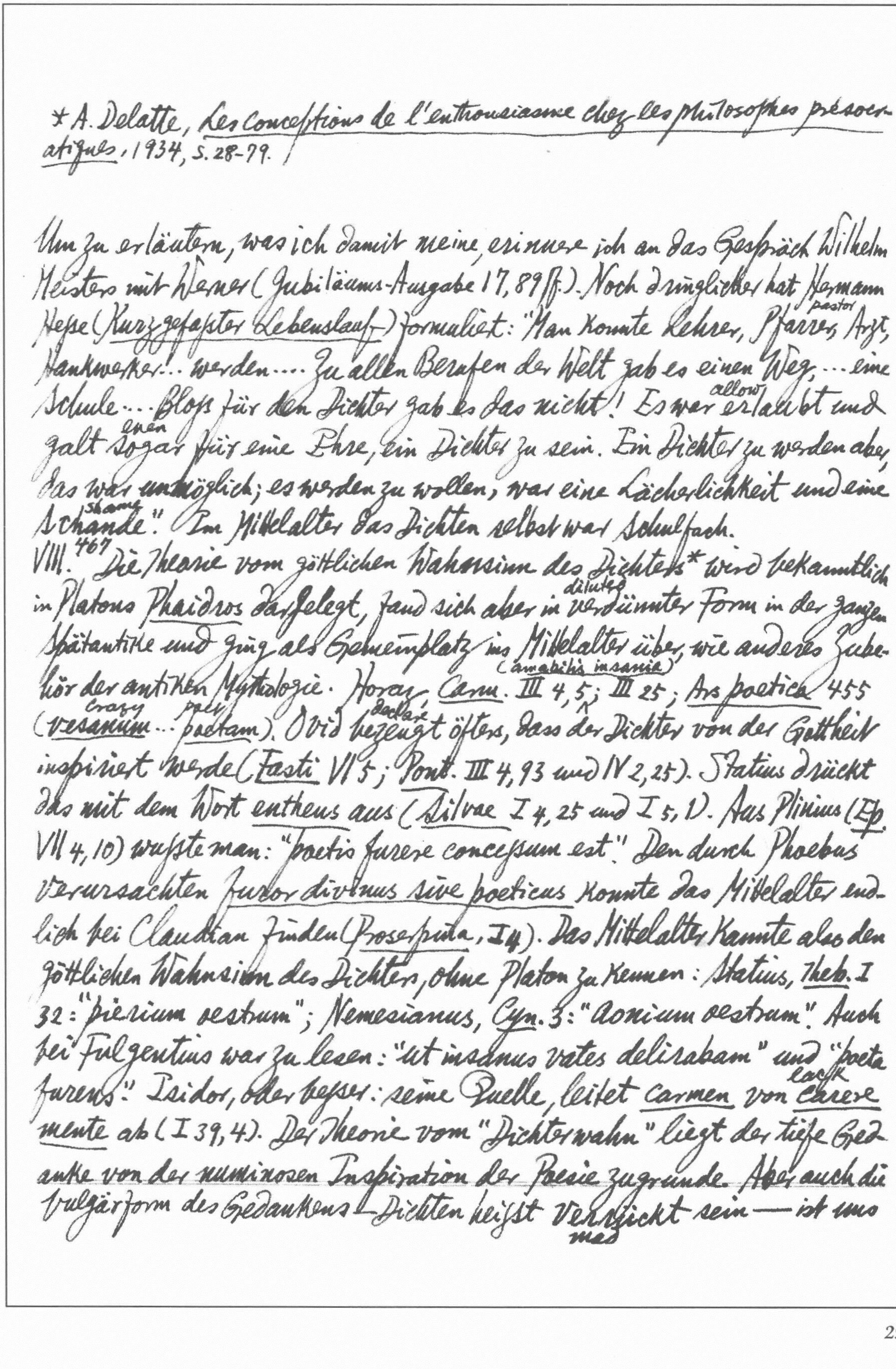
*[cf *The Sophist*, 265 e: "… things which people call natural are made by divine art, & things put together by man out of these as materials are made by human art" — tr. H. N. Fowler, "Loeb", p. 449 (Sir Thomas Browne, Relig. med. I. 16: "In brief, all things are artificial; for Nature is the art of God"); *Ennéades*, V. viii. 1 — tr. É. Bréhier, V, pp. 136-7]

* $\overset{\text{sweat}}{\text{Schweiß}}$ als Metapher. Cicero *Or.* I 60: "stilus ille multi sudoris est"; Horaz, *Epi.* II 1, 169; Quintilian VI 4, 6; usw.

Die "Heiligung" der *artes* pflegt als Verdienst Alcuins gebucht zu werden: "Alcuin insiste avec une force singulière sur la nécessité des arts libéraux: il sanctifie ces, en montrant leurs relations avec la création divine: 'Les philosophes n'ont pas créé, mais ont seulement découvert ces arts; c'est Dieu qui les a créés dans les choses naturelles (*in naturis*); et les hommes les plus sages les y ont trouvés" (E. Bréhier, *La philosophie du moyen âge*, 47).

VII. 462 Warum dichtet man? Man lernt es auf der Schule. Sehr viele mittelalterliche Autoren haben gedichtet, weil man es können mußte, um sich als *clericus* und *litteratus* auszuweisen; um Komplimente, Grabschriften, Bittschriften, Widmungen zu verfertigen und sich dadurch bei den Mächtigen in $\overset{\text{favor}}{\text{Gunst}}$ zu setzen oder mit Gleichstehenden zu korrespondieren; auch um des $\overset{\text{base}}{\text{schnöden}}$ Mammons $\overset{\text{for the sake of}}{\text{willen}}$. Das gilt wenigstens für den Durchschnitt, aber auch für berühmte Gelehrte, die *invita Minerva dichteten*. Gar mancher hat $\overset{\text{groan}}{\text{stöhnend}}$ und $\overset{\text{sweat}}{\text{schwitzend}}$ gedichtet und konnte wie der Verfasser des 2. Makkabäerbuches (2, 27) von sich sagen: "nobis quidem ipsis, qui hoc opus suscepimus, non facilem laborem immo vero negotium plenum vigiliarum et sudoris* multi assumpsimus." Daß das Dichten, wenigstens ~~in~~ das in lateinischer Sprache, für viele eine große Mühsal war, sieht man auch aus der beliebten Wendung, man schließe nun das Gedicht oder einen Abschnitt desselben, weil die Muse ermüdet sei. Dante: "Dichten ist anstrengend wie Studieren. Er erzeugt blasse Gesichtsfarbe" (*Purg.* 31, 140f).

463 Wie kann sich der Dichter in die Gesellschaft einordnen? Welche Funktion hat er in Volk, Staat, Schule, Kirche?



*A. Delatte, Les conceptions de l'enthousiasme chez les philosophes présocr-
atiques, 1934, S. 28-79.

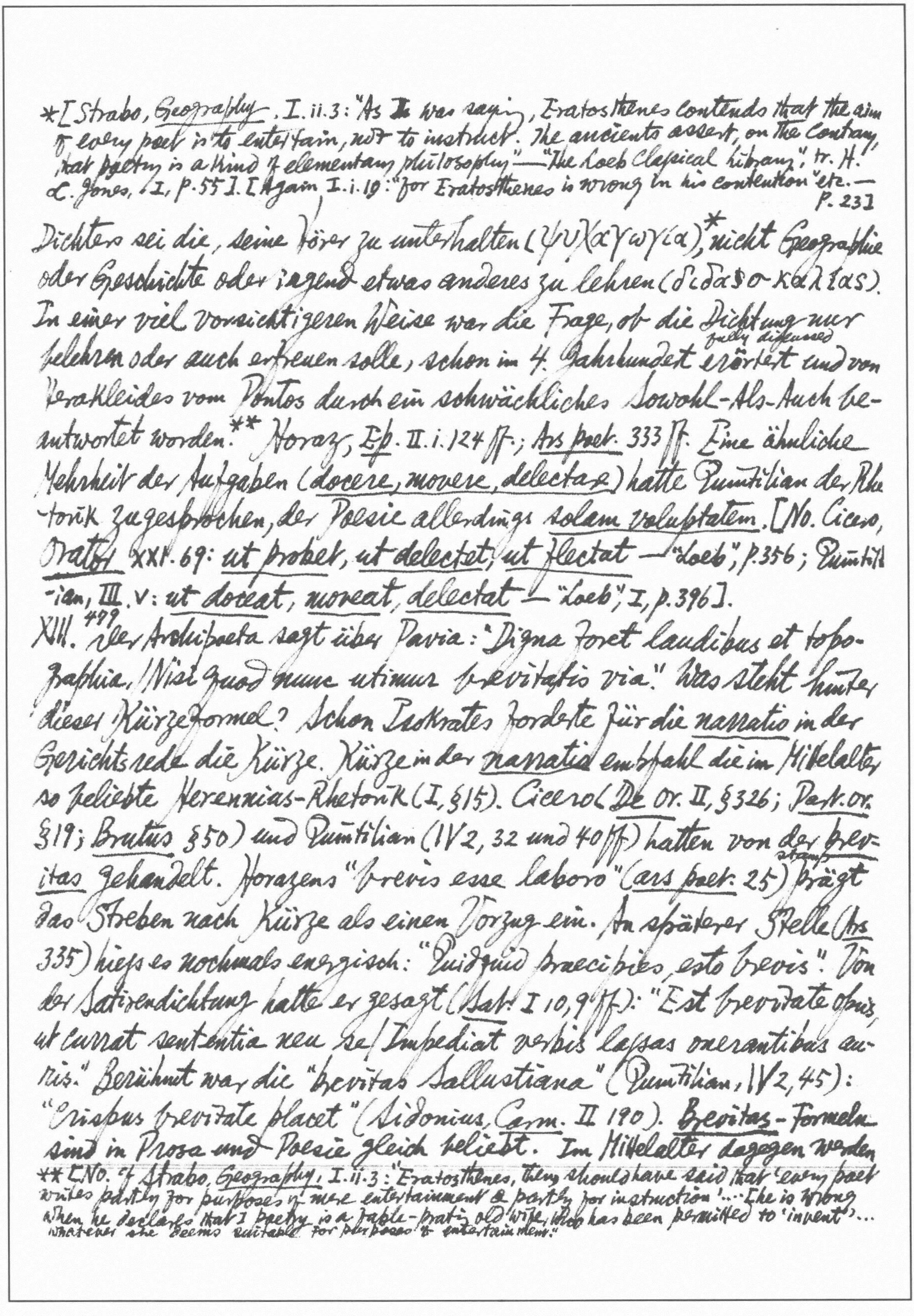
Um zu erläutern, was ich damit meine, erinnere ich an das Gespräch Wilhelm
Meisters mit Werner (Jubiläums-Ausgabe 17, 89 ff.). Noch dringlicher hat Hermann
pastor
Hesse (Kurzgefasster Lebenslauf) formuliert: "Man konnte Lehrer, Pfarrer, Arzt,
Handwerker ... werden .... Zu allen Berufen der Welt gab es einen Weg, ... eine
allow
Schule ... Bloss für den Dichter gab es das nicht! Es war erlaubt und
even
galt sogar für eine Ehre, ein Dichter zu sein. Ein Dichter zu werden aber,
das war unmöglich; es werden zu wollen, war eine Lächerlichkeit und eine
shame
Schande". Im Mittelalter das Dichten selbst war Schulfach.
VIII. 467 Die Theorie vom göttlichen Wahnsinn des Dichters* wird bekanntlich
diluted
in Platons Phaidros dargelegt, fand sich aber in verdünnter Form in der ganzen
Spätantike und ging als Gemeinplatz ins Mittelalter über, wie anderes Zube-
(amabilis insania)
hör der antiken Mythologie. Horaz, Carm. III 4, 5; III 25; Ars poetica 455
crazy poet declare
(vesanum ... poetam). Ovid bezeugt öfters, dass der Dichter von der Gottheit
inspiriert werde (Fasti VI 5; Pont. III 4, 93 und IV 2, 25). Statius drückt
das mit dem Wort entheus aus (Silvae I 4, 25 und I 5, 1). Aus Plinius (Ep.
VII 4, 10) wusste man: "poetis furere concessum est". Den durch Phoebus
verursachten furor divinus sive poeticus konnte das Mittelalter end-
lich bei Claudian finden (Proserpina, I 4). Das Mittelalter kannte also den
göttlichen Wahnsinn des Dichters, ohne Platon zu kennen: Statius, Theb. I
32: "pierium oestrum"; Nemesianus, Cyn. 3: "aonium oestrum". Auch
bei Fulgentius war zu lesen: "ut insanus vates delirabam" und "poeta
lack
furens". Isidor, oder besser: seine Quelle, leitet carmen von carere
mente ab (I 39, 4). Der Theorie vom "Dichterwahn" liegt der tiefe Ged-
anke von der numinosen Inspiration der Poesie zugrunde. Aber auch die
Vulgärform des Gedankens — Dichten heisst verrückt sein — ist uns
mad

["... be guided by the poets; for they are our fathers, as it were, & conductors in wisdom" — tr. W. R. M. Lamb, "The Loeb Classical Library", p. 41]

in einem der klassischen Werke Italiens aufbewahrt. Manzoni sagt mit feinem Humor: "presso il volgo di Milano, e del contado ancora più, poeta non significa già, come per tutti i galantuomini, un sacro ingegno, un abitator di Pindo, un allievo delle Muse; vuol dire un cervello bizzarro e un po' balzano giddy, che, ne' discorsi e ne' fatti, abbia più dell'arguto e del singolare che del ragionevole"

IX. 469 Poesie verewigt immortalizes. Schon die Helden Homers wissen, dass die Poesie dem Besungenen ewigen Nachruhm verleiht (Ilias 6, 359). So Theognis (237 ff.), Theokrit (XVI), Properz (III 2, 17), Horaz (Carm. IV 8, 28), Ovid (Am. I 10, 62), Lucan (IX 980). Eine biblische Parallele: Daniel 12, 3. 470 J. Burckhardt bemerkt in dem Kapitel "Der Ruhm in der Literatur": "Der Poet-Philolog in Italien hat... schon das stärkste Bewusstsein davon, dass er der Austeiler des Ruhmes, ja der Unsterblichkeit sei; und ebenso der Vergessenheit." Unsere Beispiele (Hildebert, Baudri von Bourgueil, Abaelard, Benzo von Alba, Walter von Châtillon) zeigen, dass die Lateindichter Frankreichs dieses Bewusstsein schon seit 1100 besassen. Dante zu Brunetto Latini spricht: "M'insegnavate come l'uom s'eterna" (Inf. 15, 85). Ariost, Orl. Fur. 35, 22 ff.

X. 471 Im alten Griechenland wurden Dichter und Dichtung vor allem um ihres volkserzieherischen Wertes geschätzt. Auch Platon, der ganz anders dachte, gibt doch die allgemeine Anschauung wieder, wenn er die Dichter als "Väter der Weisheit und Führer" bezeichnet (Lysis 214a)*. Die Alexandriner aber vertreten advocate eine ästhetisch-hedonistische Auffassung der Poesie. Eratosthenes erklärte, die Absicht intention jedes wahren



*[Strabo, *Geography*, I.ii.3: "As I was saying, Eratosthenes contends that the aim of every poet is to entertain, not to instruct. The ancients assert, on the contrary, that poetry is a kind of elementary philosophy"—"The Loeb Classical Library", tr. H. L. Jones, I, p. 55]. [Again I.i.10: "for Eratosthenes is wrong in his contention" etc.—p. 23]

Dichters sei die, seine Hörer zu unterhalten (ψυχαγωγια)*, nicht Geographie oder Geschichte oder irgend etwas anderes zu lehren (διδασκαλιας). In einer viel vorsichtigeren Weise war die Frage, ob die Dichtung nur belehren oder auch erfreuen solle, schon im 4. Jahrhundert erörtert (fully discussed) und von Herakleides vom Pontos durch ein schwächliches Sowohl-Als-Auch beantwortet worden.** Horaz, *Ep.* II.i.124 ff.; *Ars poet.* 333 ff. Eine ähnliche Mehrheit der Aufgaben (*docere, movere, delectare*) hatte Quintilian der Rhetorik zugesprochen, der Poesie allerdings *solam voluptatem*. [No. Cicero, *Orator* XXI.69: *ut probet, ut delectet, ut flectat*—"Loeb", p. 356; Quintilian, III.v: *ut doceat, moveat, delectat*—"Loeb", I, p. 396].

XIII.⁴⁷⁹ Der Archipoeta sagt über Pavia: "Digna foret laudibus et topographia, / Nisi quod nunc utimur brevitatis via." Was steht hinter dieser Kürzeformel? Schon Isokrates forderte für die *narratio* in der Gerichtsrede die Kürze. Kürze in der *narratio* empfahl die im Mittelalter so beliebte Herennius-Rhetorik (I, §15). Cicero (*De or.* II, §326; *Part. or.* §19; *Brutus* §50) und Quintilian (IV 2, 32 und 40 ff) hatten von der *brevitas* gehandelt. Horazens "brevis esse laboro" (*ars poet.* 25) prägt (stamps) das Streben nach Kürze als einen Vorzug ein. An späterer Stelle (*Ars* 335) hieß es nochmals energisch: "Quidquid praecipies, esto brevis". Von der Satirendichtung hatte er gesagt (*Sat.* I 10, 9 ff): "Est brevitate opus, ut currat sententia neu se / Impediat verbis lassas onerantibus auris." Berühmt war die "brevitas Sallustiana" (Quintilian, IV 2, 45): "Crispus brevitate placet" (Sidonius, *Carm.* II 190). *Brevitas*-Formeln sind in Prosa und Poesie gleich beliebt. Im Mittelalter dagegen werden

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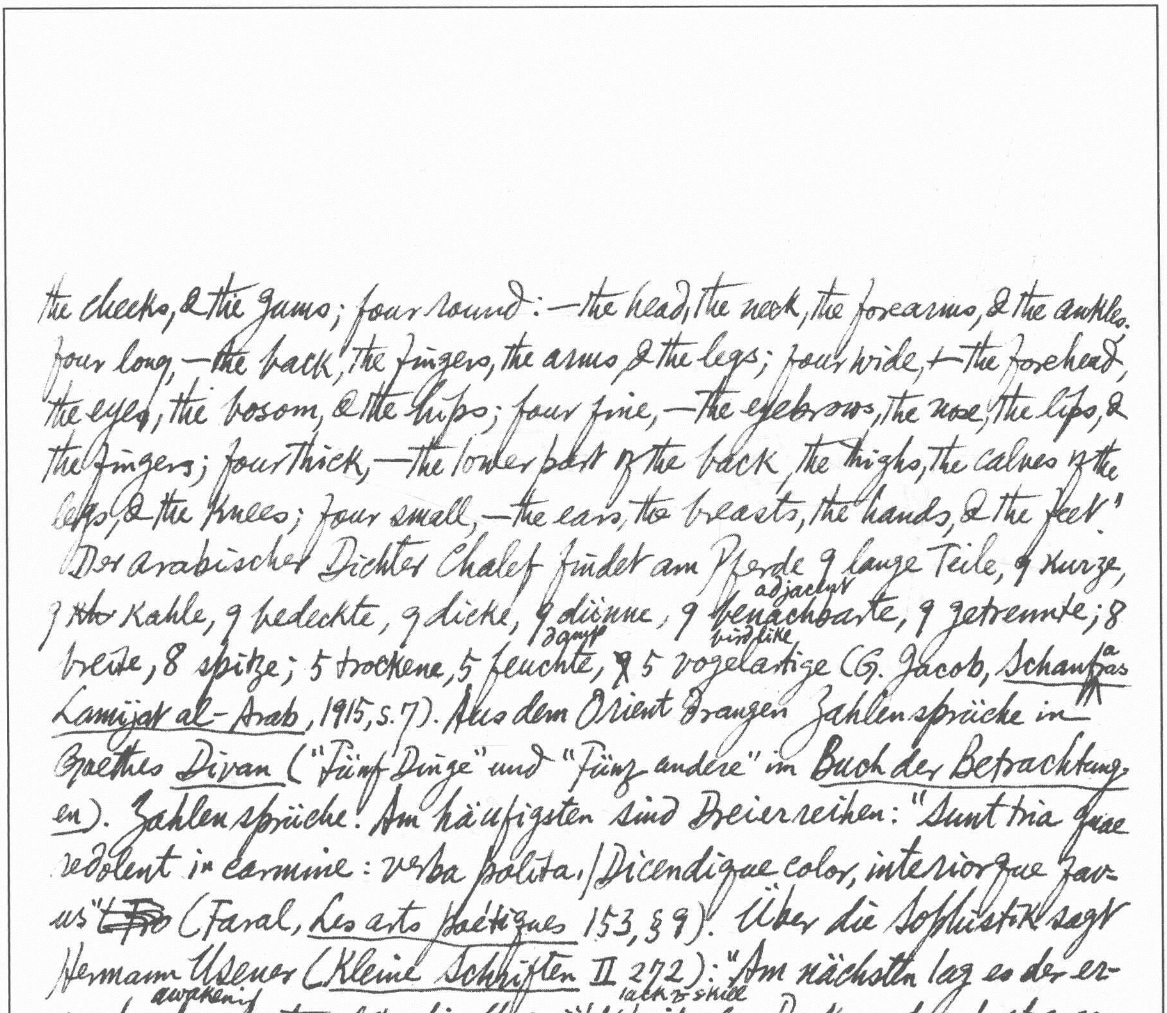
**[No. cf Strabo, *Geography*, I.ii.3: "Eratosthenes, they should have said that 'every poet writes partly for purposes of mere entertainment & partly for instruction'... he is wrong when he declares that poetry is a fable-prating old wife, who has been permitted to 'invent'... whatever she deems suitable for purposes of entertainment."

*[But Quintilian was talking of exaggeration & understatement or "loud-pedalling" & "soft-pedalling"; e.g. "we *may* say III.262 (VIII. iv.1) that a man who was *beaten* (caesus) was *murdered* (occisum) or that a *dishonest* fellow (improbus) is a robber (latronem), or, on the other hand, we may say that one who *struck* (pulsavit) another merely *touched* (attigisse) him, & that one who *wounded* (vulneravit) another merely respectively hurt (laesisse) him"] sie oft nur angebracht, um zu zeigen, dass der betreffende Autor in den rhetorischen Vorschriften bewandert (skilled) ist — oder auch als Vorwand (pretext) für die Beendigung eines Gedichtes. Deplaciert ist die *brevitas*-Formel zum Beispiel bei Paulus Diaconus im *poetischen linguam*: "Plura loqui invitam brevitas vetat improba linguam."[481] *dilatatio* oder *amplificatio* und *abbreviatio*. "La théorie de cette double tâche, amplifier et abréger, ... est exposée par Geoffroi de Vinsauf, Évrard l'Allemand et Jean de Garlande" (Faral, *Les arts poétiques du 12e et du 13e siècles*, S. 60). [483] Quintilian, VIII.iii.89 — VIII.iv.29 ["Loeb," tr. H.B. Butler, III, pp. 260 ff.] *augere et minuere*, *amplificare vel minuere*, *attollere et deprimere*.* In *Phaidros* 267 B berichtet Sokrates von Teisias und Gorgias, sie hätten die Kunst erfunden, sich über jeden Gegenstand sowohl kurz wie auch endlos lang zu äussern [*Phèdre*, tr. L. Robin, dans Platon, *Oeuv. Comp.*, "Collection des Universités de France", tome IV, 3e ptie, p. 74: "...ont inventé une méthode, aussi bien de concision que d'allongement indéfini"]; vgl. *Gorgias* 449 C ["Loeb," tr. W. R.M. Lamb, p. 267: Gorgias: "I will try to be as brief as possible; for indeed it is one of my claims that no one could express the same thing in briefer terms as myself." Socrates: "That is just what I want: give me a display of this very skill — in brevity of speech; your lengthy style will do another time"].

XIV. [486] Etymologie als Denkform.

XVI. [499] E. W. Lane, *Arabian Society in the Middle Ages*, 1883, 215 f.: "Four things in a woman should be black — the hair of the head, the eyebrows, the eyelashes, & the dark part of the eyes; four white, — the complexion of the skin, the white of the eyes, the teeth, & the legs; four red, — the tongue, the lips, the middle of

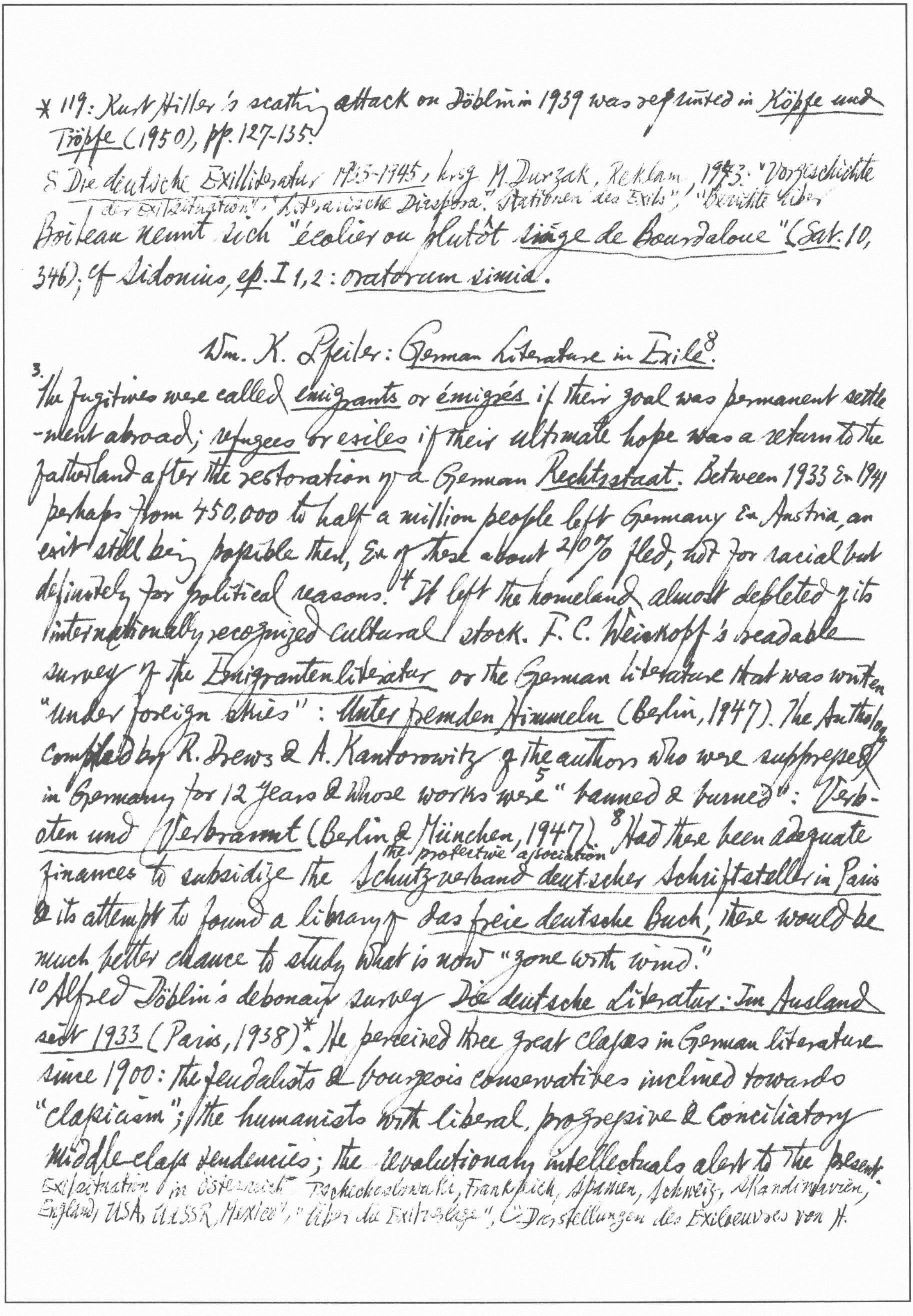


the cheeks, & the gums; four round: — the head, the neck, the forearms, & the ankles.
four long, — the back, the fingers, the arms & the legs; four wide, + the forehead,
the eyes, the bosom, & the hips; four fine, — the eyebrows, the nose, the lips, &
the fingers; four thick, — the lower part of the back, the thighs, the calves of the
legs, & the knees; four small, — the ears, the breasts, the hands, & the feet."
Der arabische Dichter Chalef findet am Pferde 9 lange Teile, 9 kurze,
adjacent
9 ~~the~~ kahle, 9 bedeckte, 9 dicke, 9 dünne, 9 benachbarte, 9 getrennte; 8
damp birdlike
breite, 8 spitze; 5 trockene, 5 feuchte, ~~9~~ 5 vogelartige (G. Jacob, Schanfaras
Lamijat al-Arab, 1915, S. 7). Aus dem Orient drangen Zahlensprüche in
Goethes Divan ("Fünf Dinge" und "Fünf andere" im Buch der Betrachtungen).
Zahlensprüche. Am häufigsten sind Dreierreihen: "Sunt tria quae
redolent in carmine: verba polita, / Dicendique color, interiorque favus"
~~[illegible]~~ (Faral, Les arts poétiques 153, § 9). Über die Sophistik sagt
Hermann Usener (Kleine Schriften II 272): "Am nächsten lag es der erwachenden
awakening lack of skill
Systematik, die Ungeübtheit des Denkens durch strenge
compensate
Regelmäßigkeit des Baus auszugleichen. Und ihr mußte ~~x~~ sich besonders
die Dreizahl empfehlen." [50] Die fünf "Punkte" der Liebe in des Egbert
von Lüttich Fecunda ratis. Die Quelle ist der vielgelesene
Terenz-Kommentar des Aelius Donatus, wo es zu Eunuchus IV 2,10
I could not be touch her all the same, but am I not even to see
[Quid? nil? si non tangendi copiast, eho ne videndi quidem erit?
her? If I'm forbidden the one, I shall at least be allowed the other
si illud non licet, / saltem hoc licebit.] heißt: "Quinque lineae
sunt amoris, scilicet visus, allocutio, tactus, osculum sive suavium,
coitus". In Ps. Lukians ἜΡΩΤΕΣ § 53 werden die fünf Punkte erörtert.
Dieselbe Aufzählung (aber partes statt lineae) hat Porphyrio zu

8^{522} Jean de Meun sagt über die Kunst (*Rosenroman* 16029 ff): "Si garde Coment Nature euvre, / Car mout voudrait faire autel euvre, / E la contrefait come singes." Martin Luther, *Table Talk*, tr. by W. Hazlitt (Bohn's Lib.) p. 30, No. 67: "Where God built a church, there the devil would build a chapel… thus is the devil ever God's ape"!

Horaz *Carm.* I, 13, 15. J. Werner, *Sprichwörter und Sinnsprüche des Mittelalters* Nr. 60: "Colloquium, visus, contactus, basia, risus: / Hec faciunt sepe te ludere cum muliere." *Carmina Burana* 72, 2a: "Visu, colloquio / Contactu, basio / Frui virgo dederat; / Sed aberat / Linea posterior / Et melior / Amor"; ^{502} 88, 8: "Volo ~~tamen~~ tantum ludere, / Id est: contemplari, / Presens loqui, tangere, / Tandem osculari; / Quintum, quod est agere, / Noli suspicari"; 154, 7 ff: "Quod sunt quinque modi; quibus associamur amori: / Visus; colloquium; tactus; compar labiorum / Nectaris alterni permixtio, commoda fini; / In lecto quintum tacite Venus exprimit actum." Jean Lemaire de Belges, *Illustrations de Gaule* I 25 (1510): "Les nobles poëtes disent que cinq lignes y a en amours, c'est à dire cinq poinctz ou cinq degrez especiaux, c'est asavoir le regard, le parler, l'attouchement, le baiser et le dernier qui est plus désiré, et auquel tous les autres tendent pour finale resolution, c'est celuy qu'on nomme par honnesteté le don de mercy." Clément Marot brachte die "fünf Punkte" in einen Zehnzeiler. Ronsard erwähnt sie als "les cinq pas" in dem Sonett 165 des ersten Buches der *Amours* ("Ha! Bel-Acueil!..)

XIX ^{522} Der metaphorische Gebrauch von *simia* ist im 12. und 13. Jahrhundert häufig. *Inf.* 29, 139: "Com' io fui di natura buona scimia". ^{523} Die Metapher ist auch in die Künstlergeschichte der italienischen Renaissance übergegangen. Filippo Villani nennt den Giotto-Schüler Stefano *simia naturae*. Gilio nennt in seinen Dialogen^{1504} die Kunst selbst *scimia della natura*^{8}. cf *The Winter's Tale* V.2, 108.



* 119: Kurt Hiller's scathing attack on Döblin in 1939 was reprinted in *Köpfe und Tröpfe* (1950), pp. 127-135.

S *Die deutsche Exilliteratur 1933-1945*, hrsg. M. Durzak, Reklam, 1973: "Vorgeschichte der Exilliteratur", "Literarische Diaspora", "Stationen des Exils", "Berichte über

Boileau nennt sich "écolier ou plutôt *singe de Bourdaloue*" (*Sat.* 10, 346); cf Sidonius, *ep.* I 1,2: *oratorum simia*.

Wm. K. Pfeiler: *German Literature in Exile*[8].

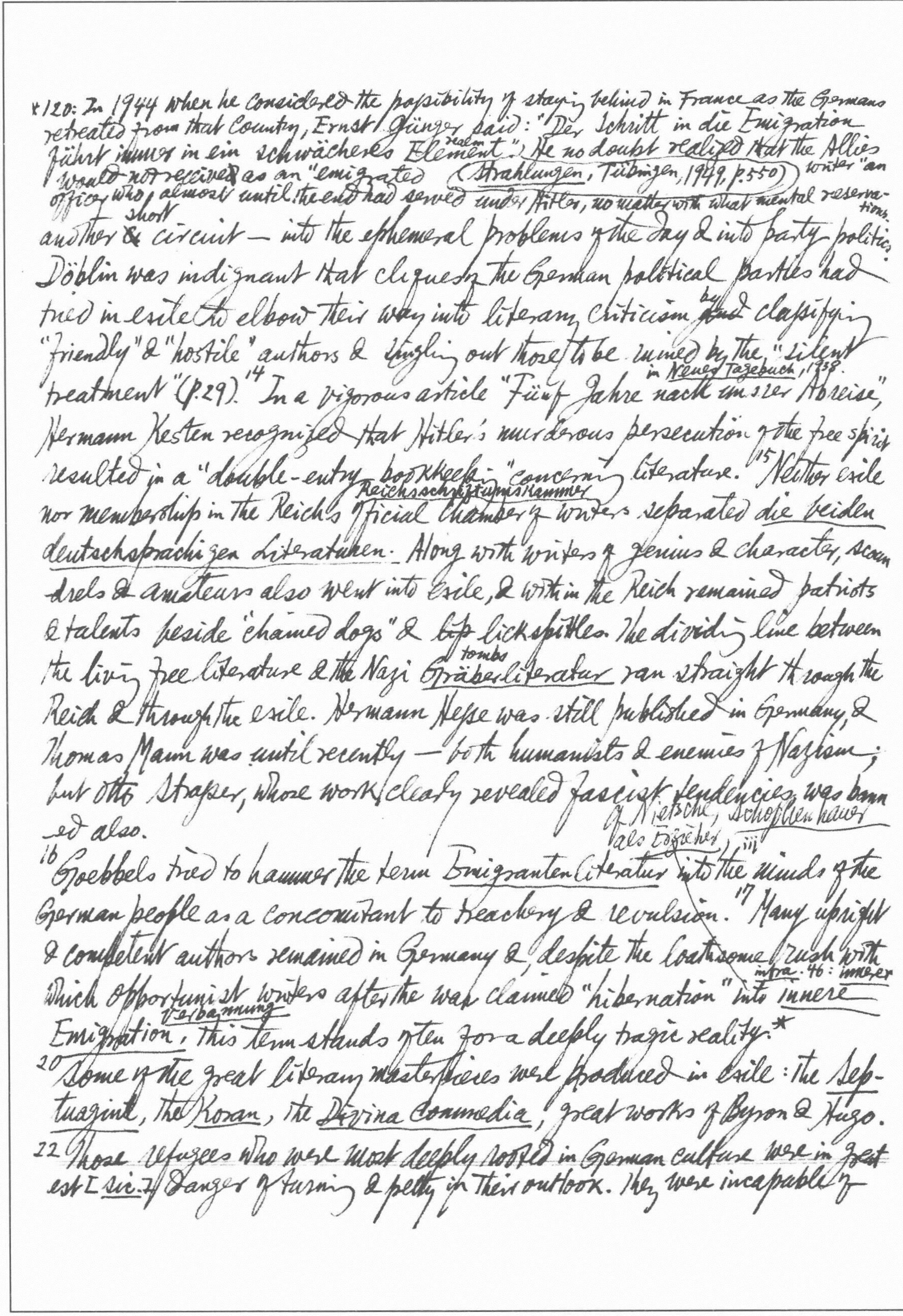
3. The fugitives were called *emigrants* or *émigrés* if their goal was permanent settlement abroad; *refugees* or *exiles* if their ultimate hope was a return to the fatherland after the restoration of a German *Rechtsstaat*. Between 1933 & 1941 perhaps from 450,000 to half a million people left Germany & Austria, an exit still being possible then, & of these about 20% fled, not for racial but definitely for political reasons.[4] It left the homeland almost depleted of its internationally recognized cultural stock. F. C. Weiskopf's readable survey of the *Emigrantenliteratur* or the German literature that was written "under foreign skies": *Unter fremden Himmeln* (Berlin, 1947). The Anthology compiled by R. Drews & A. Kantorowitz of the authors who were suppressed in Germany for 12 years & whose works were[5] "banned & burned": *Verboten und Verbrannt* (Berlin & München, 1947).[8] Had there been adequate finances to subsidize the the protective association *Schutzverband deutscher Schriftsteller in Paris* & its attempt to found a library of *Das freie deutsche Buch*, there would be much better chance to study what is now "gone with wind."

10 Alfred Döblin's debonair survey *Die deutsche Literatur: Im Ausland seit 1933* (Paris, 1938)*. He perceived three great classes in German literature since 1900: the feudalists & bourgeois conservatives inclined towards "classicism"; the humanists with liberal, progressive & conciliatory middle-class tendencies; the revolutionary intellectuals alert to the present.

Exilsituation in Österreich, Tschechoslowakei, Frankreich, Spanien, Schweiz, Skandinavien, England, USA, UdSSR, Mexico", "Über die Exilverlage", "Darstellungen des Exiloeuvres von H.

Mann, J. Roth, Horváth, Weiſs, Musil, Kaiser, Canetti, St. Zweig, Seghers, A. Zweig, Wolfskehl, Sachs, Becher; Brecht, Th. Mann; Döblin, Broch, Feuchtwanger, K. Mann, Kesten, L. Frank, Werfel, Toller, v. Unruh, Zuckmayer; "Bio-bibliographische Daten von ca. 400 Autoren."

The conservatives found in Nazism much to their liking, although the Caliban manners of the new Masters startled them; most of the Conservatives, if racially in the clear, stayed home. The humanists disliked totalitarianism & Gleichschaltung, but quite a few of them were scions of the well-to-do Middle class who liked their comfort and remained at home & learned to hold their tongues. The claſs of intellectual revolutionaries was sharply torn asunder: there were those who shared with the conservatives the contempt for the "stale" liberal ideas & swung, for a while at least, into the Nazi orbit; the leftist radicals made exodus in great numbers.[11] Like cultures of bacteria, the writers had been transplanted into a different "nutrient solution." Free German-writing authors had only parts of Switzerland & Russia for an immediate clientele, in addition to sporadic readers in Holland, Scandinavia & U.S.A. A writer in his native country absorbed the thousand impacts & vibrations of his fellow countrymen; but exile brought almost complete social isolation. Döblin, however, thought that one need not ~~fear~~ have fears about a creeping anemia of the German literature abroad. Exile was more than a crushing blow of fate; it was the acid test for a man to prove his mettle.[12] "In die tiefste Einsamkeit nimmt jeder Künstler, jeder Schriftsteller die Gesellschaft, in der er lebt, mit. ... Nicht stumm dumb ist der Schriftsteller in der Einsamkeit" (pp. 22 f.).[13] Many German writers were exclusively concerned with the abstract "eternal problems" and arrogantly (and stupidly) despised the Alltag; a short circuit into mysticism (Kurzschluſs in die Mystik) often took place. On the other hand, a sense of social awareness led to



*120: In 1944 when he considered the possibility of staying behind in France as the Germans retreated from that country, Ernst Jünger said: "Der Schritt in die Emigration führt immer in ein schwächeres realm Element." He no doubt realized that the Allies would not receive as an "emigrated writer" (*Strahlungen*, Tübingen, 1949, p.550) an officer who, almost until the end had served under Hitler, no matter with what mental reservations.

another & short circuit — into the ephemeral problems of the day & into party politics: Döblin was indignant that cliques of the German political parties had tried in exile to elbow their way into literary criticism ~~and~~ by classifying "friendly" & "hostile" authors & singling out those to be ruined by the "silent treatment" (p.29).[14] In a vigorous article "Fünf Jahre nach unserer Abreise", in *Neues Tagebuch*, 1938 Hermann Kesten recognized that Hitler's murderous persecution of the free spirit resulted in a "double-entry bookkeeping" concerning literature."[15] Neither exile nor membership in the Reich's *Reichsschrifttumskammer* official chamber of writers separated *die beiden deutschsprachigen Literaturen*. Along with writers of genius & character, scoundrels & amateurs also went into exile, & within the Reich remained patriots & talents beside "chained dogs" & ~~bp~~ lickspittles. The dividing line between the living free literature & the Nazi tombs *Gräberliteratur* ran straight through the Reich & through the exile. Hermann Hesse was still published in Germany, & Thomas Mann was until recently — both humanists & enemies of Nazism; but Otto Strasser, whose work clearly revealed fascist tendencies, was banned also.

of Nietzsche, *Schopenhauer als Erzieher*, iii

16 "Goebbels tried to hammer the term *Emigrantenliteratur* into the minds of the German people as a concomitant to treachery & revulsion."[17] Many upright & competent authors remained in Germany &, despite the loathsome rush with which opportunist writers after the war claimed "hibernation" into infra. 46: innerer *innere Emigration*, *Verbannung* this term stands often for a deeply tragic reality.*

20 Some of the great literary masterpieces were produced in exile: the *Septuagint*, the *Koran*, the *Divina Commedia*, great works of Byron & Hugo.

22 Those refugees who were most deeply rooted in German culture were in greatest [*sic.*] danger of turning & petty in their outlook. They were incapable of

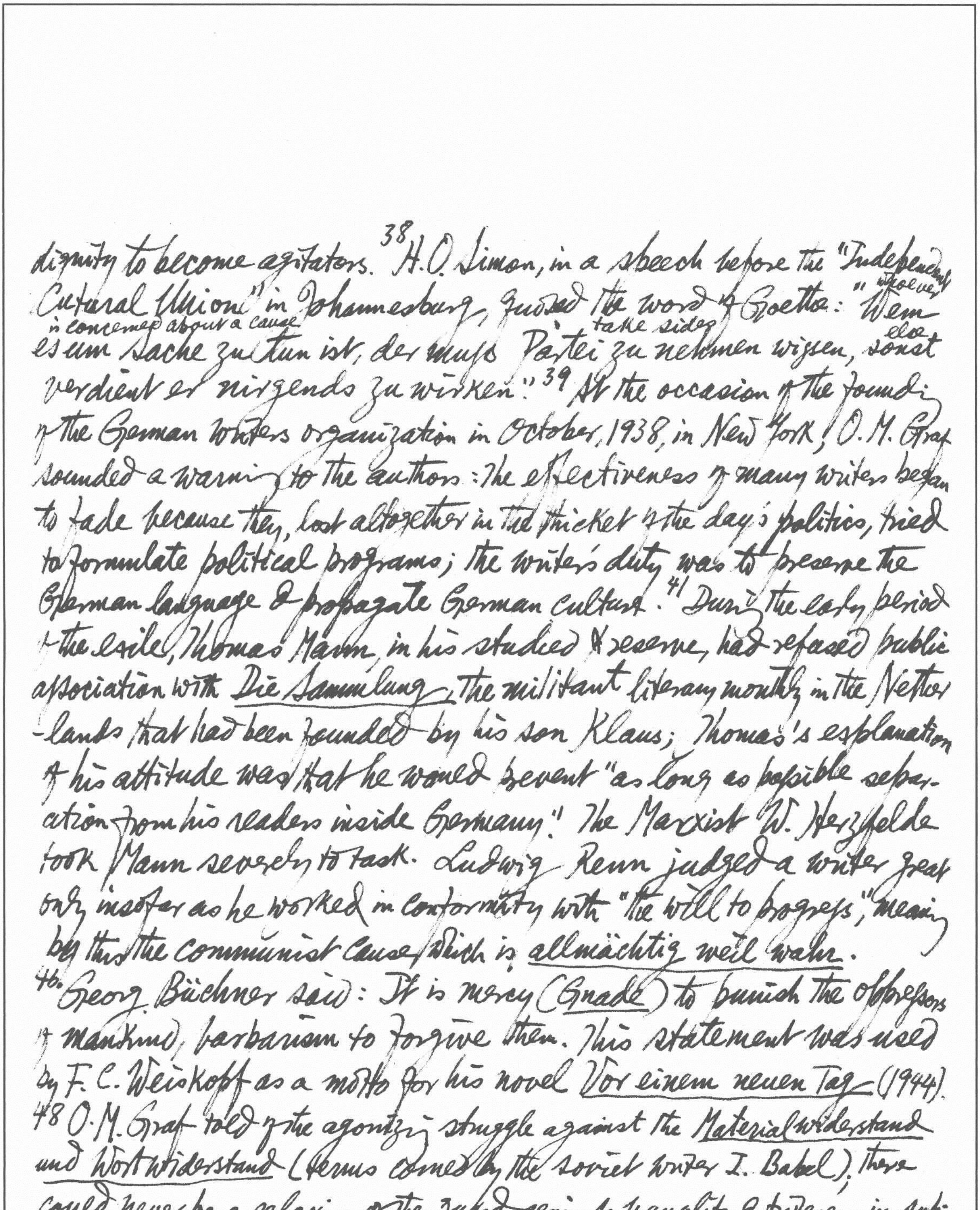
*12/ e.g. the Stefan George circle. The phrase comes from Fr. Gundolf's Goethe, 1925, p. 2: "Art is neither imitation of life nor empathy into life but a primary form of life which, therefore, derives its principles neither from religion, morals, science nor from the state, which are other primary or secondary forms of life: l'art pour l'art has no other meaning"

absorbing the foreign elements about them. O. M. Graf (in "Die Unteilbarkeit der deutschen Literatur", Deutsche Beiträge, 1950) pointed to the high number of suicides in exile, Toller, Stefan Zweig, Klaus Mann & many others. Few of these were disappointed for political reasons. Neither lack of recognition nor material want was the decisive factor. They were German writers, the "prisoners of their own language". Many were tormented by paralyzing doubts as to whether "their word" continued to be heard; to make sure, some resolved "the flight into another tongue"; the sense of frustration reached the point where voluntary death seemed the only choice left.

29 The aristocratic-aesthetic writer claims an autonomous art as a primäre Form des Lebens*. The criticism that the exile literature was out of contact with its ethnic-social community was often coupled with the charge of tendentiousness & Zeitgebundenheit. As such it was considered journalism, hence inferior to literature of truly lasting qualities.**

33 The reserve against an involvement of the writer in the history of his day is closely tied to the classicist theory of the "levels (Höhenlagen) in literature" (See E. Auerbach, Mimesis, 1946, pp. 491 ff.).[34] At the P.E.N. Congress in Ragusa, Switzerland, in the spring of 1933, Ernst Toller said in an address that the gift of freedom, now enjoyed by the German writers in their temporary asylum, imposed on them the obligation to speak out on behalf of the more unfortunate brethren at home.[37] At the Second International Congress of Writers in Madrid, 1937, Erich Weinert said that great authors in the past had not considered it beneath their

** 12/: cf. Der Grosse Brokhaus, 1953, art. "Emigrantenliteratur": "dem Geschehen der Gegenwart ~~zu~~ verhaftet" attached (Bd. III, s. 54).



dignity to become agitators.[38] H.O. Simon, in a speech before the "Independent
Cultural Union" in Johannesburg, quoted the word of Goethe: "Wem whoever
is concerned about a cause take sides
es um Sache zu tun ist, der muss Partei zu nehmen wissen, sonst else
verdient er nirgends zu wirken."[39] At the occasion of the founding of the German Writers organization in October, 1938, in New York, O.M. Graf sounded a warning to the authors: The effectiveness of many writers began to fade because they, lost altogether in the thicket of the day's politics, tried to formulate political programs; the writer's duty was to preserve the German language & propagate German culture.[41] During the early period of the exile, Thomas Mann, in his studied reserve, had refused public association with Die Sammlung, the militant literary monthly in the Netherlands that had been founded by his son Klaus; Thomas's explanation of his attitude was that he would prevent "as long as possible separation from his readers inside Germany." The Marxist W. Herzfelde took Mann severely to task. Ludwig Renn judged a writer great only insofar as he worked in conformity with "the will to progress," meaning by this the communist cause, which is allmächtig weil wahr.

40. Georg Büchner said: It is mercy (Gnade) to punish the oppressors of mankind, barbarism to forgive them. This statement was used by F.C. Weiskopf as a motto for his novel Vor einem neuen Tag (1944).

48 O.M. Graf told of the agonizing struggle against the Materialwiderstand und Wortwiderstand (terms coined by the soviet writer I. Babel); there could never be a relaxing of the guard against banality & triteness in subject matter & language.

57: Klaus Mann, *Der Wendepunkt*, 1952, p. 464: "How handicapped, how *hilflos* I feel in a circle of intellectuals who have accepted Marx' dogma as gospel truth!… Must one cease to be human in order to be a Marxist?"

51 Writers were censured for the *Mangel an aktueller Angriffslust* (aggressiveness) 53. The cover of the *Deutsche Blätter* carried as a motto a quotation from Pestalozzi: "Wir wollen keine Verstaatlichung (statefication) des Menschen, sondern eine Vermenschlichung (humanization) des Staates"

54 In an essay *Politik in Versen* Werner Türk criticised Bertold Brecht's poems whose language seemed "so emaciated that the bones of party terminology stick through the thin skin of the sentences". The first anti-fascist drama of "European significance" to be performed on a stage, *Professor Mannheims Bekehrung* (later known as *Dr Mamlock's Conversion*) 55 by Fr. Wolf, was called by Arthur Koestler a "weakly thrown together, unartistic piece ~~whose~~ heroes talk editorials & ooze printed paper from all pores."

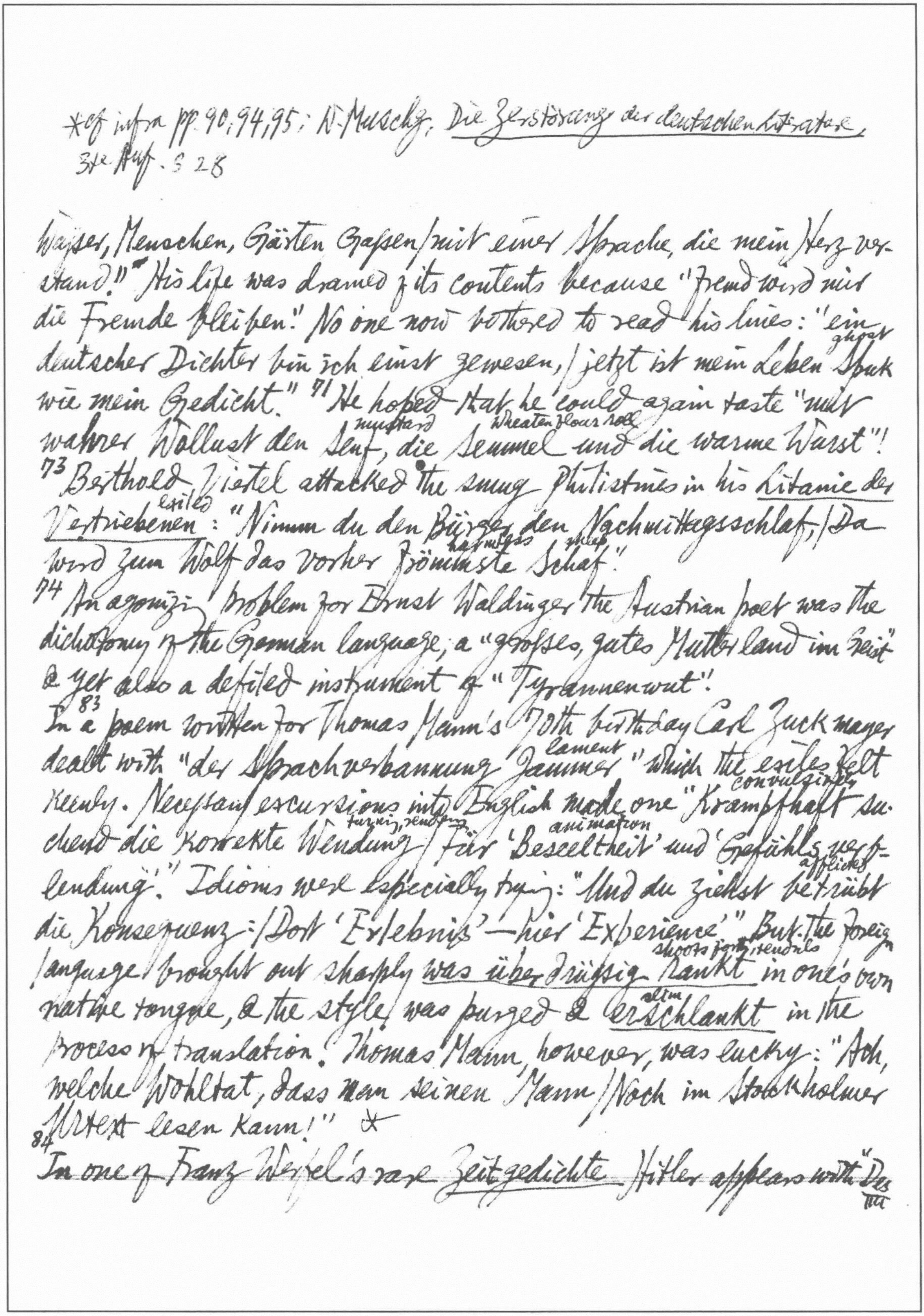
64 Erich Weinert: "Mehr als Erkenner braucht es heut Bekenner (follower of a faith)"

65 Those who remained silent were challenged by Rudolf Leonhard: "Du weißt das, du weißt, was heute geschieht, / Du kennst, wie die Wahrheit, das alte Lied / Du siehst, was unsre Toten dir zeigen, / Wie beredt sie zeugen: Und du kannst schweigen".

67 Critics complained that the language of the poets was too violent; Berthold Viertel countered: "Sie können Zorn und Flüche (curse) nicht ertragen, / Jedoch (yet) den Schmutz, den Schmutz ertragen sie!"

69 Inconsolable nostalgia pervaded the work of Max Hermann-Neisse.

70 The first volume of his poems published in exile is significantly entitled *Um uns die Fremde* (1936). Now "Unendlich wächst (grows) um uns der leere Raum," but in the days of yore there "sprachen



*cf infra pp. 90; 94; 95; W. Muschg, Die Zerstörung der deutschen Literatur,
3te Aufl. S. 28

Wasser, Menschen, Gärten Gassen / mit einer Sprache, die mein Herz ver-
stand!"* His life was drained of its contents because "Fremd wird mir
die Fremde bleiben." No one now bothered to read his lines: "ein
ghost
deutscher Dichter bin ich einst gewesen, / jetzt ist mein Leben Spuk
wie mein Gedicht." [71] He hoped that he could again taste "mit
mustard wheaten flour roll
wahrer Wollust den Senf, die Semmel und die warme Wurst"!
[73] Berthold Viertel attacked the smug Philistines in his Litanie der
exiled
Vertriebenen: "Nimm du den Bürger den Nachmittagsschlaf, / Da
harmless sheep
wird zum Wolf das vorher frömmste Schaf."

[74] An agonizing problem for Ernst Waldinger the Austrian poet was the
dichotomy of the German language, a "grosses, gutes Mutterland im Geist"
& yet also a defiled instrument of "Tyrannenwut"!

[83] In a poem written for Thomas Mann's 70th birthday Carl Zuckmayer
lament
dealt with "der Sprachverbannung Jammer" which the exiles felt
convulsively
keenly. Necessary excursions into English made one "Krampfhaft su-
turning, rendering animation
chend die korrekte Wendung / Für 'Beseeltheit' und 'Gefühls verb-
afflicted
lendung'." Idioms were especially trying: "Und du ziehst betrübt
die Konsequenz: / Dort 'Erlebnis' — hier 'Experience'." But the foreign
shoots forth, tendrils
language brought out sharply was überflüssig rankt in one's own
slim
native tongue, & the style was purged & erschlankt in the
process of translation. Thomas Mann, however, was lucky: "Ach,
welche Wohltat, dass man seinen Mann / Noch im Stockholmer
Urtext lesen kann!" *

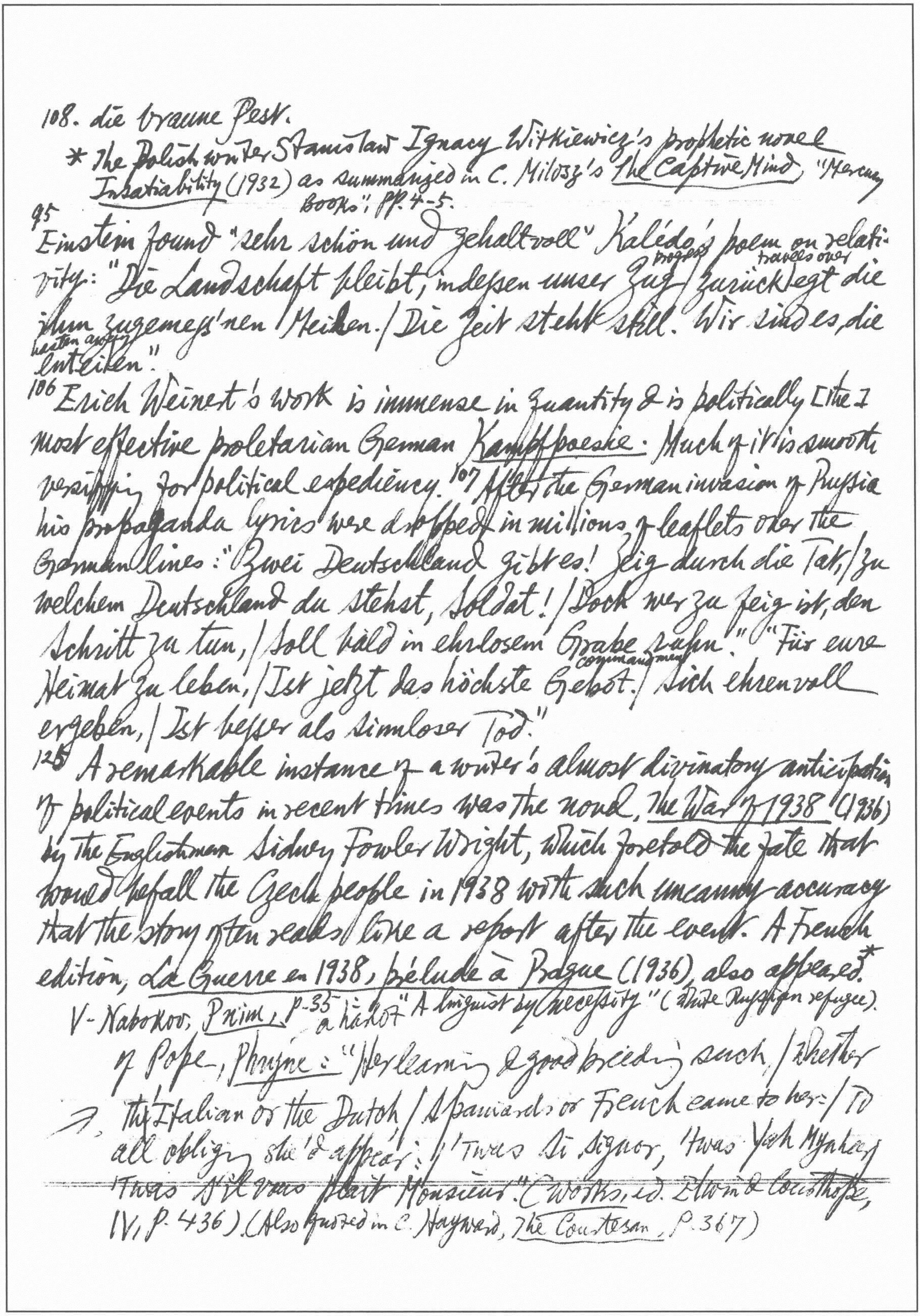
[84] In one of Franz Werfel's rare Zeitgedichte Hitler appears with "Des

*95. Some people urge Hilde Marx to forget the German language, but it was the tool that
"meinem ersten Denken Formung gab"; besides "die Sprache nicht" but "der Sinn
traitor
zeigt die Verräter." German is spoken by the hated persecutors, but also by the
"Brüder unter Qualen" who "im Sterben diese Sprache noch gebracht".
cross dark forehead lock of hair
Teufels Kreuz am Rocke, / Tief in der Stirn die Locke, / Das Chaplin-
scrawl dung
bärtchen wie ein Klecks: / Das ist die Dämonie des Drecks."

90 In his Lieder eines Juden, Georg Mannheimer said that his soul was
lisp
seared because the German tongue, schon als Kind gelallt, had to be
chief
his own: "Dass ich die Sprache, die mein Erzfeind spricht, / muss
sprechen, lieben, bis mein Atem bricht."*

92 Hermann Adler's Gesänge der Stadt des Todes contain a song
of macabre irony about the Cyanakalijungen who profited by the
sale of the quick-working poison in the narrow ghetto lanes where
"herrschte längst der Selbstmordwahn"; they soon found themselves
lined up for the death-transport & were heard whining: "Wer hat Cyan
-kali, wer? / Denn sie hatten an dem Tag / Selbst kein Cyankali
mehr." His appeal to the Jewish people is "dass er erwache / und
im eignen Land erneue, / aus der Fremde sich befreie, / und
einst mehr will, als nur Rache!"

94 Mascha Kaléko ridicules the type of refugee who poses as "Se pörfect
lord" with the "Oxford (second hand) Akzent." In her poem "Zeitgemä-
sse Ansprache", she speaks of the mass annihilation of the Jews & asks:
"Wie kommt es nur, dass wir noch lachen, / Dass uns noch freuen
pursuing
Brot und Wein, / Dass wir die Nacht nicht durchwachen / Verfolgt
von tausend Hilfeschrein?" In Höre Teutschland she foretold of
the inexorable retribution: "Wie hass ich euch, die mich den / Hass
rise
gelehrt". She tells her son Stephen: "Du lerntest wieder aufstehn,
wenn man fällt. / Dein Kinderwagen rollte um die Welt. / Du sag-
test Danke, Thank you und Merci, / Du Sprachgenie".



108. die braune Pest.

* The Polish writer Stanislaw Ignacy Witkiewicz's prophetic novel *Insatiability* (1932) as summarized in C. Milosz's *The Captive Mind*, "Mercury Books", pp. 4-5.

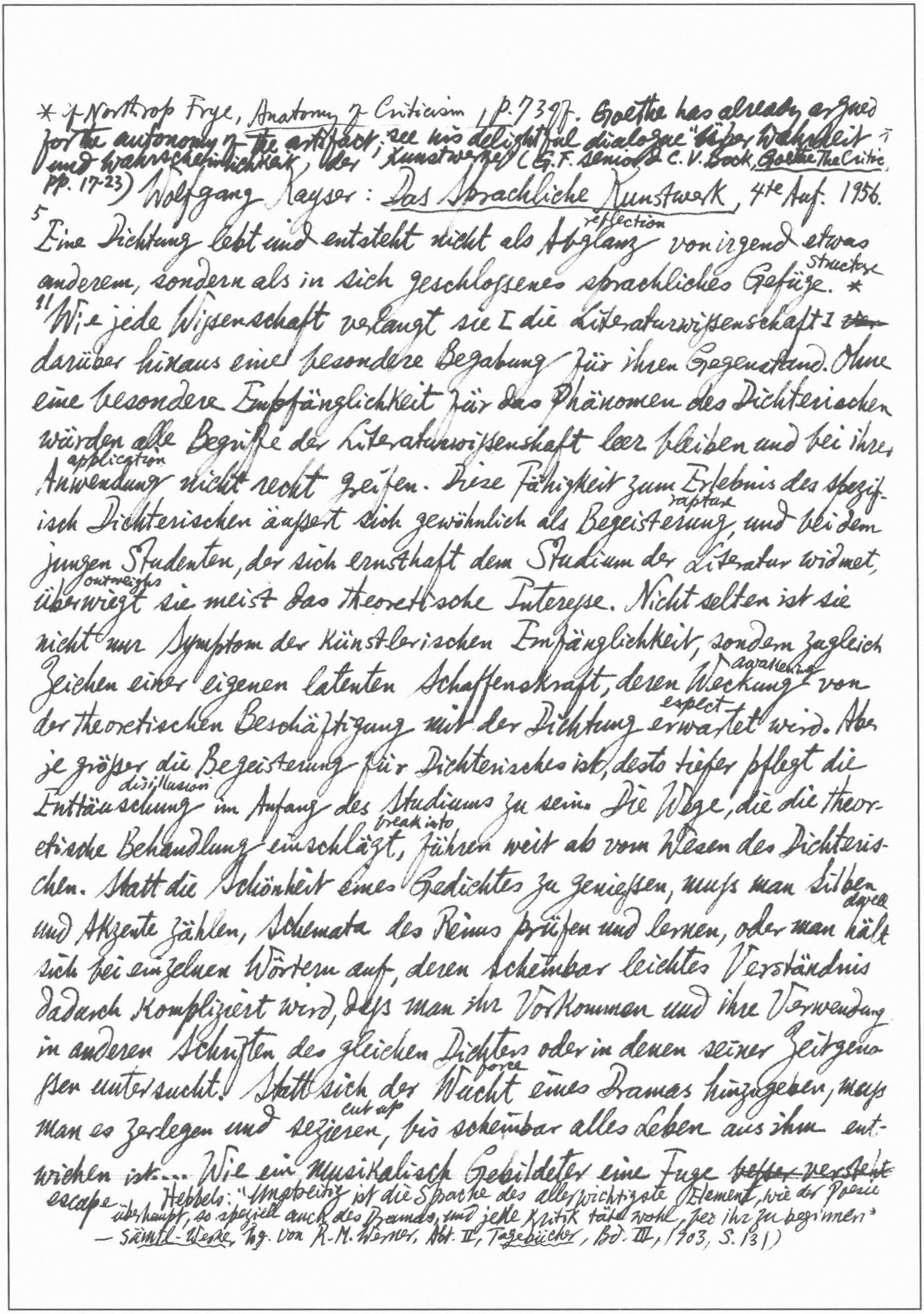
95 Einstein found "sehr schön und gehaltvoll" Kaléko's poem on relativity: "Die Landschaft bleibt, indessen unser Zug progress / zurücklegt travels over die ihm zugemess'nen Meilen. / Die Zeit steht still. Wir sind es, die hasten away enteilen."

106 Erich Weinert's work is immense in quantity & is politically [the] most effective proletarian German *Kampfpoesie*. Much of it is smooth versifying for political expediency. 107 After the German invasion of Russia his propaganda lyrics were dropped in millions of leaflets over the German lines: "Zwei Deutschland gibt es! Zeig durch die Tat, / zu welchem Deutschland du stehst, Soldat! / Doch wer zu feig ist, den Schritt zu tun, / Soll bald in ehrlosem Grabe ruhn." "Für eure Heimat zu leben, / Ist jetzt das höchste commandment Gebot. / Sich ehrenvoll ergeben, / Ist besser als sinnloser Tod."

125 A remarkable instance of a writer's almost divinatory anticipation of political events in recent times was the novel, *The War of 1938* (1936) by the Englishman Sidney Fowler Wright, which foretold the fate that would befall the Czech people in 1938 with such uncanny accuracy that the story often reads like a report after the event. A French edition, *La Guerre en 1938, prélude à Prague* (1936), also appeared.*

V. Nabokov, *Pnin*, p. 35: "A linguist by necessity" (White Russian refugee).
a harlot

of Pope, *Phryne*: "Her learning & good breeding such, / Whether the Italian or the Dutch / Spaniards or French came to her: / To all obliging she'd appear: / 'Twas Si Signor, 'twas Yah Mynheer, / 'Twas S'il vous plait Monsieur." (*Works*, ed. Elwin & Courthope, IV, p. 436). (Also quoted in C. Hayward, *The Courtesan*, p. 367)



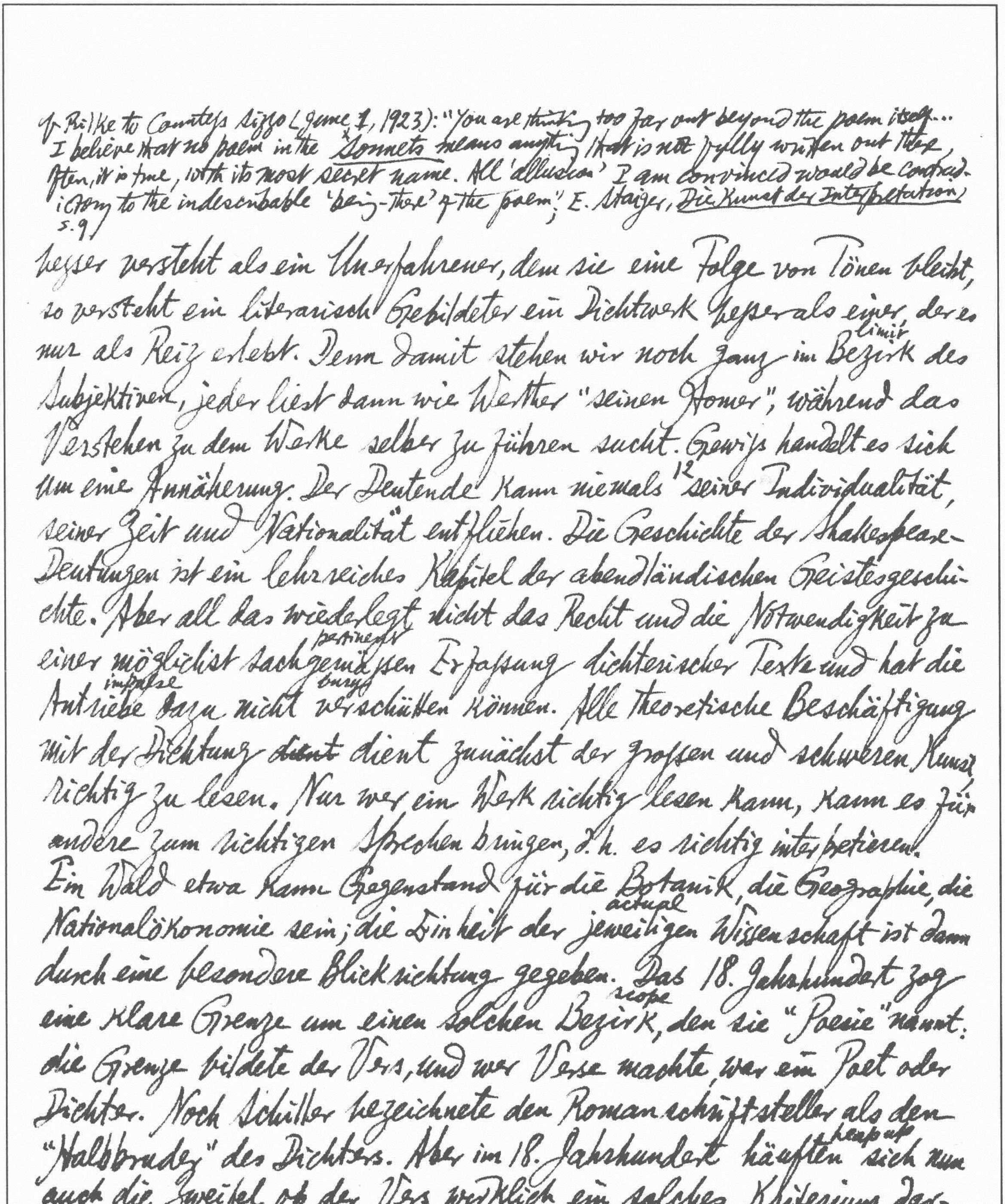
* cf Northrop Frye, Anatomy of Criticism, p. 73 ff. Goethe has already argued for the autonomy of the artifact; see his delightful dialogue "Über Wahrheit und Wahrscheinlichkeit der Kunstwerke" (G. F. Senior & C. V. Bock, Goethe The Critic, pp. 17-23)

Wolfgang Kayser: Das Sprachliche Kunstwerk, 4te Auf. 1956.

5 Eine Dichtung lebt und entsteht nicht als Abglanz (reflection) von irgend etwas anderem, sondern als in sich geschlossenes sprachliches Gefüge (structure). *

11 "Wie jede Wissenschaft verlangt sie [die Literaturwissenschaft] ~~da~~ darüber hinaus eine besondere Begabung für ihren Gegenstand. Ohne eine besondere Empfänglichkeit für das Phänomen des Dichterischen würden alle Begriffe der Literaturwissenschaft leer bleiben und bei ihrer Anwendung (application) nicht recht greifen. Diese Fähigkeit zum Erlebnis des spezifisch Dichterischen äußert sich gewöhnlich als Begeisterung (rapture), und bei dem jungen Studenten, der sich ernsthaft dem Studium der Literatur widmet, überwiegt (outweighs) sie meist das theoretische Interesse. Nicht selten ist sie nicht nur Symptom der künstlerischen Empfänglichkeit, sondern zugleich Zeichen einer eigenen latenten Schaffenskraft, deren Weckung (awakening) von der theoretischen Beschäftigung mit der Dichtung erwartet (expect) wird. Aber je größer die Begeisterung für Dichterisches ist, desto tiefer pflegt die Enttäuschung (disillusion) im Anfang des Studiums zu sein. Die Wege, die die theoretische Behandlung einschlägt (break into), führen weit ab vom Wesen des Dichterischen. Statt die Schönheit eines Gedichtes zu genießen, muß man Silben und Akzente zählen, Schemata des Reims prüfen und lernen, oder man hält (dwell) sich bei einzelnen Wörtern auf, deren scheinbar leichtes Verständnis dadurch kompliziert wird, daß man ihr Vorkommen und ihre Verwendung in anderen Schriften des gleichen Dichters oder in denen seiner Zeitgenossen untersucht. Statt sich der Wucht (force) eines Dramas hinzugeben, muß man es zerlegen und sezieren (cut up), bis scheinbar alles Leben aus ihm entwichen (escape) ist.... Wie ein musikalisch Gebildeter eine Fuge ~~besser versteht~~

Hebbel: "Unstreitig ist die Sprache des allerwichtigste Element, wie der Poesie überhaupt, so speziell auch des Dramas, und jede Kritik täte wohl, bei ihr zu beginnen" — Sämtl. Werke, hg. von R. M. Werner, Abt. II, Tagebücher, Bd. III, 1903, S. 131)



cf Rilke to Countess Sizzo (June 1, 1923): "You are thinking too far out beyond the poem itself... I believe that no poem in the Sonnets means anything that is not fully written out there, often, it is true, with its most secret name. All 'allusion' I am convinced would be contradictory to the indescribable 'being-there' of the poem." E. Staiger, Die Kunst der Interpretation s. 9)

besser versteht als ein Unerfahrener, dem sie eine Folge von Tönen bleibt, so versteht ein literarisch Gebildeter ein Dichtwerk besser als einer, der es nur als Reiz erlebt. Denn damit stehen wir noch ganz im Bezirk limit des Subjektiven, jeder liest dann wie Werther "seinen Homer", während das Verstehen zu dem Werke selber zu führen sucht. Gewiss handelt es sich um eine Annäherung. Der Deutende kann niemals[12] seiner Individualität, seiner Zeit und Nationalität entfliehen. Die Geschichte der Shakespeare-Deutungen ist ein lehrreiches Kapitel der abendländischen Geistesgeschichte. Aber all das widerlegt nicht das Recht und die Notwendigkeit zu einer möglichst sachgemässen pertinent Erfassung dichterischer Texte und hat die Antriebe impulse dazu nicht verschütten bury können. Alle theoretische Beschäftigung mit der Dichtung ~~dient~~ dient zunächst der grossen und schweren Kunst richtig zu lesen. Nur wer ein Werk richtig lesen kann, kann es für andere zum richtigen Sprechen bringen, d.h. es richtig interpretieren.

Ein Wald etwa kann Gegenstand für die Botanik, die Geographie, die Nationalökonomie sein; die Einheit der jeweiligen actual Wissenschaft ist dann durch eine besondere Blickrichtung gegeben. Das 18. Jahrhundert zog eine klare Grenze um einen solchen Bezirk scope, den sie "Poesie" nannte: die Grenze bildete der Vers, und wer Verse machte, war ein Poet oder Dichter. Noch Schiller bezeichnete den Romanschriftsteller als den "Halbbruder" des Dichters. Aber im 18. Jahrhundert häuften heap up sich nun auch die Zweifel, ob der Vers wirklich ein solches Kriterium darstelle, ob er die Kraft habe, Dichtung und Nicht-Dichtung zu sondern. Shelley formuliert den Satz: "The distinction between poets &

prose-writers is a vulgar error."[13] Ob ein Drama in Versen oder in Prosa geschrieben ist, das scheint uns, und mit Recht, irrelevant für sein Wesen als Dichtung. Und sollten wir einen Teil von Molières Komödien zur Dichtung rechnen, weil sie in Versen geschrieben sind, die anderen aber nicht? Seine *Princesse d'Élide* zerreissen, deren erster Akt versifiziert ist, die folgenden aber nicht mehr? Andererseits sind für uns versifizierte Lehrgedichte in der Art von Lucrez' *De natura*, mittelalterliche gereimte Chroniken, Essais in Versen dadurch noch nicht als echte Dichtung legitimiert.

Jeder zur Literatur im weiteren Sinne gehörige Text ein durch Zeichen (signs) fixiertes Gefüge (structure) aus Sätzen ist. Die aneinandergereihten Sätze in dem Übungstext einer Grammatik sind kein Gefüge. Die Satzgefüge tragen ein Gefüge von Bedeutungen. "Trübe (turgid) Wolken, Herbstesluft (autumn)" – diese beiden Sätze könnten wir uns als Teil eines aufgezeichneten [14] Alltagsgespräches denken, etwa zwischen zwei Menschen, die sich über Wetter und Jahreszeit unterhalten. Die Bedeutungen, die von den Sätzen getragen (carried), beziehen sich dann auf Sachverhalte (circumstances), die unabhängig von den Sprechern existieren, die zur Realität gehören. In unserem Beispiel sind es ganz bestimmte reale Sachverhalte: dass jetzt trübe Wolken am Himmel sind und die Luft herbstlich ist. Lesen wir die Zeile aber an ihrem wirklichen Ort, nämlich als erste Zeile des Gedichtes *Herbstentschluss* (resolution) von Lenau, so haben wir sie ganz anders zu nehmen, oder wir verfehlen völlig ihren "Sinn". Die Sachverhalte oder die Gegenständlichkeit (die natürlich auch Menschen, Gefühle,

Vorgänge umfaßt) ist nur als Gegenständlichkeit dieser dichterischen
Sätze da. Und umgekehrt: die Sätze der Dichtung schaffen sich ihre
eigene Gegenständlichkeit. Über das reale Wetter lassen sich unzählige
touch
Feststellungen treffen. Die Gegenständlichkeit in der Gedichtzeile ist
nur von den sie tragenden Sätzen konstituiert, und die Bindung ist in
diesem Fall so eng, daß die Welt des Gedichtes, daß das Werk ein and-
eres werden würde, änderten wir auch nur etwas an der Sprache,
etwa den Klang, den Betonungen, die Pause, die Länge der Zeile.

[15] In dem Werk La Poesia Croce sondert die Poesie streng von der Lit
-eratur. Die "espressione letteraria" ist ein Phänomenon der Zivilisation
und der Gesellschaft, ähnlich wie die Höflichkeit. Sie besteht in der
Harmonisierung der "espressioni non poetiche" mit der "espressione
agree
poetica". ~~Die Literat~~ Man könnte dieser Sonderung an sich zustimmen,
surprised
wird aber überrascht durch das, was nach Croce alles nicht zur Dicht-
abyss
ung gehört, von ihr durch einen Abgrund getrennt ist. Da erscheinen
nicht nur Redner, Wissenschaftler, insbesondere Historiker, da erscheinen
auch Horaz, Fielding, Manzoni, Scott, Victor Hugo, da erscheinen Schi-
llers Wilhelm Tell, Camões, Byron, Musset, Molière. Ein pesonders für
lyrische Schönheiten aufgeschlossenes Gefühl scheint pei Croce die
cause to fail therefore come to
Urteile zu fällen. Deswegen geraten denn auch alle Stellen eines
cardinal point
Werkes, die Angelpunkte der Struktur sind, gleichsam a priori in den
Verdacht, unpoetisch zu sein.[16] Um die Werke von Wissenschaft-
lern, Rednern, Journalisten fernhalten zu können, reicht das Kri-
suffice
terium aus, das wir oben nannten: daß die Schöne Literatur ihre
eigene Gegenständlichkeit hervorruft.
evoke

Man findet in der *Histoire de la littérature française* von Lanson Kapitel über Philosophen, Redner, Historiker. Noch weiter geht die *Cambridge History of English Literature.* Sie schließt bewußt "the literature of science & philosophy, & that of politics & economics... the newspaper & magazine ... accounts of travel & sport" mit ein. Im Grunde ist der Widerspruch in der Gegenstandsbestimmung nur scheinbar. Denn an dem Sonderbezirk (special field) der Schönen Literatur rütteln (shake) auch jene Verfasser nicht und werden kaum bezweifeln, daß sie der eigene Gegenstand der Literaturwissenschaft ist."[17] Der wichtigste dieser Gegenstände ist die Gestalt des Dichters. Es ist grundsätzlich zu betonen, daß der Dichter einem literarischen Text nicht immanent ist: so als sei das Werk nur verständlich, wenn wir genau den Dichter erkennen. Der Dichter ist in dem eigentlichen Gegenstand der Literaturwissenschaft nicht enthalten. Die Literaturwissenschaft braucht ihre Arbeit nicht aufzugeben und die Literaturgeschichte die Feder nicht aus der Hand zu legen (put down), wenn sie an Märchen, Volkslieder und andere Werke anonymer oder kollektiver Herkunft kommt. Diese Trennung ist mit aller Schärfe gegenüber älteren Auffassungen zu betonen. Da wurde beides, Dichter und Text, in einer unzulässigen (impermissible) Weise innerlich gekoppelt. Im äußersten Fall kam man sogar dazu, den Text zu vernachlässigen (neglect) und als eigentlichen Gegenstand der Literaturwissenschaft nicht das sprachliche und fixierte Werk, sondern "das Werk in der Seele des Autors" hinzustellen; z. B. Pierre Audiat, *La Biographie de l'oeuvre littéraire: Esquisse d'une méthode critique*, S. 39 f.: "Elle représente une période dans la vie de l'écrivain, période qu'on pourrait à la rigueur chronométrer...

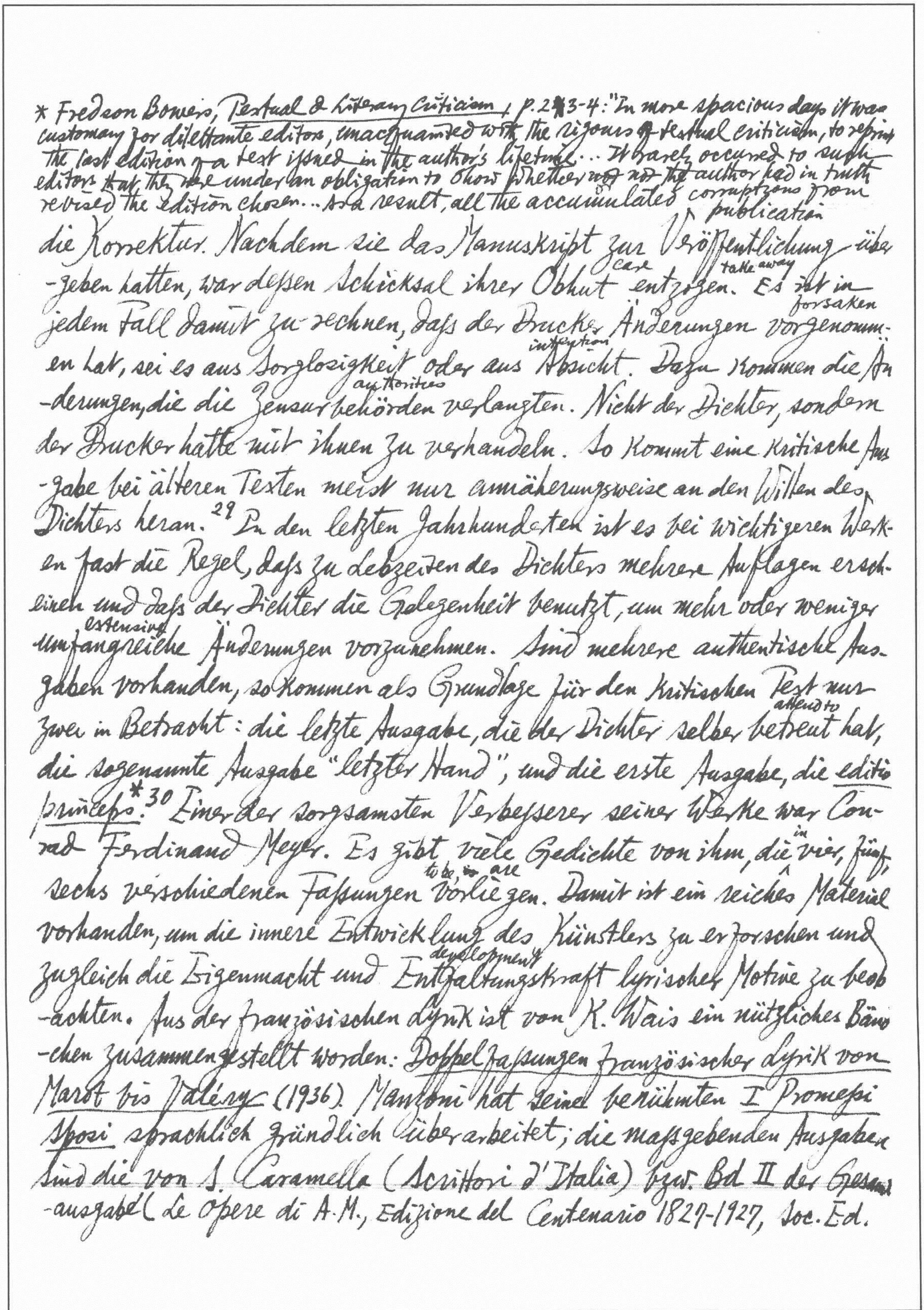
* Roman Ingarden, *Das literarische Kunstwerk*; Günther Müller, *Über die Seinsweise von Dichtung*.

L'oeuvre est essentiellement un acte de la vie mentale." Die Befreiung von solcher psychologistischen Auffassung hat auch bei dem vorliegenden Problem die Phänomenologie gebracht.*

22 Man kommt in eine unbekannte Stadt und schlendert [loiter] durch die Straßen. Plötzlich findet man sich vor einem Bauwerk, etwa einer Kirche, die durch die edlen Proportionen, durch die Harmonie aller Teile, durch ihre Schönheit auffällt. Man erkennt in ihr, sagen wir: ein gotisches Monument, möchte aber gern mehr wissen. Und dann erfährt man, dass es sich um einen Bau des 19. Jahrhundert handelt. Man fühlt sich beschämt. ~~Di~~ Der innere Kontakt mit dem Werk hat plötzlich ausgesetzt [paused]. Der ästhetische Eindruck ist fraglos geblieben, es hat sich kein Stein verrückt [displace]. Aber das ästhetische Erlebnis war für den modernen Betrachter offenbar nur ein Teil des Gesamterlebnisses. Er glaubte in dem Werk ein Botschaft [message] zu hören und hört nun eine Lüge. Er meinte, vor der Gestaltung eines Ausdruckswillens zu stehen, der notwendigen und einmaligen Gestaltung, und sieht sich vor dem Geständnis [confession] schöpferischer Ohnmacht. Er hat das Werk nicht nur als ästhetisches Gebilde genommen, sondern als Dokument. Oder das umgekehrte Beispiel. Man hört ein Gedicht. Es macht keinen großen Eindruck, es sagt einem wenig. Und dann erfährt man, dass es von einem Dichter stammt, den man besonders schätzt. Liest man es nun noch einmal, so ist es fast ein anderes Gedicht geworden, obwohl sich kein Wort geändert hat. Es scheint nun als vielsagend und gehaltvoll. Man empfindet es jetzt wieder in dieser Erweiterung: als Dokument, als Ausdruck eines Schöp-

fers. Das Erleben als Dokument ist ein Erleben des Individuellen und damit des Geschichtlichen.

[27] Wie immer ein Text erforscht investigated werden soll, — die erste Voraussetzung ist, daſs er selber als zuverläſsig reliable gelten kann. Der neue Roman, den man im Laden shop kauft, ist von dem Drucker nach dem Manuskript des Autors gesetzt worden. Der Autor selber hat während des Korrekturlesens alle Fehler beseitigt removed und die ihm nötig scheinenden Änderungen eingefügt insert. Ein zuverläſsiger Text ist ein Text, der den Willen des Autors repräsentiert. Die Dinge liegen schwieriger, wenn es sich um Text handelt, deren Autor tot sind, die aber immer wieder gedruckt werden. Z.B. eine billige cheap Ausgabe von Grimmelshausens Simplicius Simpliciſsimus. Ein Mann für den letzten Druck die Orthographie modernisiert hat. Bedeutsamer ist schon die Frage der Interpunktion. Hier können die Ersetzung eines Kommas durch einen Punkt und ähnliche Änderungen den Sinn eines Satzes verändern. Es kommt[28] vielleicht dazu, daſs veraltete Sprachformen und Wörter, die das heutige Publikum nicht mehr versteht, durch gängige current Formen und Wörter ersetzt werden. Oder es kann sein, daſs der Setzer selber miſsverstand und ändert. Oft dringen die Fehler schon bei Lebzeiten und unter den Augen des Dichters ein. So fand sich in den Ausgaben von Goethes Werken seit 1800 die Zeile aus dem Veilchen violet: "Es sank und starb und freut sich noch" in der Faſsung set: "Es sang ..." Es tauchen emerge bei fast allen älteren Werken gleich neue Fragen auf. Kann der erste Druck als authentisch gelten? In früheren Jahrhunderten lasen die Dichter gewöhnlich nicht selber



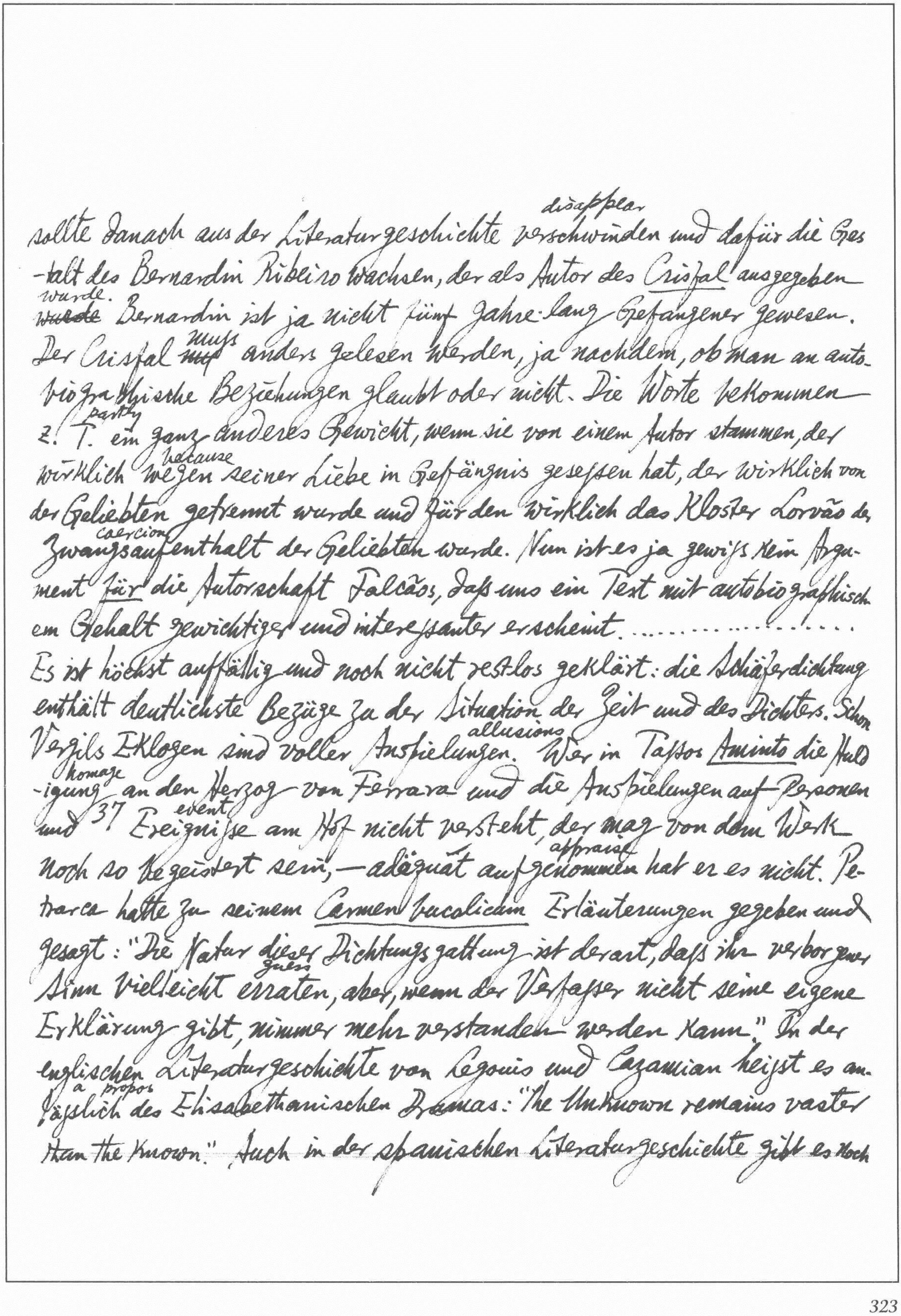
* Fredson Bowers, *Textual & Literary Criticism*, p.2[illegible]3-4: "In more spacious days it was customary for dilettante editors, unacquainted with the rigours of textual criticism, to reprint the last edition of a text issued in the author's lifetime... It rarely occured to such editors that they were under an obligation to show whether ~~not~~ or not the author had in truth revised the edition chosen... As a result, all the accumulated corruptions from publication

die Korrektur. Nachdem sie das Manuskript zur Veröffentlichung publication übergeben hatten, war deſsen Schicksal ihrer Obhut care entzogen take away. Es ist in jedem Fall damit zu rechnen, daſs der Drucker Änderungen vorgenommen forsaken hat, sei es aus Sorglosigkeit oder aus Absicht intention. Dazu kommen die Änderungen, die die Zensurbehörden authorities verlangten. Nicht der Dichter, sondern der Drucker hatte mit ihnen zu verhandeln. So kommt eine kritische Ausgabe bei älteren Texten meist nur annäherungsweise an den Willen des Dichters heran.[29] In den letzten Jahrhunderten ist es bei wichtigeren Werken fast die Regel, daſs zu Lebzeiten des Dichters mehrere Auflagen erschienen und daſs der Dichter die Gelegenheit benutzt, um mehr oder weniger umfangreiche extensive Änderungen vorzunehmen. Sind mehrere authentische Ausgaben vorhanden, so kommen als Grundlage für den kritischen Text nur zwei in Betracht: die letzte Ausgabe, die der Dichter selber betreut attend to hat, die sogenannte Ausgabe "letzter Hand", und die erste Ausgabe, die *editio princeps*.*[30] Einer der sorgsamsten Verbeſserer seiner Werke war Conrad Ferdinand Meyer. Es gibt viele Gedichte von ihm, die in vier, fünf, sechs verschiedenen Faſsungen vorliegen to be, ~~is~~ are. Damit ist ein reiches Material vorhanden, um die innere Entwicklung des Künstlers zu erforschen und zugleich die Eigenmacht und Entfaltungskraft development lyrischer Motive zu beobachten. Aus der französischen Lyrik ist von K. Wais ein nützliches Bändchen zusammengestellt worden: *Doppelfaſsungen französischer Lyrik von Marot bis Valéry* (1936). Manzoni hat seine berühmten *I Promessi Sposi* sprachlich gründlich überarbeitet; die maſsgebenden Ausgaben sind die von S. Caramella (Scrittori d'Italia) bzw. Bd II der Gesamtausgabe (Le Opere di A.M., Edizione del Centenario 1827-1927, Soc. Ed.

successive reprintings were carefully reproduced by editors as if, tacitly, they were authorial variants... A reaction that exalts the first edition at the expense of all others can be dangerous too. Only when the transmission of a text has been carefully studied, & each edition after the first established firmly as a mere reprint without authority, can an editor rely wholly on the first edition, after due regard for its misprints."

Dante Alighieri). Gottfried Keller war mit der ersten Fassung seines Grünen Heinrich später so unzufrieden, daß er die Hand verfluchte, die sie ~~aus~~ ans Licht ziehen würde. Fast alle Werke Flauberts haben schon bis zum ersten Druck hin die mannigfaltigsten Wandlungen durchgemacht. Die Ausgabe von Mlle G. Leleu: Mme Bovary, Ebauches et fragments inédits (1936)[31] verschafft provides die intimsten Einblicke in die Werkstatt des grossen Künstlers.

35 Man hat in neuester Zeit den Grundsatz aufgestellt: jedes Kunstwerk ist ein in sich geschlossenes Ganzes und kann nur aus sich selbst heraus verstanden werden. Die Kenntnis eines Autors kann einer adäquaten Aufnahme reception keinerlei Hilfe bieten. Das Ideal, so wurde schließlich geäussert, wäre eine Literaturgeschichte "ohne Namen". Diese ~~so~~ sehr erwägenswerten worth discussing Thesen sind offensichtlich eine Reaktion auf jene Neigung des 19. Jahrhunderts, Kunstwerke "historisch" zu nehmen, das heisst als Dokumente, als Ausdruck von etwas anderem, wobei whereby denn die Kategorie der schaffenden Künstlerindividualität eine der wichtigsten ist. Unsere Welt wäre unsagbar leerer und ärmer, wenn es außer dem Hamlet und King Lear, außer der Divina Comedia, außer dem Werther und dem Faust nicht auch noch die Dichtergestalten Shakespeare, Dante, Goethe gäbe."[36] Hier genügt der Hinweis, das die rechte Erfassung eines Werkes sehr oft von der Kenntnis seines Verfassers abhängt. Bis 1908 in Portugal galt die berühmte Ekloge des 16. Jahrhunderts Crisfal unbezweifelt als Werk Cristóvão Falcãos. Da erschien ein Buch von Delfim Guimarães, das diese Autorschaft als Legende hinstellte. Christóvão Falcão



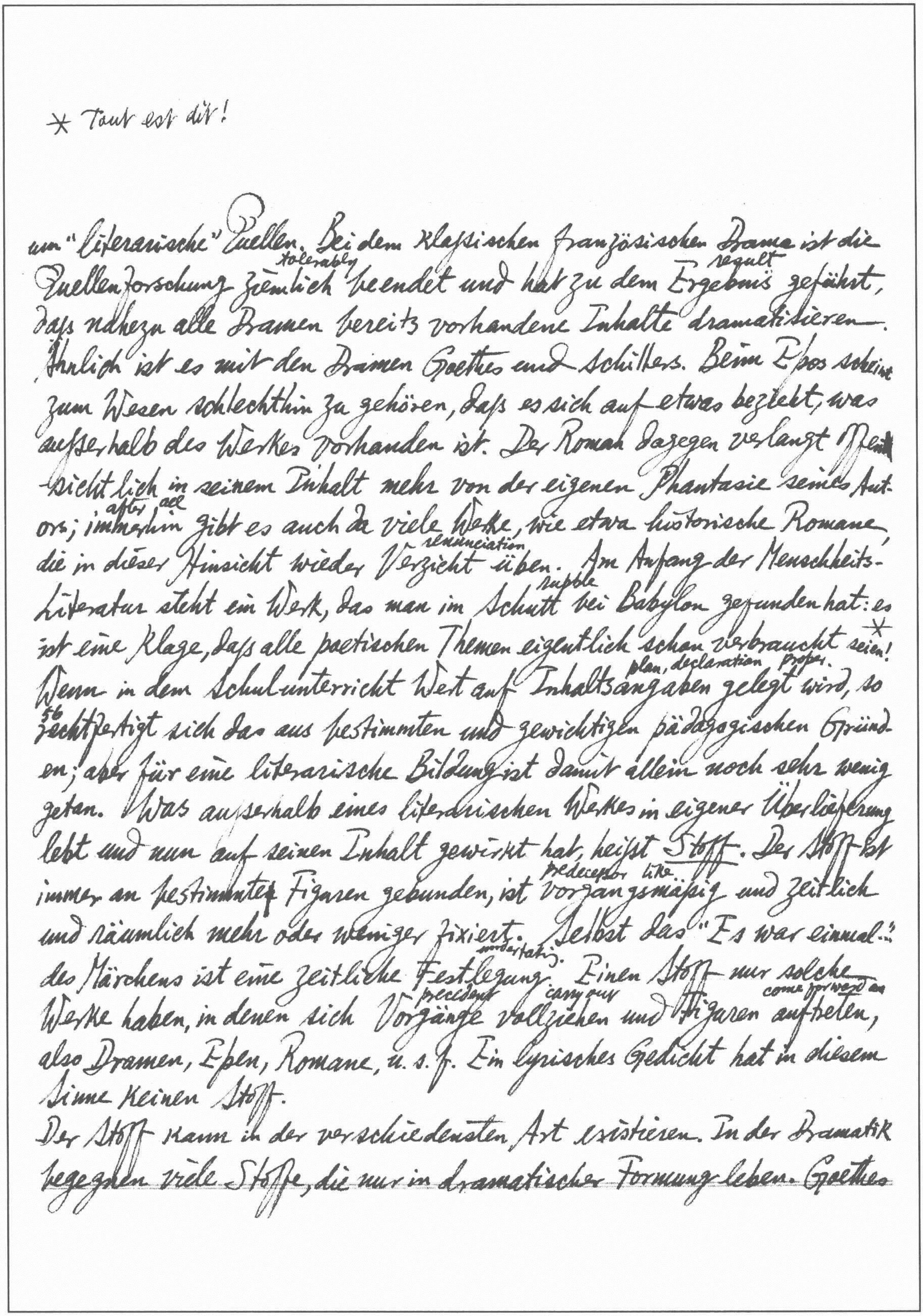
disappear
sollte danach aus der Literaturgeschichte verschwinden und dafür die Ges-
-talt des Bernardin Ribeiro wachsen, der als Autor des Crisfal ausgegeben
wurde.
~~wurde~~ Bernardin ist ja nicht fünf Jahre lang Gefangener gewesen.
muß
Der Crisfal ~~muß~~ anders gelesen werden, ja nachdem, ob man an auto-
biographische Beziehungen glaubt oder nicht. Die Worte bekommen
partly
z. T. ein ganz anderes Gewicht, wenn sie von einem Autor stammen, der
because
wirklich wegen seiner Liebe in Gefängnis gesessen hat, der wirklich von
der Geliebten getrennt wurde und für den wirklich das Kloster Lorvão der
coercion
Zwangsaufenthalt der Geliebten wurde. Nun ist es ja gewiß kein Argu-
ment für die Autorschaft Falcãos, daß uns ein Text mit autobiographisch-
em Gehalt gewichtiger und interessanter erscheint. . . . .
Es ist höchst auffällig und noch nicht restlos geklärt: die Schäferdichtung
enthält deutlichste Bezüge zu der Situation der Zeit und des Dichters. Schon
allusions
Vergils Eklogen sind voller Anspielungen. Wer in Tassos Aminto die Huld
homage
-igung an den Herzog von Ferrara und die Anspielungen auf Personen
event
und 37 Ereignisse am Hof nicht versteht, der mag von dem Werk
appraise
noch so begeistert sein, — adäquat aufgenommen hat er es nicht. Pe-
trarca hatte zu seinem Carmen bucolicum Erläuterungen gegeben und
gesagt: "Die Natur dieser Dichtungsgattung ist derart, daß ihr verborgener
guess
Sinn vielleicht erraten, aber, wenn der Verfasser nicht seine eigene
Erklärung gibt, nimmer mehr verstanden werden kann." In der
englischen Literaturgeschichte von Legouis und Cazamian heißt es an-
a propos
läßlich des Elisabethanischen Dramas: "The Unknown remains vaster
than the Known." Auch in der spanischen Literaturgeschichte gibt es noch

*Cf E. M. Butler, _Paper Boats_, p. 44: "... Goedeke. That menacing (though useful) bibliographical compilation is the ogre on the path to research in German literature."

berühmte Probleme der Autors(c)haft: _Celestina_[38] und _Lazarillo de Tormes_. In jüngster Zeit die Autorschaft des bedeutendsten französischen Romans des 17. Jahrhunderts, der _Princesse de Clèves_, fraglich geworden ist.[39] Als wahrscheinlicher Autor wurde Fontenelle hingestellt (Marcel Langlais: "Quel est l'auteur de la Princesse de Clèves?", _Mercure de France_, 15. Feb. 1939) eine These, der ein Gelehrter wie Baldensperger zugestimmt hat, die aber sonst wenig Zustimmung gefunden hat

49 Im Jahre 1938 begann Jean Hankiss die Vorarbeiten zu einem _Dictionnaire des notions d'histoire littéraire_, dass alle französischen, deutschen, englischen,[50] spanischen und italienischen Fachausdrücke aufführen und erläutern soll. [52] K. Goedeke, _Grundriss zur Geschichte der dt. Dichtung_, 13 Bde. und G. Lanson, _Manuel bibliographique de la litt. fr._ sind unentbehrliche Hilfsmittel.*

54/5 Wer die _Maria Stuart_ liest oder in einer (presentation) Aufführung sieht, der merkt bald, dass nicht alles, was da geschieht, eigene Erfindung des Dichters ist. Es ist kein Zeichen für mangelnde Originalität, wenn ein Dichter den Inhalt seines Werkes nicht selber erfindet, sondern von aussen borgt. Gerade (directly) beim Drama wird man (confirm) feststellen, dass die Erfindung des Stoffes eine Ausnahme darstellt. Fast alle griechischen Dramen dramatisieren Mythen, die jedem (entrust) vertraut ~~werden~~ waren; das griechische Drama setzt solche Kenntnisse geradezu voraus, um richtig verstanden werden zu können. Von Shakespeares Dramen haben nicht nur die Historicals einen Inhalt, der ausserhalb des Werkes lebt, sondern auch fast alle seiner anderen Dramen. Bei ihnen handelt es sich vielfach



* Tout est dit!

um "literarische" Quellen. Bei dem klassischen französischen Drama ist die
tolerably result
Quellenforschung ziemlich beendet und hat zu dem Ergebnis geführt,
dass nahezu alle Dramen bereits vorhandene Inhalte dramatisieren.
Ähnlich ist es mit den Dramen Goethes und Schillers. Beim Epos scheint
zum Wesen schlechthin zu gehören, dass es sich auf etwas bezieht, was
ausserhalb des Werkes vorhanden ist. Der Roman dagegen verlangt ~~off~~ offen-
sichtlich in seinem Inhalt mehr von der eigenen Phantasie seines Aut-
after all
ors; immerhin gibt es auch da viele Werke, wie etwa historische Romane
renunciation
die in dieser Hinsicht wieder Verzicht üben. Am Anfang der Menschheits-
rubble
literatur steht ein Werk, das man im Schutt bei Babylon gefunden hat: es
*
ist eine Klage, dass alle poetischen Themen eigentlich schon verbraucht seien!
plan, declaration proper
Wenn in dem Schulunterricht Wert auf Inhaltsangaben gelegt wird, so
56
rechtfertigt sich das aus bestimmten und gewichtigen pädagogischen Gründ-
en; aber für eine literarische Bildung ist damit allein noch sehr wenig
getan. Was ausserhalb eines literarischen Werkes in eigener Überlieferung
lebt und nun auf seinen Inhalt gewirkt hat, heisst Stoff. Der Stoff ist
predecessor like
immer an bestimmte Figuren gebunden, ist vorgangsmässig und zeitlich
und räumlich mehr oder weniger fixiert. Selbst das "Es war einmal..."
undertaking
des Märchens ist eine zeitliche Festlegung. Einen Stoff nur solche
precedent carry out come forward on
Werke haben, in denen sich Vorgänge vollziehen und Figuren auftreten,
also Dramen, Epen, Romane, u. s. f. Ein lyrisches Gedicht hat in diesem
Sinne keinen Stoff.

Der Stoff kann in der verschiedensten Art existieren. In der Dramatik
begegnen viele Stoffe, die nur in dramatischer Formung leben. Goethes

*cf *La littérature des agrégés.*

Iphigenie geht auf die des Racine und Euripides zurück und hat auf Gerhart
Hauptmann gewirkt. Wenn Shakespeare die italienische Novellistik aus-
exploit
beutete, so benutzte er gleichfalls literarische Quellen. Vielfach haben
supply
Chroniken den Stoff geliefert. Die Beziehungen zwischen den *Lusiaden* des
Camões und den portugiesischen Chronisten der Entdeckungsfahrten
attention
haben mit Recht die Aufmerksamkeit der Forschung erregt. Die Personal-
union zwischen Geschichtsforscher und Romanschreiber ist nicht selten; in
der deutschen Literaturgeschichte gibt es ein eigenes Kapitel "Professoren-
roman",* zu dem Felix Dahn, Georg Ebers, W. H. Riehl u.a. gehören. Eine
wichtige Quelle für die Dichter des 19. und 20. Jahrhunderts sind die Zeitung-
en. Zacharias Werner, der mit seinem *24. Februar* das Schicksalsdrama
stamp
prägte, kam durch eine Zeitungsnotiz zu seinem Stoff. Von daher kamen
auch für Gottfried Kellers *Romeo und Julia auf dem Dorfe*, für Flauberts
stimulus
Mme Bovary und Strindbergs *Fräulein Julie* die ersten Anregungen. In
undurchdringliches Dunkel verlieren sich die Fälle, wo mündliche Er-
zählungen und Mitteilungen den Stoff lieferten.[57] Die Mutter und Grossmutter
verdienen in dieser Hinsicht einen Ehrenplatz in der Literaturgeschichte.
Es ist fast ein Zufall, wenn wir einmal wie bei zwei Meisterwerken des 19.
Jahrhunderts, George Eliots *Adam Bede* oder Gerhart Hauptmanns *Die
Weber*, von solcher Herkunft wissen. Auch für Theodor Storms Schaffen
ist die Geschichtenerzählerin seiner Kinderzeit, Lena Wies, von größter
Bedeutung geworden. → *Lessings Plagiate*
Wenn Paul Albrecht sein Leben der Aufgabe widmete, alle Abhängigkeit-
en Lessings aufzudecken, so war das an sich ganz lohnend und nütz-
lich.
profitable

*cf *I classici italiani nella storia della critica*, I, pp. 316-7 on Pio Rajna's *La Fonti dell' "Orlando Furioso"*.

Dass es aber in der Meinung geschah, damit Lessing als unschöpferischen kleinen Geist brandmarken zu können, ja als geistigen Dieb, das richtete den Verfasser selbst, aber nicht seinen Gegenstand.* Gewiss ist es nicht überall leicht zu bestimmen, wo die Grenze der erlaubten Anleihen und Übernahmen überschritten wurde und das Unerlaubte beginnt. 58 Was die Quellenforschung mit dem Odium der Stoffhuberei lifting belastet afflicted hat, war das Sich-zufrieden-Geben mit den bloßen Feststellungen stofflicher Bezüge relation. Die eigentliche Arbeit müsste jetzt beginnen. Warum ergriff der Dichter diesen Stoff, was reizte ihn? Wie und wozu verarbeitete er ihn? Man pflegte manchmal verächtlich contemptuous von dem "Rohstoff" zu sprechen, den der Dichter vorgefunden und dem er erst Leben eingehaucht habe.

59 Unter dem Motiv zu einer Handlung versteht man die Antriebe. In einem anderen Sinne spricht man bei Photographieren von einem Motiv. Der Musiker meint damit eine zusammengehörige und charakteristische Folge von Tönen die indessen sofort at once auf höhere, umfassendere Ganzheiten weist show, wie Thema oder Melodie. In der literaturwissenschaftliche Sprache das Wort wurde geradezu zum Zentralbegriff der Märchenforschung. Man beobachtete nämlich, je besser man die Märchen der verschiedensten Völker kennenlernte, dass nicht nur dieselben Märchen als Ganzes hier und da auftauchten emerge, sondern dass sich kleine Züge wiederholten. Es kommt jemand, der lange abwesend war, zurück. ~~Aber~~ Keiner erkennt ihn. Aber er zeigt die Hälfte eines Ringes, der bei seinem Abschied in zwei Teile zerbrochen war, und diese Hälfte passt fit genau in die andere, die ein Zurückgebliebener bewahrt prove hat. Und ~~nun ist er als der und der erkannt und beglaubigt. 60 Diese Einheiten~~

accredited.

bezeichnet man als Motiv. Ein Stoff ist örtlich und zeitlich und gestaltenmäſsig festgelegt. Der Stoff von *Romeo und Juliet* ist die Geschichte dieses Jünglings namens Romeo und dieses Mädchens namens Julia, die die Kinder dieser Eltern sind, in dieser italienischen Stadt leben und das und das Geschick fate haben. Das Motiv ist gerade nicht actual festgelegt und ausgefüllt filled. Wir erfaſsen es erst, wenn wir von der jeweiligen individuellen Festlegung abstrahieren. Es ist eine typische Situation, die sich immer wiederholen kann. Ein Stoff kann und wird viele Motive in sich bergen. So ist in dem Romeo-und-Julia-Stoff die Liebe zwischen den Kindern verfeindeter Geschlechter ein Motiv. ~~Ein~~ Ebenso ist der miſsverstandene scheinbare Tod ein Motiv, dem wir seit Pyramus und Thisbe immer wieder in der Literatur begegnen. Es kommt gelegentlich vor, daſs die mit einem Motiv gegebene handlungsmäſsige Spannung in dem Werk nicht gelöst wird, daſs die Handlung eine andere Richtung nimmt. Man spricht dann von einem blinden Motiv. Es tritt appears vielfach im Eingang von Dramen und Filmen auf, um Spannung zu erwecken oder absichtlich intentionally auf falsche Fährten zu lenken steer.[61] Ein beliebtes Motiv in der Ballade des 18. Jahrhunderts ist die Begegnung eines Liebenden mit dem Geist des gestorbenen Partners: *Fair Margaret & sweet William* und *Williams Ghost* (in der Sammlung des Percy); Höltys *Adelstan und Röschen*; Bürgers *Lenore* (vgl. weiterhin Moncrif, *Les constantes amours d'Alix et d'Alexis*; Gleim *Marianne*; Goethe, *Der untreue Knabe*, u.a.m.). Immer entfaltet develop sich das[62] Motiv in der gleichen Richtung: der noch Lebende stirbt auch. Hingegen ist die Motivation des Motivs verschieden: bald ist die Geistererscheinung

Rache für Untreue, bald ist sie durch maßlose Klage des Überlebenden bedingt, bald treibt das gegebene Treueversprechen (plight of faith) den Toten aus dem Grabe. Das Motiv ist das Schema einer konkreten Situation; das Thema ist abstrakt und bezeichnet als Begriff den ideellen Bereich (scope), dem sich das Werk zuordnen läßt. Das Zentralmotiv von Goethes Stella ist der "Mann zwischen zwei Frauen", als Thema könnte man angeben (assign) "die menschlische Liebe" oder "der liebende Mensch."

[63] Man spricht tatsächlich auch bei der Lyrik von Motiven. Als solche nennt man z.B. das Strömen des Flusses, das Grab, die Nacht, der Abschied u.s.f. Damit es freilich echte Motive sind, müßen sie als bedeutsame Situationen erfaßt (realize) sein. Ihr Über-Sich-Hinausweisen (refer to, allude to) besteht nun nicht in einer handlungsmäßigen Fortführung der Situation, sondern darin, daß sie einer menschlichen Seele zum Erlebnis werden und in ihren Schwingungen (oscillation) sich innerlich fortsetzen. Wenn es in Hölderlins *Heimat* heißt: "Am kühlen Bache (stream), wo ich der Wellen (waves) Spiel, / Am Strome, wo ich gleiten die Schiffe sah, / Dort bin ich bald; ..." ~~es~~ so handelt es sich bei den Schiffen um ein Bild, das flüchtig (fleetingly) im Zuge mit anderen Bildern auftaucht (emerge). Vgl. Meyers *Zwei Segel*: "Zwei Segel erhellend / Die tiefblaue Bucht (bay)! / Zwei Segel sich schwellend (heave, swell) / Zu ruhiger Flucht (flight)! // Wie eins in den Winden / Sich wölbt (convexe, arch) und bewegt, / Wird auch das Empfinden / Des andern erregt. // Begehrt eins zu hasten, / Das andre geht schnell, / Verlangt eins zu rasten, / Ruht auch sein Gesell (companion)." [64] Die erste Strophe ist noch ganz objektive; in der zweiten bedeuten schon die Worte "das Empfinden des andern" eine Vertiefung des rein Sichtbaren. Und in der dritten Strophe ~~geraten (come upon) wir immer tiefer in einen seelisch durchströmten Raum, bis schließlich~~

der Gleichtakt (time, measure, cadence) der Bewegungen als Gleichgestimmtheit zweier "Gesellen" erscheint. Das Bild ist zum Motiv geworden. Indem sich kein erlebendes Ich hervordrängt, sondern die Entfaltung (display) ganz in den Umkreis des gegenständlichen Vorgangs beschlossen bleibt, bekommt es über den Motivcharakter hinaus zugleich einen deutlichen Symbolcharakter.66 Bei Addison* sind es vor allem die Gestirne (stars), die sichtbar werden ("the Moon", "all the stars", "all the planets"), wobei als 67 Besonderheit auffällt (strike, astonish), dass das Kopernikanische Weltbild noch nicht gilt ("The Hand that made us is divine"). Bei Addison fehlt ein (es) erlebende Ich bezeichnenderweise; der Fluchtpunkt ist die "Reason". Bei der Marquesa d'Alorna** wird an Gegenständlichkeit der heitere Himmel, der leuchtende Mond, die Windstille ("os ventos adormeceram"), das Wasserrauschen ("das frescas águas do rio"), der Schall eines Horns ("o murmurio de longe o som de um clarim") erlebt. In Joseph v. Eichendorffs Gedicht (Mondnacht: "Es war, als hätt' der Himmel / Die Erde still geküsst, / Dass sie im Blütenschimmer (flowery dim light) / Von ihm nun träumen müsst'? // Die Luft ging durch die Felder, / Die Ähren (corn ear) wogten sacht (softly), / Es rauschten (smoke) leis (imperceptible) die Wälder, / So sternklar war die Nacht. // Und meine Seele spannte / Weit ihre Flügel aus, / Flog durch die stillen Lande, / Als flöge sie nach Haus") sind es ebenfalls taktile, akustische und optische Empfindungen, die in der zweiten Strophe an dem Erleben der Nacht teilhaben; in der Eingangsstrophe ist indessen mit anderen Schichten (layer) der Seele erlebt worden: zu der Gegenständlichkeit dieses Gedichts gehört mehr als eine Reihe sinnlich erlebbarer Naturgegenstände. Bei Baudelaire (Recueillement (Œuvr. Comp. "Bibl. de la Pléiade", p. 243-4.): "Sois sage, ô ma Douleur, et tiens-toi plus tranquille. / Tu réclamais le Soir; il descend; le voici: /

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* Hymn (ode, cf. "The Spectator", Aug 23, 1712 [illegible]): "The spacious firmament on high, / With all the blue ethereal sky, / ... Soon as the evening shades prevail, / The Moon takes up the wondrous tale; (Book of [illegible] 37-8) / ... In Reason's ear they all rejoice / And utter forth a glorious Voice ..."

** "Como está sereno o Céu (sky), / Como sobe (rises) mansamente (softly) / a lua (the moon) resplandecente, / e esclarece este (the) jardim! // ... Accordam (awaken) minhas (my) ideias (thoughts), / que abrangem (embrace) a Natureza, / & e esta (the) nocturna beleza (beauty) / vem (me) meu estro incendiar (inflame). // Mas (but) se (when) a lira (lyre) lanço a mão (I take up the), / apagadas (lost) as esperanças (hopes) / me (to) apontam (to) cruéis (cruel) lembranças (memories), / e choro (I weep) em vez (instead) de cantar (sing)."

* Cf Modern Language Notes, Dec. 1959, 626 on Longfellow's "Hymn to the Night" as a source of Baudelaire's poem.
↘ quoted & praised in Thackeray the English Humourists of the 18th Cent.: "Who can hear their sacred music without love & awe?... It seems to me those verses shine like the stars. They shine out of a great deep calm."

Une atmosphère obscure enveloppe la ville / Aux uns portant la paix, aux autres le souci" etc. / endlich legen sich mehrere Erlebnisschichten übereinander.
... Entends, ma * chère, entends la douce Nuit qui marche."

renounce

Der Schauplatz ist zunächst die Stadt; wir verlassen sie dann und finden uns in einer weiten Landschaft, über der sich der Himmel spannt. Das Gedicht ist das bewegungshaltigste: von dem "descendre" des Abends geht es über das "pencher", "surgir", "s'endormir", "traîner" bis zu dem "marcher" der Nacht. Diese Gegenständlichkeit sind von ganz anderer Art als die Naturgegenstände bei der Marquesa d'Alorna und auch bei Eichendorff. Bei Addison schliessen sich alle Stimmen zusammen zu einer Botschaft: zu dem Lobpreis des göttlichen Schöpfers.[68] Die Dinge, die in der Nacht da sind, werden gar nicht in ihrer Eigentlichkeit erlebt. Es gibt auch keinen nächtlichen Stimmungswert. Die Nacht hier ist der Schauplatz, die Fläche, über die der Chor der Sprechenden schreitet.

unite, link together

Bei der Marquesa d'Alorna schliesst sich alles als Nacht zusammen, als diese nocturna beleza. Natur-sein heisst in der Welt dieses Gedichtes von Bewegung

fulfil

erfüllt sein, und so fliessen denn im Erlebnis die Kräfte aus der Natur auf das Ich über — ein dynamischer Zug in die anfänglich so ausgesprochene Statik ("Como está sereno o Céu"). Aber zwischen Mensch und Natur zeigt sich nun

gap disappear

eine Kluft. Der Mensch kann nicht völlig einschwinden, sich nicht gänzlich

burst open

hingeben. Er ist mit Geschichte beladen, mit Erinnerungen, die nun aufbrechen,

dem

und sich als ungleich mächtiger offenbaren ^ die Schönheit der Nacht. Der Gegen-

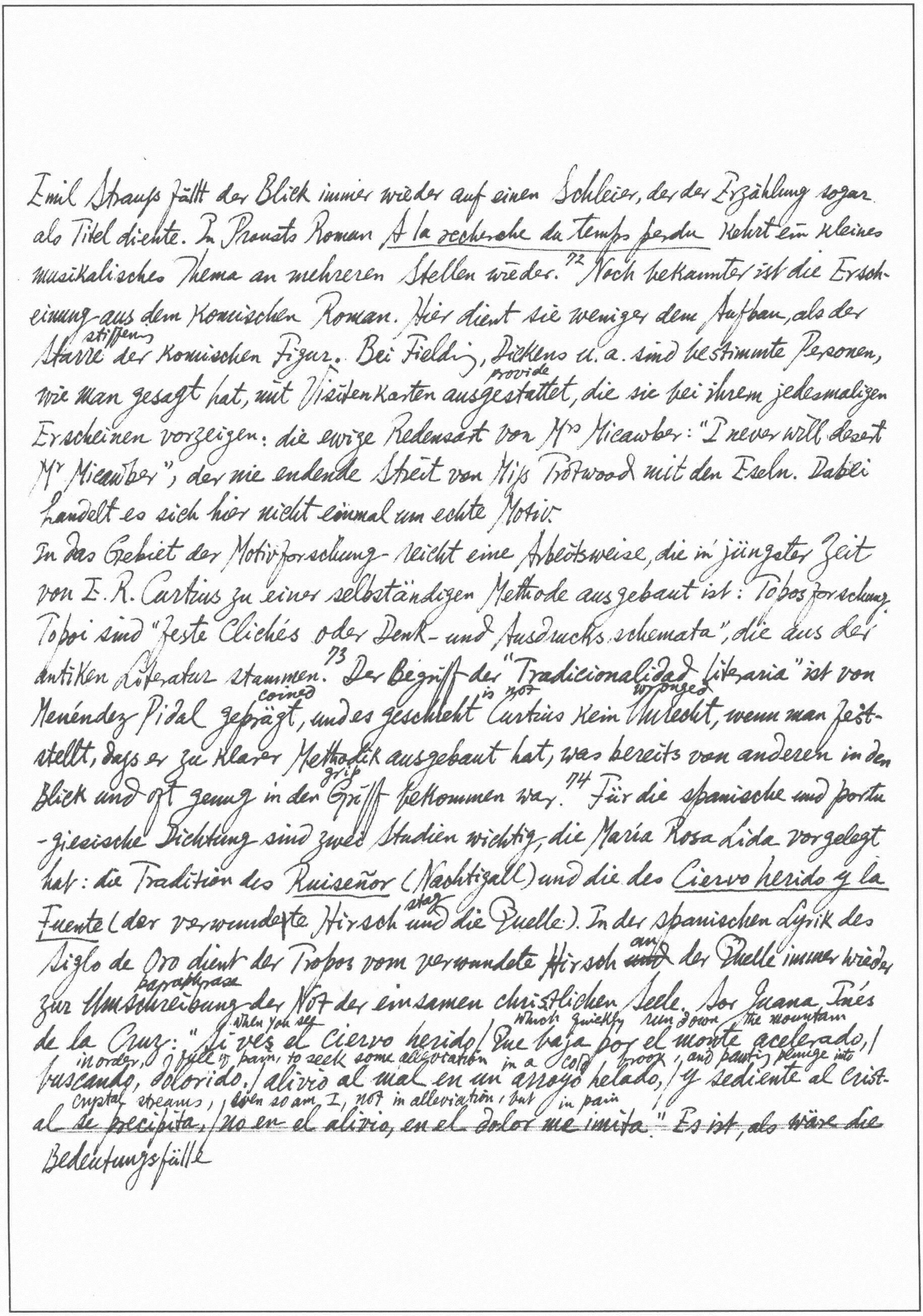
concern

satz von Nacht- und Ich-Erlebnis ist das eigentlich Anliegen des Sprechenden. Bei Eichendorff wir erleben den mythischen Vorgang eines Brautkusses zwischen Himmel und Erde, so dass allen folgenden Einzelerlebnissen der Himmelsbezug immanent ist. Es waltet hier keine Getrenntheit mehr zwischen Natur und Mensch.

69 Das Zu-Hause der Seele ist die himmlische Heimat. So ist das Erlebnis der Nacht nicht ein bloßes Naturerlebnis, wie bei der Marquesa d'Alorna, sondern ein im Grunde religiöses Erlebnis. Wie bei Addison, müssen wir sagen; aber der tiefe Unterschied besteht darin, daß dieses religiöse Erlebnis nur dadurch zustande kommt (come about), daß die Naturgegenstände und Vorgänge, daß die Nacht in ihrer Besonderheit erlebt wird. Bei Baudelaire das Ich tritt am Anfang entgegen (in face): als mahnender, zeigender, führender Sprecher und als die zu ihm gehörige "Douleur", die eigene Wesenheit mit eigener Körperlichkeit darstellt. Die Nacht ist ein mythisches Wesen: mehr wird von ihr direkt nicht gesagt, während die Marquesa d'Alorna und Eichendorff ihr Wesen genauer aussprachen. Alles Vorangehende, was in dem Raum dieses Gedichtes da ist, wirkt doch nur wie eine Vorbereitung auf die Heraufkunft der Nacht; man spürt eine Steigerung: die Nacht erscheint gleichsam als Herrscherin, allen anderen Wesen überlegen. Das Nahen der Nacht hat den Schmerz beruhigt, hat Ich und Schmerz versöhnt.[70] Bei Baudelaire es gibt nichts jenseits der Nacht, sondern nur diesseits und unter ihr.

70 Der Philosoph Dilthey sah in der Motivforschung die ertragverheissendste (~~profit~~ productive, promis) Methode der vergleichenden Literaturgeschichte. Auch für die Persönlichkeit des Dichters ist man auf diesem Wege zu bedeutsamen Ergebnissen (results) gekommen. Es zeigte sich, daß sich in dem gesamten Werk einiger Dichter bestimmte Motive wiederholten (repeat). Aber die Motivforschung kann auch vor (from) zu schnellem Ausbechen aus den dichterischen in die persönlichen Bereiche (sphere) bewahren (protects).

71 Leitmotif. Man kennt, zumal aus Romanen und Erzählungen, das wiederholte Auftauchen eines Gegenstandes an bedeutsamer Stelle. In einer der Novellen von

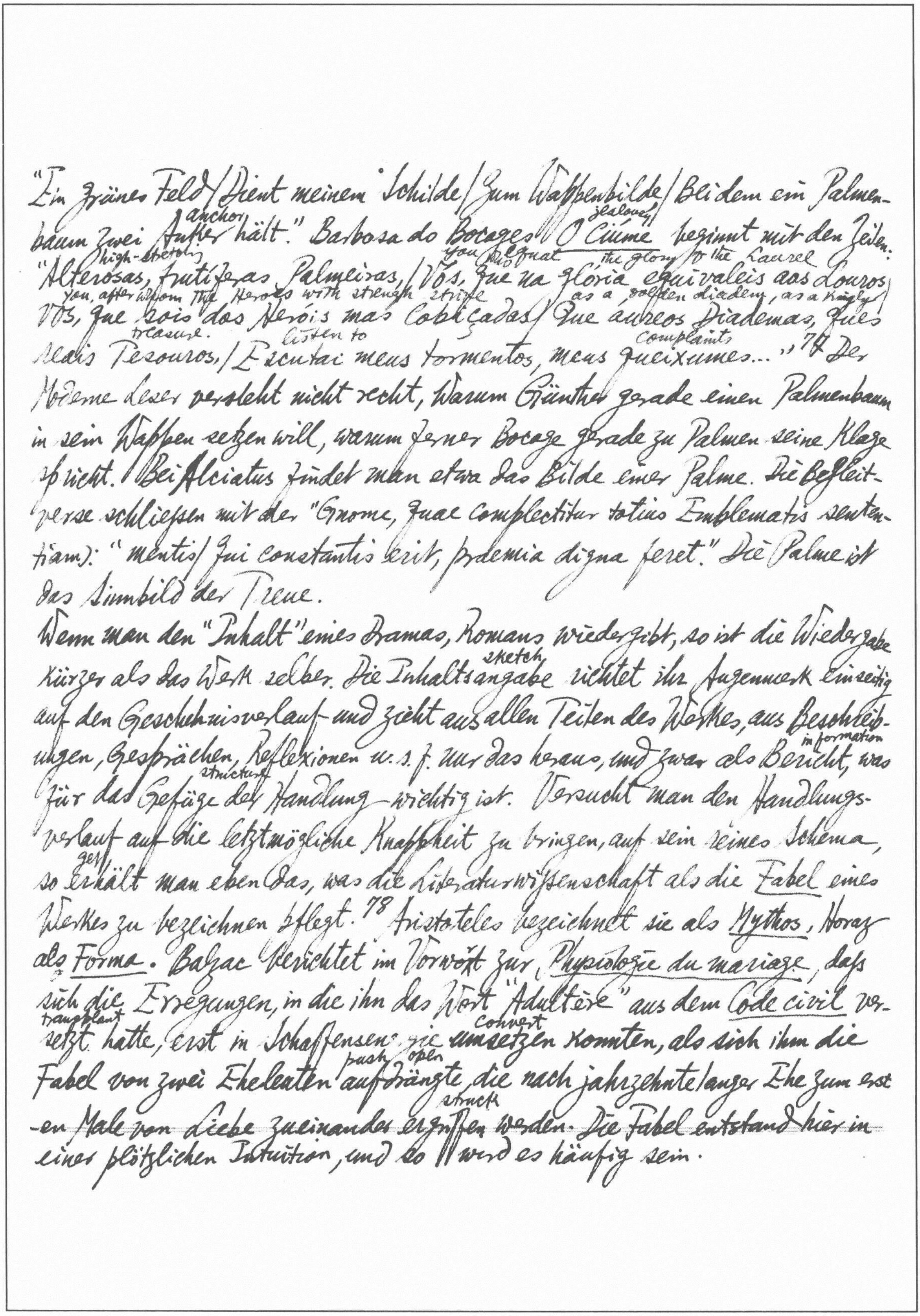


Emil Strauß fällt der Blick immer wieder auf einen Schleier, der der Erzählung sogar
als Titel diente. In Prousts Roman A la recherche du temps perdu kehrt ein kleines
musikalisches Thema an mehreren Stellen wieder.[72] Noch bekannter ist die Ersch-
einung aus dem komischen Roman. Hier dient sie weniger dem Aufbau, als der
stiffens
Starre der komischen Figur. Bei Fielding, Dickens u. a. sind bestimmte Personen,
provide
wie man gesagt hat, mit Visitenkarten ausgestattet, die sie bei ihrem jedesmaligen
Erscheinen vorzeigen: die ewige Redensart von Mrs Micawber: "I never will desert
Mr Micawber", der nie endende Streit von Miss Trotwood mit den Eseln. Dabei
handelt es sich hier nicht einmal um echte Motiv.

In das Gebiet der Motivforschung reicht eine Arbeitsweise, die in jüngster Zeit
von E. R. Curtius zu einer selbständigen Methode ausgebaut ist: Toposforschung.
Topoi sind "feste Clichés oder Denk- und Ausdrucksschemata", die aus der
antiken Literatur stammen.[73] Der Begriff der "Tradicionalidad literaria" ist von
coined is not wronged
Menéndez Pidal geprägt, und es geschieht Curtius kein Unrecht, wenn man fest-
stellt, dass er zu klarer Methodik ausgebaut hat, was bereits von anderen in den
grip
Blick und oft genug in den Griff bekommen war.[74] Für die spanische und portu-
giesische Dichtung sind zwei Studien wichtig, die María Rosa Lida vorgelegt
hat: die Tradition des Ruiseñor (Nachtigall) und die des Ciervo herido y la
stag
Fuente (der verwundete Hirsch und die Quelle). In der spanischen Lyrik des
am
Siglo de Oro dient der Tropos vom verwundete Hirsch ~~und~~ der Quelle immer wieder
paraphrase
zur Umschreibung der Not der einsamen christlichen Seele. Sor Juana Inés
when you see which quickly run down the mountain
de la Cruz: "Si ves el ciervo herido / Que baja por el monte acelerado, /
in order, full of pain, to seek some alleviation in a cold brook, and panting plunge into
buscando, dolorido, / alivio al mal en un arroyo helado, / y sediente al crist-
crystal streams, even so am I, not in alleviation, but in pain
al se precipita, / no en el alivio, en el dolor me imita." Es ist, als wäre die
Bedeutungsfülle

mancher dieser Topoi so groß und geschlossen (endless) und emotional durchtränkt, ~~die~~ daß sie nicht mehr verlorengehen können. Wir geben nur ein kleines Beispiel "Im Walde" von C. F. Meyer: "Es flimmert (glimmers) in den Ästen (boughs), / Der Birke (birch) Stamm (trunk) erblinkt (gleam), / Nun weiß ich, daß im Westen / Die Sonne purpurn sinkt. / [75] Dort muß ein Meer von Gluten (heat, passion) / Der Abendhimmel sein, / Hier rinnt (flows) ein stilles Bluten / Um mich auf Moos und Stein." Man kann sagen, daß dieses Gedicht überhaupt nicht verständlich wird, wenn man es nicht auf dem Hintergrund jener Tradition sieht. Der Dichter hat das wohl gefühlt und das Gedicht noch zweimal umgeformt: "In den Wald bin ich geflüchtet (saved by flight), / Ein zu Tod gehetztes (hunted) Wild, / Da die letzte Glut (heat) der Sonne / Längs (lengthen) den glatten Stämmen quillt (flows). // Keuchend lieg' ich. Mir zu Seiten / Blutend, sehe, Moos und Stein — / Strömt das Blut aus meinen Wunden? / Oder ist's der Abendschein?" ("Abendrot im Walde"). Erst aus der Geschichte des Topos erschließt (disclose) sich der Kern, nämlich der geheime Bezug (reference) auf die Qual (torment) eines einsamen Ich.

Unter einem Emblem versteht man ein Zeichen, dem ein bestimmter Sinn zugeordnet (adjoin) ist. Für die Dichtung wurde die Sammlung Emblemata von unschätzbarer Bedeutung, die der italienische Humanist Alciatus zuerst 1522 veröffentlichte. Allein aus dem 16. Jahrhundert sind heute fast 100 Ausgaben bekannt. [76] Alciatus gibt Dutzende von grobgeschnittenen Bildern, deren Bedeutung durch lateinische Verse erklärt wird. Man findet da etwa ein seltsames Tier abgebildet. Aus den Begleitversen wird deutlich, daß es ein Chamäleon sein soll; der Sinn aber spricht sich schon in der Überschrift aus: in adulatores. Mit der Emblematik waren die Dichter der Barockzeit und war das gebildete Publikum innig vertraut. Bei Ch. Günther finden sich in einem Gedichte auf seine Geliebte die Verse:



"Ein grünes Feld / Dient meinem Schilde / Zum Wappenbilde / Bei dem ein Palmen-
anchor jealousy
baum zwei Anker hält." Barbosa do Bocages O Ciúme beginnt mit den Zeilen:
high-stretching you who equal the glory of the Laurel
"Alterosas, Frutíferas Palmeiras, / Vós, que na glória equivaleis aos Louros /
you, after whom the Heroes with strength strive as a golden diadem, as a kingly
Vós, que sois dos Heróis mas Cobiçadas / Que áureos Diademas, Ques
treasure. listen to s complaints
reais Tesouros, / Escutai meus tormentos, meus queixumes..."77 Der
Moderne Leser versteht nicht recht, warum Günther gerade einen Palmenbaum
in sein Wappen setzen will, warum ferner Bocage gerade zu Palmen seine Klage
spricht. Bei Alciatus findet man etwa das Bilde einer Palme. Die Begleit-
verse schliessen mit der "Gnome, quae complectitur totius Emblematis senten-
tiam": "mentis / qui constantis erit, praemia digna feret." Die Palme ist
das Sinnbild der Treue.

Wenn man den "Inhalt" eines Dramas, Romans wiedergibt, so ist die Wiedergabe
sketch
kürzer als das Werk selber. Die Inhaltsangabe richtet ihr Augenmerk einseitig
auf den Geschehnisverlauf und zieht aus allen Teilen des Werkes, aus Beschreib-
information
ungen, Gesprächen, Reflexionen u.s.f. nur das heraus, und zwar als Bericht, was
structure
für das Gefüge der Handlung wichtig ist. Versucht man den Handlungs-
verlauf auf die letztmögliche Knappheit zu bringen, auf sein reines Schema,
get
so erhält man eben das, was die Literaturwissenschaft als die Fabel eines
Werkes zu bezeichnen pflegt.78 Aristoteles bezeichnet sie als Mythos, Horaz
als Forma. Balzac berichtet im Vorwort zur Physiologie du mariage, dass
sich die Erregungen, in die ihn das Wort "Adultère" aus dem Code civil ver-
transplant convert
setzt hatte, erst in Schaffensen= gie umsetzen konnten, als sich ihm die
push open
Fabel von zwei Eheleuten aufdrängte, die nach jahrzehntelanger Ehe zum erst
struck
-en Male von Liebe zueinander ergriffen werden. Die Fabel entstand hier in
einer plötzlichen Intuition, und so wird es häufig sein.

*not very well differentiated from Stoff. see above 60. Northrop Frye, Anatomy of Criticism, pp. 52-3.

Goethe berichtet Ähnliches von der Entstehung seines Werther. Ihm schwebte hover before schon längere Zeit ein Held vor, der, mit der feinsten Empfindung begabt, das Leben gewissermassen von den tiefsten Schichten der Seele auslebt lives fully. Goethes eigenes Erleben in der Natur und Kunst und eigenes Liebeserleben lieferten dabei einigen Stoff. Aber es wollte kein Werk daraus werden, da es noch am Schema des Verlaufes fehlte. Da hörte Goethe vom Selbstmord des jungen Jerusalem, und nun war die Fabel konzipiert.

79 Das Thema* des Werther ist der "empfindsame" junge Mensch, das der Ilias der Zorn des Achill, das der Odyssee die Heimkehr des Odysseus, das der Lusiaden die Entdeckung des Seeweges nach Indien. Da die Lyrik keinen Geschehnisinhalt hat, kann es in ihr keine Fabel geben. Im Drama ist die Fabel von der grössten Bedeutung. Es wird kaum einen echten Dramatiker geben, der die Fabel seines Dramas nicht klar umfasst grasp hätte, bevor er sich ~~sich~~ ans Schreiben macht. 80 Anders liegen die Dinge schon beim Epos, das ja Episoden weiten Raum gibt, die nicht unmittelbar zum Fortgang der Handlung beitragen contribute.

100 Die Stilzüge traits sind oft um so leichter zu erkennen und um so ausdruckvoller und wirksamer, je mehr es sich um Erscheinungen handelt, die von der "üblichen" Sprache abweichen deviate. Wenn in einem Gedicht zum 101 Beispiel der Artikel vielfach da fehlt, wo wir ihn an sich erwarten, so handelt es sich um einen leicht erkennbaren und ausdruckvollen Stilzug, dessen Ausdeutung interpretation vielversprechend promising ist

Klangmalerei. Die germanischen Sprachen sind ungleich reicher an ~~Klangmalenden Wörtern als die romantischen; so dürften folgenden~~

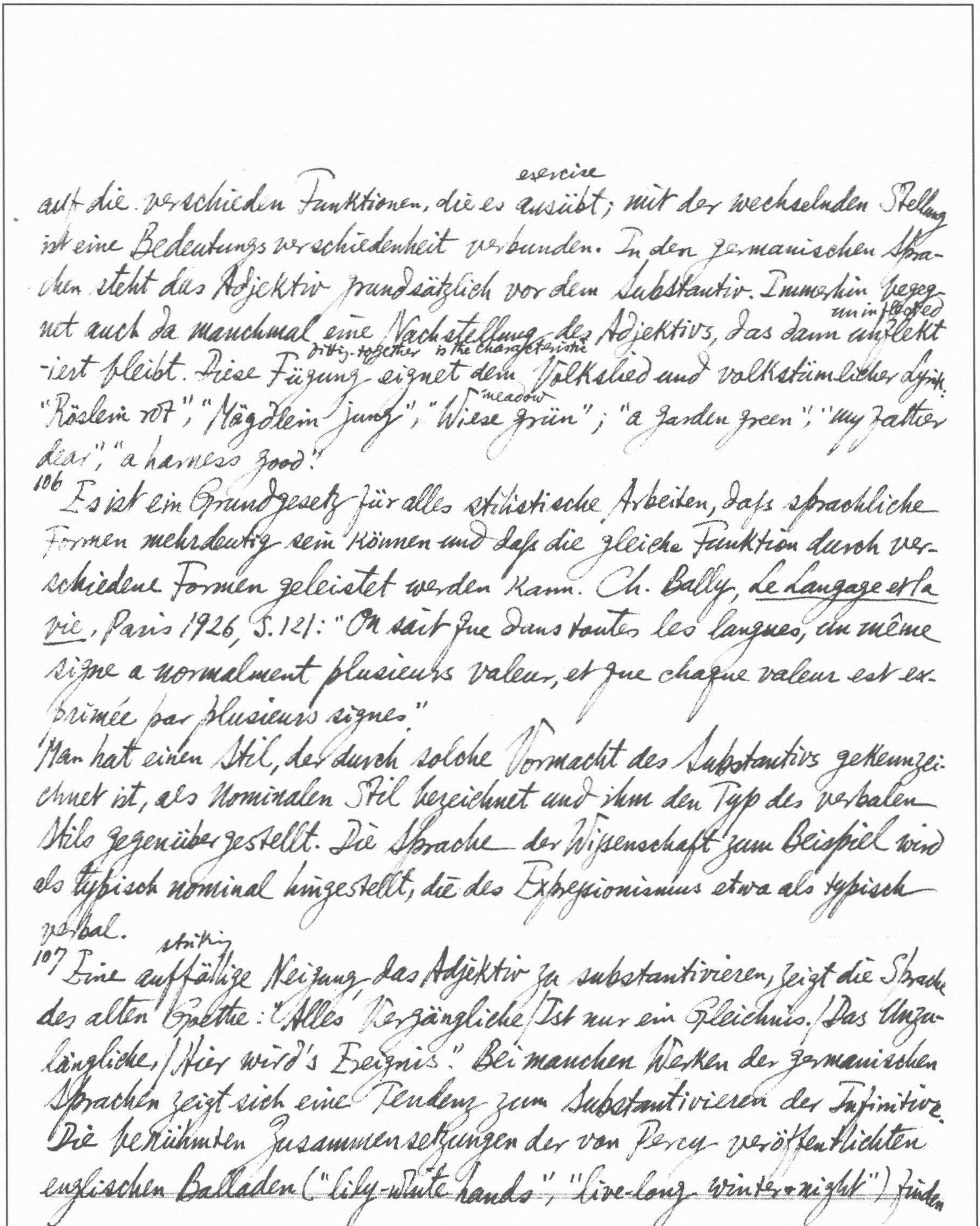
*cf T.S. Eliot, *On Poetry & Poets*, pp.32-3; B. Zolnai, *Remarques sur l'expressivité*
des éléments sonores du langage, p.189: "Les onomatopées ne donnent jamais une
reproduction exacte de la nature... Les mêmes groupes vocaliques ont dans les langues
différentes des significations diverses, ce qui plaide pour leur existence conventionnelle
et affaiblit la possibilité d'un rapport a priori entre vocalisme et sentiment" (quoted in) Paul Delbouille, *Poésie et Sonorités* p.30)

Verse aus einem Gedichte der Annette von Droste-Hülshoff der Übersetzung
ride over
in eine romanische Sprache unüberwindliche Hindernisse bereiten: "Der
trembling whisper rush rustle thicket crackle
schwankende Wacholder flüstert, / Die Binse rauscht, die Heide knistert /
fly like dust pack of hounds bark
Und stäubt Phalänen um die Meute. / Sie jappen, klaffen nach der Beute, /
Pine crack grinning
... / Man höret ihre Kiefern knacken, / Wenn fletschend in die Luft sie
hack
hacken. / ..." 102 Man muss sich freilich bewusst bleiben, dass Klangmalereien
noise
die Geräusche des Draussen niemals genau nachbilden. In einer unbekannten
Sprache hört niemand die Klangmalereien heraus und verstände
sie.* Die Sprachen streben offensichtlich nicht einmal nach der lautlichen
Gleichheit, da sie die Möglichkeiten ihrer Phoneme gar nicht voll
utilize
ausnutzen, sondern sich mit Hinweisen begnügen. Lautmalend können
heaping
auch Häufungen bestimmter Laute wirken. So wenn zum Beispiel durch
noise
harte Laute und geballte Konsonanten der Lärm eines Sturms, einer
Schlacht wiedergegeben werden soll. Manchmal mag man im Zweifel sein,
ob wirklich ein bestimmter Klang des Draussen wiedergegeben werden soll,
tight or
oder ob nicht der Klang und die straffe bzw. weiche Artikulation eine
Bewegung, einen visuellen oder einen anderen Eindruck des Draussen
darstellen, dass heisst symbolisieren soll — Lautsymbolik. Schon Plato
rule
besprach ihr Walten in der Sprachbildung überhaupt, als er den Unterschied
im Klang von "mikros" und "makros" mit dem Unterschied der
Bedeutungen in Beziehung setzte: es bedeute "i" das Kleine, Feine,
"a" das Grosse, Gewaltige. 103 Bekannt ist das Sonett *Voyelles* von
Rimbaud: "A noir, E blanc, I rouge, U vert, O bleu, voyelles." So
enticement elfking
~~Symbolisiert Goethe die verführerischen Lockungen des Erlkönigs durch~~

cf also some sensitive remarks on "Lautmalerei" in E. Staiger, *Grundbegriffe der Poetik*, S.15 as cruder than lyrical unity ~~[illegible]~~ of sound & sense.

eine Häufung des "i": "Du liebes Kind, komm, geh mit mir! / Gar schöne Spiele spiel ich mit dir"; so haben Renaissance- und Barockdichter die sanfte Bewegung der $\overset{\text{stream}}{\text{Bäche}}$ und die Lieblichkeit einer "amönen" Landschaft durch Häufung der Liquiden und Nasale symbolisiert: "Der $\overset{\text{tremulous}}{\text{zitternde}}$ $\overset{\text{gleam}}{\text{Schim}}$-mer der silbernen Fläche / Durch grünende Felder sich $\overset{\text{twisting}}{\text{schlängelnder}}$ Bäche" (Brockes). Wie zwischen Onomatopöie und Lautsymbolik, so ist auch die Grenze zwischen Lautsymbolik und Lautmusikalität fliessend.[104] "Nacht ist wie ein stilles Meer, / Lust und ~~Lied~~ Leid und Liebesklagen / Kommen so verworren her / In dem $\overset{\text{gentle}}{\text{linden}}$ Wellenschlagen" (Eichendorff). Man mag in den gehäuften "l" eine Symbolisierung des Wellenschlages sehen; aber hier zeigt sich doch, dass die theoretische Erfassung mit aller $\overset{\text{cautions}}{\text{Behutsamkeit}}$ vorgehen muss und nicht zu sehr scheiden und $\overset{\text{isolate}}{\text{vereinzeln}}$ darf.

105 Bei der Untersuchung der Drosteschen Sprache ist man auf die häufigen Fälle des fehlenden Artikels aufmerksam geworden: "Wie, sprach ich Zauberformel? Dort am $\overset{\text{dyke}}{\text{Damm}}$ — / Es steigt, es breitet sich wie Wellenkamm". Ähnlich kann die $\overset{\text{application}}{\text{Verwendung}}$ des bestimmten statt des "zu erwartenden" unbestimmten Artikels einen Stilzug darstellen. Er gehört zu dem so unverwechselbaren Rilke-Ton: "Der Graf $\overset{\text{hears}}{\text{vernimmt}}$ die Töne" ($\overset{\text{resurrection}}{\text{Auferstehung}}$). Das Adjektiv wird in manchen Texten offensichtlich gesucht, in anderen ebenso $\overset{\text{obviously}}{\text{deutlich}}$ $\overset{\text{avoid}}{\text{geflohen}}$. Man spricht von charakterisierendem Adjektiv (der runde Tisch), von schmückendem (die geflügelten Worte) und von formelhaft verwendetem (das tiefe $\overset{\text{valley}}{\text{Tal}}$). In den romanischen Sprachen deutet vielfach schon die Stellung des Adjektivs



exercise
auf die verschieden Funktionen, die es ausübt; mit der wechselnden Stellung
ist eine Bedeutungsverschiedenheit verbunden. In den germanischen Sprachen
steht das Adjektiv grundsätzlich vor dem Substantiv. Immerhin begegnet
uninflected
auch da manchmal eine Nachstellung des Adjektivs, das dann unflektiert
ditty-together is the characteristic
bleibt. Diese Fügung eignet dem Volkslied und volkstümlicher Lyrik:
meadow
"Röslein rot", "Mägdlein jung", "Wiese grün"; "a garden green", "my father
dear", "a harness good."

106 Es ist ein Grundgesetz für alles stilistische Arbeiten, daſs sprachliche
Formen mehrdeutig sein können und daſs die gleiche Funktion durch verschiedene
Formen geleistet werden kann. Ch. Bally, *Le Langage et la
vie*, Paris 1926, S. 121: "On sait que dans toutes les langues, un même
signe a normalment plusieurs valeur, et que chaque valeur est exprimée
par plusieurs signes."

Man hat einen Stil, der durch solche Vormacht des Substantivs gekennzeichnet
ist, als nominalen Stil bezeichnet und ihm den Typ des verbalen
Stils gegenübergestellt. Die Sprache der Wiſsenschaft zum Beispiel wird
als typisch nominal hingestellt, die des Expreſsionismus etwa als typisch
verbal.

striking
107 Eine auffällige Neigung, das Adjektiv zu substantivieren, zeigt die Sprache
des alten Goethe: "Alles Vergängliche / Ist nur ein Gleichnis. / Das Unzulängliche,
/ Hier wird's Ereignis." Bei manchen Werken der germanischen
Sprachen zeigt sich eine Tendenz zum Substantivieren der Infinitive.
Die berühmten Zusammensetzungen der von Percy veröffentlichten
englischen Balladen ("lily-white hands", "live-long winter night") finden

in den deutschen Balladen der Hölty, Bürger u.s.f. ihre genaue Nachbildung.

108 Die Diminutiva wollen meist nicht die Kleinheit des Gegenstandes bezeichnen, sondern in erster Linie den Gefühlsanteil (interest) des Sprechenden ausdrücken; sie gehören weniger in die optische als in die emotionale Perspektive. Häufiges Stilmittel sind sie — neben der Kinderliteratur — in der volkstümlichen und in der mystisch-pietistischen Lyrik. Im Symbolismus begegnet die Verdinglichung von Abstrakten: "die Schale (shell) des Schreckens zerbricht", "les plis jaunes de la pensée." Dergleichen ist auch in außerliterarischer Sprache häufig: mit wachsender Angst, die befleckte Ehre u.s.f. Die Verdinglichung kann sich bis zur Personifikation steigern. Die Personifikation von Dingen ist überhaupt ein häufiges Stilmittel. Für die Kindersprache ist solche Beseelung schlechthin kennzeichnend. Gewöhnlich verraten (betray) sich bei hinreichendem (sufficient) Umfang (extent) Werke des Barocks, der Romantik, der Mystik u.s.f. schon durch ihren Wortschatz (vocabulary). *Dámaso* Alonso hat in seiner Arbeit über *La lengua poética de Góngora* (1935) dem kultistischen Wortschatz des Dichters besondere Aufmerksamkeit geschenkt (present). In Schönaichs *Neologischem Wörterbuch* wurde der ganze Wortschatz angeführt (cited), der diesem Aufklärer in der Dichtung Klopstocks und der jungen Generation tadelnswert schien. Viel von dem, was am Wortschatz des französischen[109] Symbolismus als auffällig (extraordinary) empfunden wurde, findet sich bei Jacques Plowert. *Petit glossaire pour servir à l'intelligence des auteurs décadents et symbolistes* (1888).

Die Lehre von den *figurae* oder *flores rhetoricals* wurde eine feste

Tradition.[110] Coleridge sah in der bewussten Verwendung der Figuren zum Schmuck eine Gefahr für alle echte Dichtung: "Figures and metaphors ... converted into mere artifices of connection & ornament constitute the characteristic falsity in poetic style of the moderns." Herder hatte in solchem Zusammenhang von der "toten Bildsäule statue des Stils" gesprochen, "die ohne Fehler und wahrhaftig eigene Schönheiten, ohne Leben und ohne Charakter dasteht."

[112] Die *Katachrese* kann schlechthin simply fehlerhaft incorrect sein (er pflückte pluck Kartoffeln, er trank die Suppe), kann aber auch besonderen Absichten dienen und nähert sich der Metapher: laute Tränen, ein welkes parched Licht. Eine Steigerung der Katachrese bildet das *Oxymoron*.[8] Im Petrarkismus des 16. und 17. Jahrhunderts, aber auch schon in der "geblümten" Dichtung des Mittelalters stösst man immer wieder auf Wendungen wie: die bittere Süsse, der lebende Tod, die finstere dark Sonne.[113] "Beautiful tyrant, fiend angelical" (*Romeo & Juliet*); "His humble ambition, proud humility, / His jarring concord" (*All's Well*). Auch in mystischer Sprache begegnen vielfach Wendungen wie: das unendliche Nichts, die leere Fülle u.s.f. San Juan de la Cruz: "Que muero porque no muero" I die because I die not, "Vivo sin vivir en mí" I live without life, "Y abatíme I plunge tanto, tanto que fui tan alto, tan alto." so deep that I rise so high Die *Antithese* findet sich auch besonders in der französischen Dichtung häufig, wobei sich der Alexandriner als vorzüglich geeignetes Versmass erwiesen hat. Hugo: "Le sentier qui finit où le chemin commence"; "J'aurais été soldat * si je n'étais poète"; "Et je sais d'où je viens, si j'ignore où je vais."

Synonyma klanglich gebunden wie: pêle-mêle, Haus und Hof, heart and hand, u.s.f. die funktionieren als Einheit.

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[8] Heinrich Lausberg, *Handbuch der literarischen Rhetorik*, I, S.398 quotes among other examples: "rerum concordia discors" (Hor. epist. I,12,19); "symphonia discors" (Hor. ars 374); "un cruel secours" (Androm. I,1,19); "darkness visible" (Par. Lost I,63).

See Demetrius, "On Style", §220.
* of so-called "Cumulative songs", e.g. "The Tree in Wood" (James Reeves, *The Idiom of the People*, p. 212); H. Lausberg, *Handbuch*, I. 315-7.
§ 孔雀东南飞："君当作磐石，妾当作蒲苇，蒲苇〃〃纫如丝，磐石无转移"。何义门评文选谓诸葛亮出师表结段；Bruno, *opere*, → Bruno's sorites quoted in A. Lalande, *Vocabulaire*, 7e éd. p. xvii.
"Die *Gradatio* ist eine fortschreitende Anadiplose [*reduplicatio*]" 114 etc. e.g. Molière, *Dom Juan*, V. ii "L'homme est en ce monde ainsi que l'oiseau sur la branche" etc.

In den Poetiken der Renaissance wurde die synonyme Doppelformel als besondere Schmuck hingestellt. 115 *Klimax*: "veni, vidi, vici"; "Benedetto sia 'l giorno e 'l mese e l'anno" (Petrarca); "Er hat das Vieh hinweg: Das Brot ist doch verblieben. / Er hat das Brot auch fort: Der Tod wird keinen Dieben. / Er hat dein Geld geraubt: Behalt nur du den Mut. / Er hat dich selbst verwandt: Die Tugend gibt kein Blut" (Martin Opitz, *Trostgedicht*).*116 Schiller verwendet den *Chiasmus*§ nicht selten als wirksam *Schluss von Sentenzen*: 117 in dem folgenden *Xenion* schließt der Chiasmus eine *parallele Reihe* fest ab: "Seele legt sie auch in den Genuss, noch Geist ins Bedürfnis, / Grazie selbst in die Kraft, noch in die Hoheit ein Herz." In der Antike galt die Figur *Zeugma* als Fehler. Aber die überraschenden Effekte machen sie zu einem gern benutzten Mittel der Komik: "deje la casa y la paciencia" (*Don Quijote*); "Als Viktor zu Joachime kam, hatte sie Kopfschmerzen und Putzjungfern bei sich" (Jean Paul)§§

Cf George Wither "Shall I, wasting in Dispaire" (*The Oxford Bk of 17th Cent. Verse*, p. 99): verses 284+5 (the summing-up in the last stanza reverses the order of the preceding 4 stanzas: "Great or Good, or Kind, or Fair")

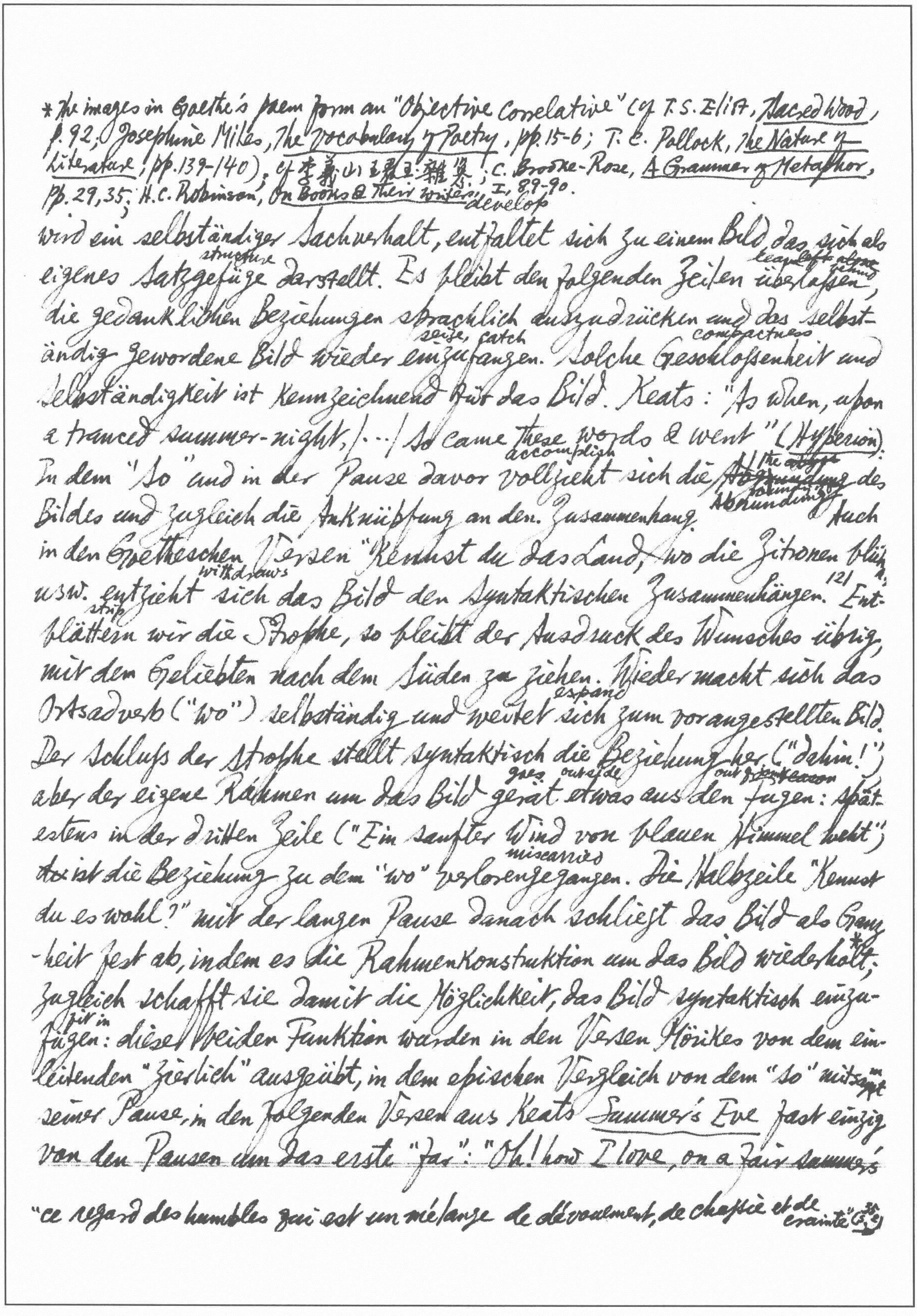
I leave behind the house & patience

maids attending toilet

119 Im Gegensatz zur theoretischen Sprache ist die dichterische durch Bildhaftigkeit gekennzeichnet. Mörikes *Jägerlied* beginnt: "Zierlich ist des Vogels Tritt im Schnee, / Wenn er wandelt auf des Berges Höh': / Zierlicher schreibt Liebchens liebe Hand, / Schreibt ein Brieflein mir in ferne Land." Gäben wir den gedanklichen Gehalt der Strophe in Prosa wieder, so ließe sich sagen: des Liebchens Schrift is zierlicher als die Spur eines Vogels. Dieser Gehalt wird Dichtung, indem der eine Sachverhalt sich aufgliedert: die Beziehung der Spur des Vogels auf die Schrift wird zunächst 120 einmal gelöst: das Da-Sein von Vogelspur

zine footprint travels relations resolved

§ H. Lausberg, *Handbuch der literarischen Rhetorik*, I, p. 348-353, elaborate discussions of various kinds of Zeugma, citing an example from Giraudoux, *Electre*, I, 5:



*The images in Goethe's poem form an "Objective Correlative" (cf T.S. Eliot, *Sacred Wood*, p. 92; Josephine Miles, *The Vocabulary of Poetry*, pp. 15-6; T. C. Pollock, *The Nature of Literature*, pp. 139-140); cf 李義山玉谿生:雜纂; C. Brooke-Rose, *A Grammar of Metaphor*, pp. 29, 35; H.C. Robinson, *On Books & Their Writers*, I, 89-90.

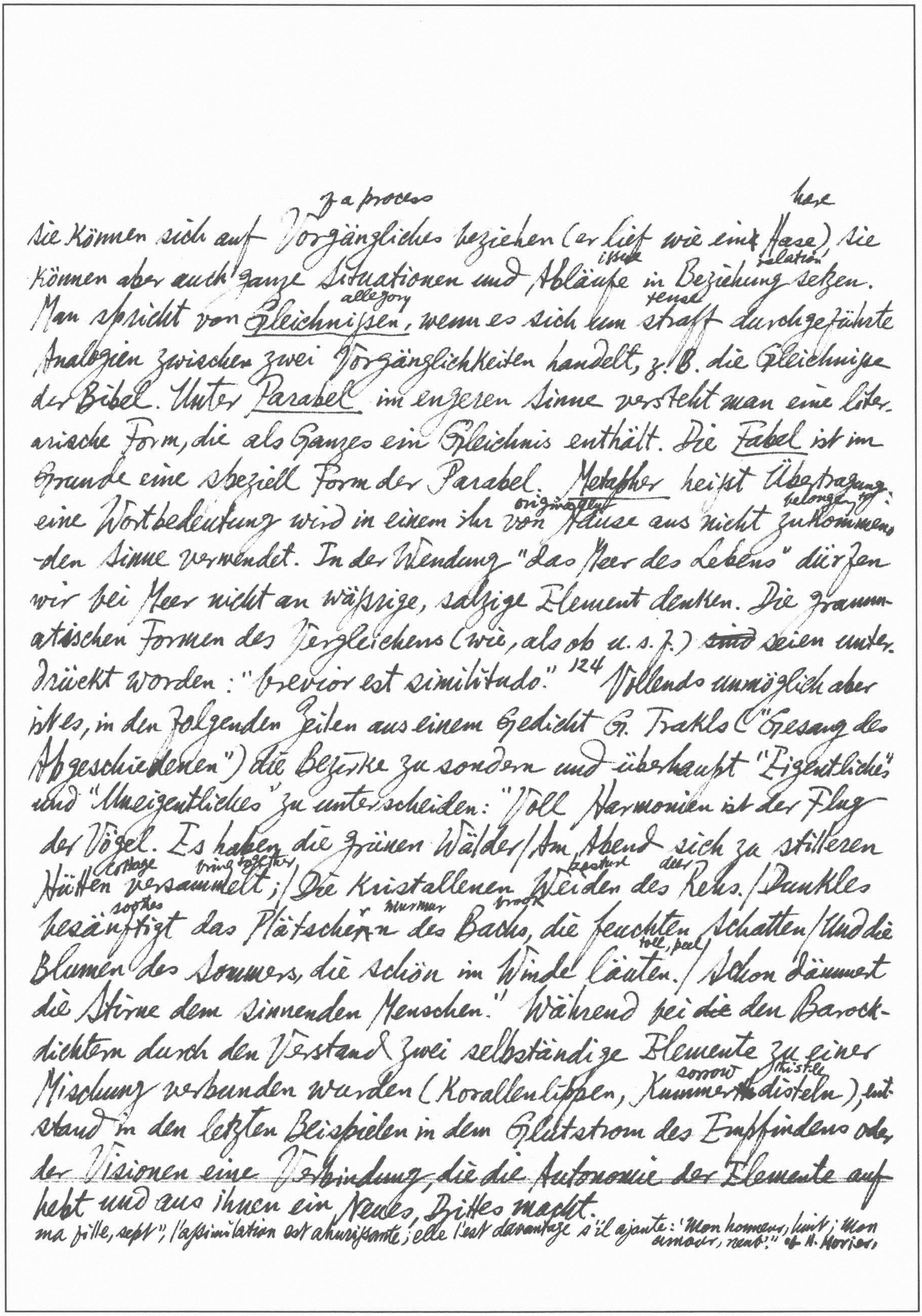
develop
wird ein selbständiger Sachverhalt, entfaltet sich zu einem Bild, das sich als
structure — leave ~~left alone~~ behind
eigenes Satzgefüge darstellt. Es bleibt den folgenden Zeilen überlassen,
die gedanklichen Beziehungen sprachlich auszudrücken und das selbst-
seize, catch — compactness
ständig gewordene Bild wieder einzufangen. Solche Geschlossenheit und
Selbständigkeit ist kennzeichnend für das Bild. Keats: "As when, upon
a tranced summer-night, /…/ So came these words & went" (*Hyperion*):
accomplish — the ~~abge~~ rounding
In dem "So" und in der Pause davor vollzieht sich die ~~Abrundung~~ des
Bildes und zugleich die Anknüpfung an den Zusammenhang. Abrundung Auch
in den Goetheschen Versen "Kennst du das Land, wo die Zitronen blühn"
withdraws
usw. entzieht sich das Bild den syntaktischen Zusammenhängen.[121] Ent-
strip
blättern wir die Strophe, so bleibt der Ausdruck des Wunsches übrig,
mit dem Geliebten nach dem Süden zu ziehen. Wieder macht sich das
expand
Ortsadverb ("wo") selbständig und weitet sich zum vorangestellten Bild.
Der Schluß der Strophe stellt syntaktisch die Beziehung her ("dahin!");
goes outside — out ~~of joint season~~
aber der eigene Rahmen um das Bild gerät etwas aus den Fugen: spät-
estens in der dritten Zeile ("Ein sanfter Wind vom blauen Himmel weht")
miscarried
~~xx~~ ist die Beziehung zu dem "wo" verlorengegangen. Die Halbzeile "Kennst
du es wohl?" mit der langen Pause danach schließt das Bild als Ganz-
-heit fest ab, indem es die Rahmenkonstruktion um das Bild wiederholt;*
zugleich schafft sie damit die Möglichkeit, das Bild syntaktisch einzu-
fit in
fügen: diese beiden Funktion wurden in den Versen Mörikes von dem ein-
leitenden "Zierlich" ausgeübt, in dem epischen Vergleich von dem "so" mit ~~samt~~ in
seiner Pause, in den folgenden Versen aus Keats *Summer's Eve* fast einzig
von den Pausen um das erste "far": "Oh! how I love, on a fair summer's

"ce regard des humbles qui est un mélange de dévouement, de chastité et de crainte" (35/5) *cf Burke, *A Philosophical Inquiry into the Origins of our Ideas of the Sublime & the Beautiful*, ed. J. T. Boulton, pp. 168–171; G. F. Stout, *Analytic Psychology*, I, pp. 79 ff. R. A. Foakes, *The Romantic Assertion*, p. 25.

eve, / When streams of light pour down the golden west, / And on the balmy zephyrs tranquil rest / The silver clouds, far — far away to leave / All meaner thoughts." 2 Eigentümlichkeiten des dichterischen Bildes: seine Absonderung ~~&~~ und seine Einfügung insertion. Alle Beispiele liessen erkennen, dass die Worte eines ~~B~~ Bildes nicht einzig Sichtbares hervorrufen. Die Einstellung zur Sprache ist eine grundsätzlich andere als die zur Malerei.[122] Es würde ja ~~tat~~sächlich eine Bildchaotik entstehen, wie sie der im schnellsten Tempo abgedrehte switched Film nicht erzeugen könnte, würden alle sprachlichen Hinweise hint/ und Andeutungen indication vom Leser oder Hörer verwirklicht, zumal particularly sie dauernd in die heterogensten Bezirke districts springen.* Damit ist nun freilich nicht gesagt, dass bildhafte Sprache wirkungslos und damit sinnlos sei. Der Leser empfindet sehr wohl die besondere Eigenheit und Wertigkeit anschaulicher Sprache. Aber die Anschaulichkeit ist eben nur eine Potentialität. Die einfachste Selbstbeobachtung kann darüber belehren, dass sich die so entstehenden Bilder auch nicht von ferne mit der Wirkung einer Malerei vergleichen können. Das Wort "Bild" erweist proves, wo es auf Sprachliches angewendet wird, als nicht ganz ungefährliche Metapher. Die eigentliche Leistung activity, performance der Bilder liegt gewiss zu einem Teil in ihrer verhältnismässigen proportional Sichtbarkeit, verhältnismässig zu dem, was sonst die Sprache leistet.

Die Bilder kommen tatsächlich auf einem Umweg circumlocution herein: als Vergleiche[123] Immer jedenfalls vereinigt der Vergleich zwei klar gesonderte gegenständliche Bezirke, zwischen denen eine Beziehung besteht. Diese Gemeinsamkeit ist das "tertium comparationis." Vergleiche können sich beziehen refer to auf einzelne zuständliche not active, static Eigenschaften (schwer wie Blei lead)

→ Lucien Fabre, *Le Rire et les Rieurs*, p. 185: "'Il était vertueux et tout rond.' Ce genre de risible vient du désarroi par déroutement. Les représentations sont orientées sur le moral et, tout à coup, on revient au physique." p. 220: "Quand M. Perrichon, comptant ses paquets, dit: 'Ma femme, six,

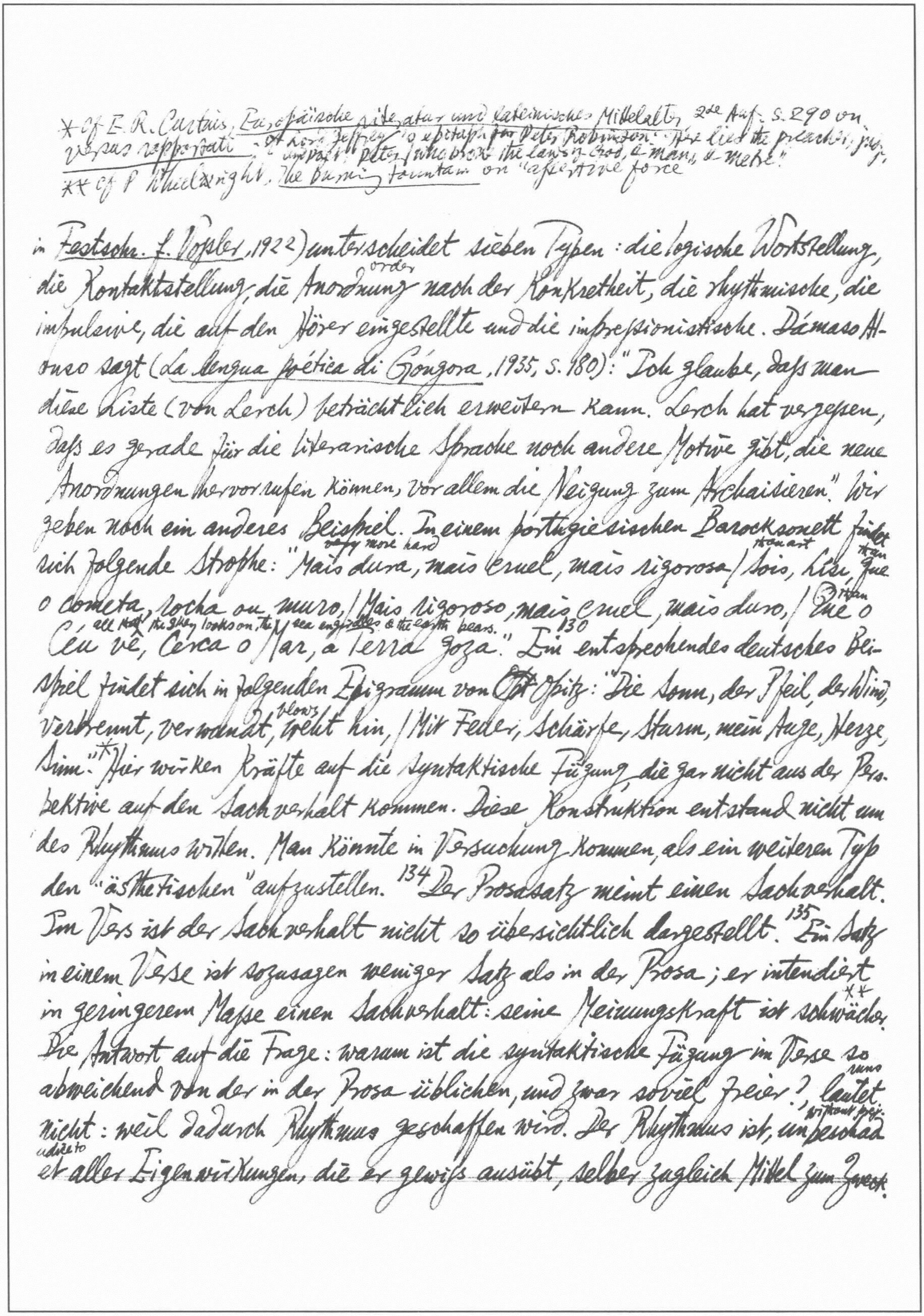


of a process hare
sie können sich auf Vorgängliches beziehen (er lief wie ein Hase), sie
issue relation
können aber auch ganze Situationen und Abläufe in Beziehung setzen.
allegory tense
Man spricht von Gleichnissen, wenn es sich um straff durchgeführte
Analogien zwischen zwei Vorgänglichkeiten handelt, z. B. die Gleichnisse
der Bibel. Unter Parabel im engeren Sinne versteht man eine liter-
arische Form, die als Ganzes ein Gleichnis enthält. Die Fabel ist im
Grunde eine speziell Form der Parabel. Metapher heisst Übertragung:
originated belonging to
eine Wortbedeutung wird in einem ihr von Hause aus nicht zukommen-
den Sinne verwendet. In der Wendung "das Meer des Lebens" dürfen
wir bei Meer nicht an wässrige, salzige Element denken. Die gramm-
atischen Formen des Vergleichens (wie, als ob u. s. f.) ~~sind~~ seien unter-
drückt worden: "brevior est similitudo."124 Vollends unmöglich aber
ist es, in den folgenden Zeilen aus einem Gedicht G. Trakls ("Gesang des
Abgeschiedenen") die Bezirke zu sondern und überhaupt "Eigentliches"
und "Uneigentliches" zu unterscheiden: "Voll Harmonien ist der Flug
der Vögel. Es haben die grünen Wälder / Am Abend sich zu stilleren
cottage bring together pasture deer
Hütten versammelt; / Die kristallenen Weiden des Rehs. / Dunkles
soothes murmur brook
besänftigt das Plätschern des Bachs, die feuchten Schatten / Und die
toll, peal
Blumen des Sommers, die schön im Winde läuten. / Schon dämmert
die Stirne dem sinnenden Menschen." Während bei die den Barock-
dichtern durch den Verstand zwei selbständige Elemente zu einer
sorrow thistle
Mischung verbunden wurden (Korallenlippen, Kummerdisteln), ent-
stand in den letzten Beispielen in dem Glutstrom des Empfindens oder
der Visionen eine Verbindung, die die Autonomie der Elemente auf-
hebt und aus ihnen ein Neues, Drittes macht.
ma fille, sept"; l'assimilation est ahurissante; elle l'est davantage s'il ajoute: 'Mon homme, huit; Mon amour, neuf!'" cf. H. Morier,

Bei dieser Art der Metaphorik aber fühlt man, wie in der Metapher, dieser wichtigsten
figurative · slip
Art des uneigentlichen Sprechens, die Sprache zu gleiten beginnt
soundness, fixity
und ihre Festigkeit verliert. Es ist kein Zufall, daß da, wo nach
dissolving
Festigkeit, Form, Plastik gestrebt wird, solche auflösende Metaphorik
d
gemieden wir~~k~~. [127] *Synaesthesie*: die im sprachlichen Ausdruck
vollzogene Verschmelzung mehrerer Sinnesempfindungen: "Durch die
clasp
Nacht, die mich umfangen, / Blickt zur mir der Töne Licht..." (Brentano)

[128] Es ist kein Zufall, daß es oft Ausländer sind, die eine Nationalsprache
als *Stil* deuten. Geschieht es an der eigenen Sprache, so wird dabei, wie man
perhaps · gather
etwa an den Fußnoten von A. Dauzats *Génie de la langue française* ablesen kann,
ausführlich auf andere Sprachen gewiesen. Im Vergleich, der sich dem Ausländer
obtrude · upon · become conspicuous
immer aufdrängt, hebt sich das Besondere einer Sprache am deutlichsten
promise · conclusions
heraus, und das Besondere verheißt die schnellsten Rückschlüsse auf den
in einer Sprache waltenden Geist. Aber schließlich spricht sich der "Geist"
auch in den Formen aus, die, von einem größeren Sprachraum her gesehen,
"üblich" sind. [129] Der gleiche Sachverhalt auf die verschiedenste Art dargestellt
werden kann. "Ein Mann kam plötzlich aus dem Haus," — dieser einfache
Sachverhalt könnte auch erscheinen in der Fügung: Plötzlich kam ein Mann
aus dem Haus. Oder: Aus dem Haus kam plötzlich ein Mann. Oder: Kam da
plötzlich ein Man aus dem Haus. Es ist nicht so, daß eine die übliche ist und
strike
die andern als Abweichungen auffällig würden. Welche Fügung im Augenblick
des Sprechens gewählt wird, hängt von den Umständen dieses Augenblicks, der
Situation, der Hörerschaft u.s.f. ab. E. Lerch ("Typen der Wortstellung")

Dict. de Poétique et de Rhétorique, p. 40, "Attelage".



* Cf E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl. S. 290 on versus rapportati. Cf Lord Jeffrey's epitaph for Peter Robinson: "Here lies the preacher, judge, & poet, Peter who broke the laws of God, & man, & metre!"

** Cf P. Wheelwright, The Burning Fountain on "assertive force"

in Festschr. f. Vossler, 1922) unterscheidet sieben Typen: die logische Wortstellung,
order
die Kontaktstellung, die Anordnung nach der Konkretheit, die rhythmische, die
impulsive, die auf den Hörer eingestellte und die impressionistische. Dámaso Alonso
sagt (La lengua poética di Góngora, 1935, S. 180): "Ich glaube, dass man
diese Liste (von Lerch) beträchtlich erweitern kann. Lerch hat vergessen,
dass es gerade für die literarische Sprache noch andere Motive gibt, die neue
Anordnungen hervorrufen können, vor allem die Neigung zum Archaisieren." Wir
geben noch ein anderes Beispiel. In einem portugiesischen Barocksonett findet
very more hard thou art than
sich folgende Strophe: "Mais dura, mais cruel, mais rigorosa / Sois, Lise, Que
than
o cometa, rocha ou muro, / Mais rigoroso, mais cruel, mais duro, / Que o
all that the sky looks on, the sea engirdles & the earth bears.
Céu vê, Cerca o Mar, a Terra goza."[130] Ein entsprechendes deutsches Beispiel
findet sich in folgenden Epigramm von ~~Op~~ Opitz: "Die Sonn, der Pfeil, der Wind,
blows
verbrennt, verwundt, weht hin, / Mit Feuer, Schärfe, Sturm, mein Auge, Herze,
Sinn."* Hier wirken Kräfte auf die syntaktische Fügung, die gar nicht aus der Perspektive
auf den Sachverhalt kommen. Diese Konstruktion entstand nicht um
des Rhythmus willen. Man könnte in Versuchung kommen, als ein weiteren Typ
den "ästhetischen" aufzustellen.[134] Der Prosasatz meint einen Sachverhalt.
Im Vers ist der Sachverhalt nicht so übersichtlich dargestellt.[135] Ein Satz
in einem Verse ist sozusagen weniger Satz als in der Prosa; er intendiert
in geringerem Masse einen Sachverhalt: seine Meinungskraft ist schwächer.**
Die Antwort auf die Frage: warum ist die syntaktische Fügung im Verse so
runs
abweichend von der in der Prosa üblichen, und zwar soviel freier?, lautet
without prejudice to
nicht: weil dadurch Rhythmus geschaffen wird. Der Rhythmus ist, unbeschadet
aller Eigenwirkungen, die er gewiss ausübt, selber zugleich Mittel zum Zweck.

Er hilft an der Schaffung jener ausdrucksvollen Gegenständlichkeit, an jener Intensivierung der Bedeutungen, die die wesentliche Leistung der Verssprache ist.

[136] Als Erzählzeit verwenden die germanischen Sprachen das Imperfekt. Nun finden sich in deutschen Erzählungen noch andere Zeitstufen. Daß für die Vorvergangenheit, d.h. also vor dem jeweils Erzählten liegende Geschehnisse und Zustände das [137] Plusquamperfekt gebraucht wird, scheint wenig Problematisches an sich zu haben. Stilistisch aber wird es sofort bedeutungsvoll, wenn z.B. Kleist beim Berichten (report) der Vorvergangenheit (etwa im Anfang des Erdbeben (earthquake) in Chili) aus dem Plusquamperfekt in das Imperfekt hinüberwechselt. Der Zeitbezug (relation, reference) als Vorvergangenheit geht damit verloren. Der Erzähler wird beim Erzählen so sehr von dem vorgestellten Geschehen ergriffen, daß er seine Vorherigkeit (previousness) vergißt und es aus unmittelbarer Nähe heraus berichtet. Neben dem Plusquamperfekt erscheint das Präsens. Einmal kann das Präsens "echtes" Präsens sein, d.h. der Erzähler unterbricht (interrupt) seine Darstellung von vergangenen Geschehnissen und spricht aus seiner Erzählgegenwart heraus. Solche Unterbrechungen bekunden den Abstand des Erzählers, die Sicherheit seines Standpunktes, die Umsicht und die Ruhe in seiner Erzählhaltung. Demgegenüber ist das Präsens historicum. Hier hat der Erzähler offensichtlich seinen Standpunkt der Rückschau aufgegeben und ist von dem Geschehen so gepackt, daß er sich als in der erzählten Gegenwart befindlich (existing) ansieht (consider). Auffällig häufigen Gebrauch macht Knut Hamsun davon. Schließlich erscheint das Perfekt. Der Schluß des ~~Wet~~ Werther lautet: "Nachts gegen (about) Eilfe ließ er ihn an die Stätte (abode) begraben, die er sich erwählt hatte. Der Alte folgte der Leiche und die Söhne,

* Vgl. H. Seidler, *Allgemeine Stilistik*, 1953, S. 141: "Das Perfekt stellt sich auf den Boden der Gegenwart und schaut von hier bewußt in einen anderen Raum zurück."

couldnot   artisans bore
Albert vermocht's nicht. Man fürchtete für Lottens Leben. Handwerker trugen ihn.
clergy
Kein Geistlicher hat ihn begleitet."138 Spürt man darin eine Distanzierung?*
Der Erzähler entfernt sich (und den Leser) von dem Geschehen, indem er durch
or
das Perfekt die Erzähl- (bzw. Lese-) Gegenwart als eigenen Standpunkt wie-
call forth
der wachruft. Es ist eine Abrundung des Werkes, das hier an sein Ende gekom-
reader to others
men ist und das ein Vorleser mit dem letzten Satz aus der Hand sinken ließ.
Zugleich aber steigert die Distanzierung die Einsamkeit Werthers: Albert, Lotte
appointed guardians
begleiten ihn nicht auf seinem letzten Gange, nicht die bestallten Hüter der
Kirche, und auch wir, Erzähler und Leser entfernen uns von ihm und lassen
ihn allein, wie er immer allein ist.

139
comprehends
Die Aktionsart erfaßt ~~erfaßt~~ an einem Vorgang nun zugleich das Phasen-
hafte in der zeitlichen Ordnung des Vorgangs selbst, ob er z.B. als ein
beginnender, andauernder oder sich abschließender erfolgt. Vielfach ist die
Aktionsart ja schon mit der Bedeutung eines Verbums gegeben, "blühen"
z.B. meint einen Dauerzustand, ob der Vorgang nun in Gegenwart, Vergang-
-genheit oder Zukunft gelegt wird. Ebenso scheint "gehen" der Bedeutung
at once strikes us 140
nach ein Durativ zu sein. Aber sofort fällt dabei auf, daß im Deutschen
~~intr~~ indicate
ganz verschiedene Aktionsarten damit angedeutet werden können. "Er geht",
das kann dreierlei besagen: 1. durative Aktionsart (er geht durch die
Stadt); 2. inchoative (im Sinn von: er setzt in Bewegung); 3. perfektive
("Komm' doch heute Abend mit ins Theater!" Fritz sagt, "es soll glänz-
end sein." *Er* geht."). Durch den Zusammenhang, durch die Intonation, die
Betonung u.s.f. ist jedem Deutschen eindeutig verständlich, was gemeint
~~wird, obwohl besondere semantische Formelemente fehlen. Die anderen~~

Sprachen gebrauchen solche semantischen Formelemente oder überhaupt andere Verben (für die inchoative Aktionsart z. B. "partir", "to leave"). Das Deutsche besitzt freilich in reichem Maße die Möglichkeit, durch Präfixe an der Verbform selber die Aktionsart anzudeuten. Wenn "blühen" als Simplex eine Dauer bezeichnet (Durativ), so bezeichnet das vorgesetzte "er–" den Beginn der Handlung (Inchoativ), das vorgesetzte "ver–" ihr Ende (Perfektive).

142 "Plural majestatis" und "Plural modestiae". Aber zu den beiden sich widersprechende Funktionen tritt noch eine dritte mögliche. Das "Wir", mit dem ein Erzähler sein Ich verdeckt ("Wir haben berichtet, daß..."), reinforce verstärkt die Verbindung mit dem Publikum, das der Erzähler neben sich stellt und gleichsam mit verantwortlich macht.

143 *Parataxe* ist die Nebenordnung von Sätzen, *Hypotaxe* die Unterordnung. In allen Sprachen ist volkstümliche Dichtung durch ein Vorwalten der Parataxe gekennzeichnet: "There were twa sisters sat in an bour; / There cam a knight to be their wooer. / He courted the eldest with gloves & ring, / But he lo'ed the youngest abune a' thing. / The eldest she was vexèd sair, / And sair envie her sister fair. / ... / 'O sister, sister, tak' my hand, / And let's go down to the river-strand.' / ... / The youngest stood upon a stane, / The eldest cam' and push'd her in." ... Und völlig verfehlt wäre es, sie [144] als Symptom geistiger Primitivität und eines Mangels an Ordnungs- und Gliederungsvermögen anzusehen, obwohl sie so funktionieren kann. Aber Cäsars Intelligenz war gewisslich nicht geringer ~~als die des Titus Livius. Ebenso steht es bei der Hypotaxe. Sie kann.~~

wohl einmal der Beweis für geistige Straffheit und Fassungskraft sein. So
deutete Spitzer den Satzbau Góngoras: "..das Drama des Dichte~~r~~ns selber,
dieses Herrwerdens über die Welt und des Ordnens der Welt, ist abgespieg-
elt in dem Sich-Verlieren des Dichters in seinem Satzlabyrinth, aus dem er sich
voluminous — portmanteau packing
herausfindet." Aber umfangreiche Satzgefüge und Schachtelungen können
auch aus anderen Antrieben kommen und ganz anders funktionieren. So
hat man die komplizierten Sätze des Dramatikers Heinrich von Kleist als Zei-
surrender
chen eines gerade noch ungeordneten, dem Moment hingegebenen Sprechens ge-
support
-deutet. Das fand eine Stütze in Kleists eigenem Aufsatz über Die allmäh
-liche Verfertigung der Gedanken beim Reden. Z.B. aus Penthesilea: "Ein
attack — lightning — diminish — wild with rage
neuer Anfall, heiß, wie Wetterstrahl, / Schmolz, dieser Wüter füllten Mavorstöchter,
brave — waterfall
/ Rings der Ätolier wackre Reihen hin, / Auf uns, wie Wassersturz, hernieder sie, / Die
pour forth
unbesiegten Myrmidonier, gießend." Cf J. Green, Minuit: "Il lui semblait, au contr-
aire, que le sol, les buissons sauvages et les grandes roches qui déchiraient
la brume, tout montait vers elle, d'une seule poussée, avec une vitesse atroce et
un vaste balancement de droite à gauche, comme si la terre était ivre."
shows
Ein Teil der Prousts Hypotaxen weist durch seinen Bau auf "die Ruhe des
Weisen, der die Welt von der Höhe aus sieht (Spitzer), ein anderer aber gerade auf
eine "Nervosität", die während des Sprechens noch sucht, sich verliert, und auf
diesem Wege gleichfalls zu Hypotaxen kommt. Ein Beispiel für diese zweite Art
aus Du Côté de chez Swann: "Mais, quand d'un passé ancien rien ne subsiste, après
la mort des êtres, après la destruction des choses, seules, plus frêles mais plus
vivaces, plus immatérielles, plus persistantes, plus fidèles, l'odeur et la saveur
restent encore longtemps, comme des âmes, à se rappeler, à attendre, à espérer,
sur la ruine de tout le reste, à porter sans fléchir, sur leur gouttelette presque
impalpable, l'édifice immense du souvenir."

145

Bei diesem "momentaneren", gleichsam aus geringer Distanz erfolgenden Sprechen sind zwei syntaktische Figuren nicht selten zu finden. Anakoluth: Mitten im Satz nehmen die Gedanken eine andere Richtung, so dass die begonnene Konstruktion nicht konsequent fortgesetzt wird. Man hat die Erscheinung als Mittel der Verlebendigung vivification in Platons Dialogen beobachtet; sie ist begreiflicherweise im Drama häufig, wo in Erregtheit, in Leidenschaft gesprochen wird. Ellipse: "Eine schöne Geschichte!" statt "Das ist eine schöne Geschichte!" Aber die Sprachphilosophen haben betont, dass es Ellipsen im eigentlichen Sinne gar nicht gibt. Es braucht nicht etwas ergänzt zu werden, da im Grunde nichts fortgelassen allowed to go sei. Die Dinge liegen vielmehr so, dass andere Satzteile die Funktion des äusserlich fehlenden mit übernehmen. Immerhin muss man zugeben concede, dass es Ellipsen mit stiller Ergänzung gibt; sie kennzeichnen vor allem die Umgangssprache, wo ja Formeln wie "zwei zu zehn" richtig funktionieren, da sie aus der Situation ergänzt werden; die "zwei" können Fahrscheine ticket oder Gläser mit einem Getränk oder Bonbons oder sonst etwas sein, und die "zehn" meint in jedem Land etwas Verschiedenes.

146

Die erlebte Rede steht in der Mitte zwischen direkter und indirekter Rede. "Soll ich heute ins Theater gehen?" — so könnte ein Erzähler direkt den Gedanken einer seiner Gestalten wiedergeben und somit Gestalt und Leser in engen Kontakt bringen. Bei indirekter Wiedergabe behielte er selber die Zügel reins fest in der Hand und vermittelte sichtbar zwischen Leser und Gestalt: "Er überlegte, ob er am Abend ins Theater gehen sollte." Die erlebte Rede 147 nun steht in der Mitte: "Sollte er heute abend ins Theater gehen?" Der Standpunkt der Perspektive ist gleichsam in die Seele der Gestalt selber verlegt removed to, dessen

* cf S. Ullmann, *Style in the French Novel*, p. 38.

nimmt fast unmittelbar an dem Innenleben teil. Aber wenn auch jedes Wort von der Figur gesagt bzw. gedacht zu sein scheint, so ist der Erzähler doch nicht ganz vanish Verschwunden: er bleibt in dem Gebrauch der 3. Person spürbar. Die erlebte Rede is adapted eignet sich dazu, wie man sieht, nichtausgesprochene Gedanken, Gedankenfetzen, die kleinen Regungen des Innenlebens darzustellen. Ihre neuere stamp Ausprägung soll vor allem durch Jane Austen erfolgt sein. Der entscheidende scandal Anstoß kam aber erst mit dem Naturalismus, z. B. Hermann Conradis *Adam Mensch* und G. Hauptmanns *Apostel*. A. Schnitzler ganze Erzählungen im inneren Monolog geschrieben hat, z. B. *Leutnant Gustl* (1900).

Der 147 Kampf gegen die Regeln der Grammatik und die Tradition endete im Expressionismus schließlich in einem Zerreißen aller sprachlichen Bindungen und in einem stutter Gestammel, das nicht mehr Sprache war. Der Dadaismus ist für die Sprachentwicklung ungefährlich, weil bedeutungslos gewesen. Viel wichtiger und folgenreicher war der oft unbewußte Drang des vorangehenden Symbolismus, die dichterische Sprache von der Herrschaft einer zu "logisch" eingestellten Syntax zu befreien*; z. B. "O si chère de loin et proche et blanche, si / Délicieusement toi, que je songe / A quelque baume rare émané par mensonge / sur aucun bouquetier de cristal obscuri" (Mallarmé).

149 Auf deutschen Schulen wurde manchmal als ~~aber~~ instruction Anleitung zur construction Verfertigung 150 französischer Aufsätze die Regel gegeben, dass innerhalb eines Abschnitts (Paragraphen) nach Möglichkeit in allen Sätzen das gleiche Subjekt zu setzen sei. Das ist eine sehr grobe Faustregel. Gewiß waltet im Französischen vielfach eine solche Tendenz, z. B. Anatole France *La vie litt.*, I: "La critique est la dernière en date de toutes les formes littéraires... Elle convient ... Elle est... Pour prospérer, elle suppose... Elle dut... Elle procède... Elle remplace la théologie..."

Es wird vielleicht keine andere Sprache geben, in der die Übersetzung dieses Abschnitts, hielte man in gleicher Weise dasselbe Subjekt durch, die gleiche
impressive call forth undeniably dull
eindringliche Wirkung hervorriefe. Der Abschnitt würde unweigerlich trocken und monoton wirken.

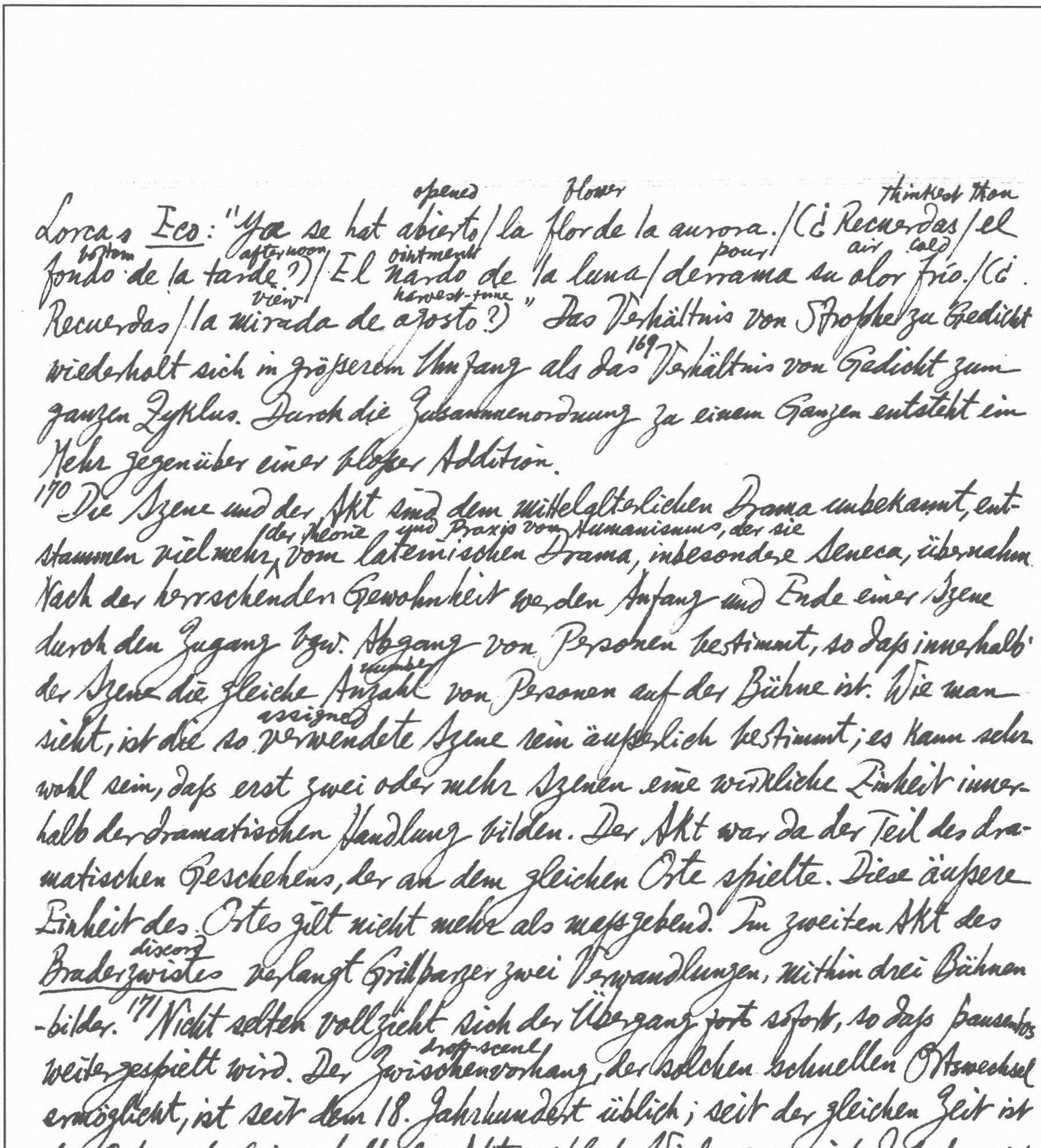
156 Die Frage des Aufbaus wird im sprachlichen Bezirk da
urgent
dringlich, wo sich
acquired a certain quality produce
durch das Sprechen eine irgendwie geartete Einheit ergibt. Ein loses Gespräch, bei dem ein Wort das andere gibt, strebt keiner Einheit zu. Anders ist es schon bei einem Brief. Gewiß
chatter
plaudern viele Briefe nur von dem, was dem Schreiber in den Sinn kommt, und zur Einheit werden sie nur äußerlich durch die Begrenzung auf vier Seiten. Aber es gibt auch Fälle, wo ein Schreiber als Phänomen "Brief" als Einheit empfindet und die
claim
Ansprüche fühlt, die davon ausgehen.

161 Verlaine: "La bonne chanson": "Rêvons, c'est l'heure. / Un vaste et tendre / Apaisement / Semble descendre / Du firmament / Que l'astre irise... / C'est l'heure exquise." Was die "heure exquise" eigentlich ist, worin die "exquisité" eigentlich besteht, das wird freilich nicht begrifflich faßbar ausgesagt. Es läßt sich nur umschreiben: als die in einem Naturvorgang erlebte Besonderheit eines Augenblicks. Das ist das eigentliche Zentrum des Gedichts, das geheimnisvoll verborgen bleibt, auf das doch vom ersten Wort ("La lune blanche / Luit dans les bois") an alles
refer to
bezogen ist, dem sich das Gedicht in seinem dreistufigen Aufbau ständig nähert und das wir am Schluß nur mit den irrationalen Schichten, nicht aber mit dem Verstand erfassen.[162] Hat man gesagt, daß "das Bewußtsein für das Geheimnisvolle des Zeitablaufs eben die Voraussetzung für das

lyrische Erlebnis des Symbolisten ist" (L. Spitzer, *Stilstudien* II, S. 73). Und
Thibaudet hat in seinem Buch über *La poésie de Mallarmé* dem "sentiment
de la durée" ein eigenes Kapitel gewidmet. Einige Proben, um die Wicht-
igkeit der "besonderen Stunde" in der Dichtung des französischen Symbo-
lismus anzudeuten: Baudelaire: "C'est l'heure..." (*Crépuscule du Matin*
und *Crépuscule du Soir*); Charles Guérin: "C'est l'heure choisie entre
toutes..." (*Il a plu*); S. Rodenbach: "Il est une heure exquise à l'ap-
proche des soirs..." (*Vieux Quais*)

165 Im 20. Jahrhundert besteht offensichtlich eine Tendenz gegen die feste
Strophik. Gedichte, deren Bau irgendwie festgelegt ist wie das Triolet, das
Rondeau und Rondel, die Sestine u. s. f. werden weithin als spielerisch
change discontinuance
und unmodern betrachtet. Man kann die Wandlung der Einstellung
gather
auch an der klaren und kräftigen Form ablesen, die in den romanischen
Literaturen eine Vorzugsstellung innehat, dem Sonett.[166] Allgemein kann
festgestellt werden, daß in der Lyrik der letzten Generation der äußere
fall off
Aufbau an Bedeutung gegenüber dem inneren verloren hat. Nicht nur
im Sonett des 16. Jahrhunderts, sondern überhaupt in älterer Lyrik läßt
sich das Umgekehrte beobachten: daß der innere Aufbau nur schwach
distinct
ausgeprägt ist, dafür dem Metrisch-Strophischen das entscheidende Gewicht
falls upon tradition
zufällt. Symptomatisch ist, daß bei der Überlieferung zum Beispiel des
deutschen Minnesangs die Gedichte überaus oft auseinander gerissen
worden sind; ein Zeichen für die Selbständigkeit der einzelnen Strophe und
standard
die Schwäche der Fügung. Von einem "beau désordre" als maßgeblichem
Aufbauprinzip hatten anläßlich der Ode bereits die Poetiken des 17. und 18.
Jahrhunderts gesprochen.

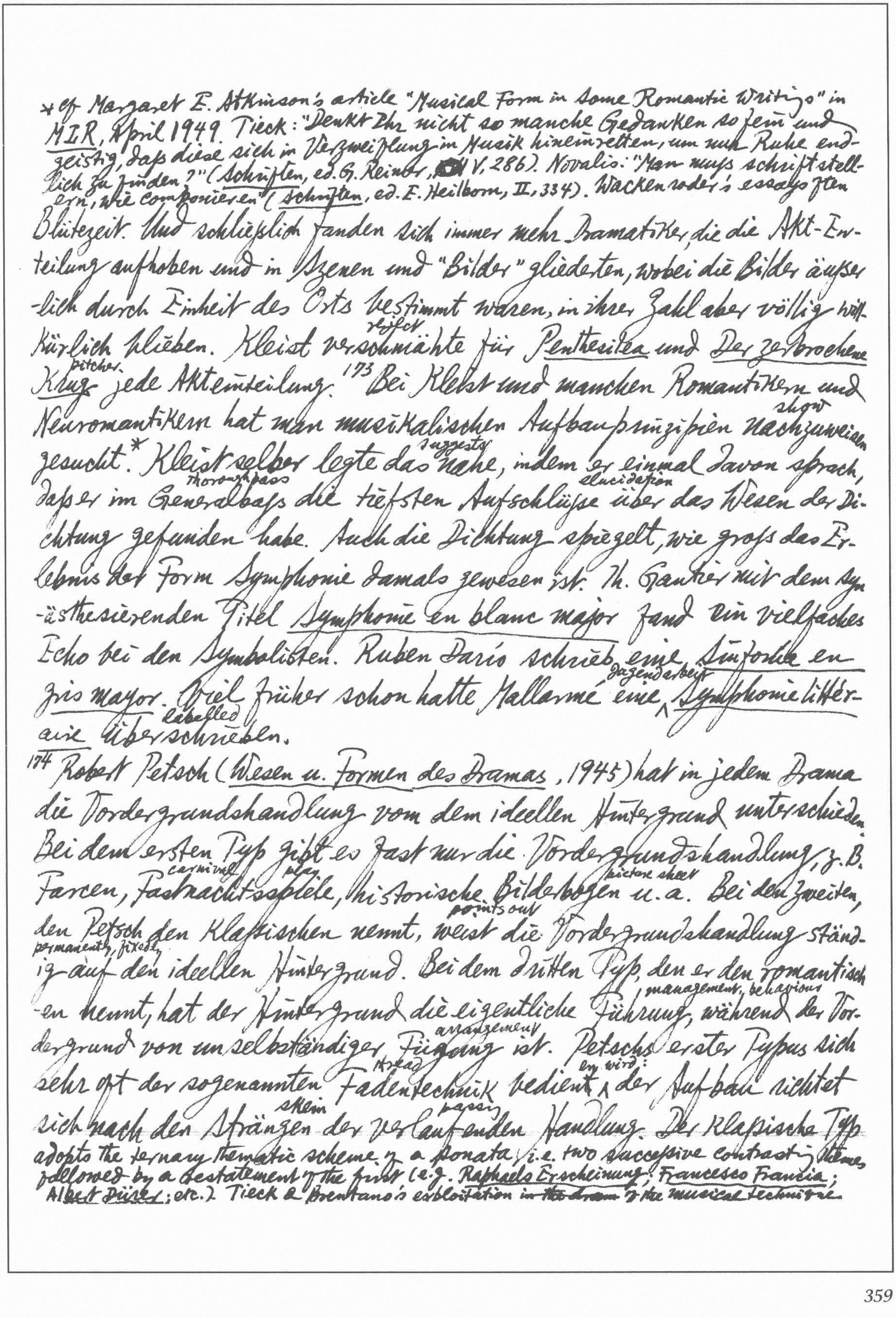
Es ist eine reizvolle Aufgabe zu untersuchen, wie die Dichter jener Zeit, die
recipe
den Vorschriften der Theorie zu folgen suchten, ein solches Ziel realis-
ierten.[167] Das Misstrauen, das in der neuesten Lyrik weithin gegen alle Formen
come forward reaches
herrscht, die mit deutlichen eigenen Ansprüchen auftreten, erstreckt sich
correspond ~~anticipat~~
auf den Refrain. Wiederholt sich der entsprechende Vers (bzw. die Verse)
occurs
wörtlich, so spricht man von *Festem* Kehrreim. Dabei kommt es vor, dass der
Kehrreim gar keine innere Beziehung zu der Strophe und also keinerlei Funk-
tionen für den Aufbau mehr hat. Bei leichten Veränderungen spricht man
exiled
von *Flüssigem* Kehrreim. So hat Goethe in der *Ballade* (vom vertriebenen
der Kehrreim: „Die Kinder, sie hören es gerne"
und zurückgekehrten Grafen) in zwei Strophen der Situation entsprechend
abgewandelt in: "Die Kinder, sie hören's nicht gerne."[168] Der regelmäßig er-
klingende Kehrreim ist ein bedeutsamer Faktor im Aufbau* eines Gedichts.
Steht er am Ende der Strophe, so drängt er zur Abrundung der einzelnen
Strophe, und darin liegt der Grund, weshalb er in der strophenfeindlichen Lyrik
des 20. Jahrhunderts verhältnismäßig selten ist. Und doch er gerade in
diesem Zeitraum in gewandelter Erscheinungsform neue Kräfte entfalte.
alternate
In moderner Lyrik der *doppelten Ebene* wechseln wie in dem Gedicht
Verlaines *La lune blanche* Darstellung und lyrische Anrede an ein
superimpose
Du miteinander ab; in anderen Fällen überlagern sich Darstellung und
Reflexion oder episches und lyrisches Sprechen oder Gegenwart und Vergang
parenthesis
-enheit. Nicht selten machen die Dichter durch wiederkehrende Klammern
die zweite Blickrichtung schon äußerlich kenntlich. Man könnte an Zusam
-menhang mit dem Drama denken, bei dem ja in dem Aparte-Sprechen tat-
submitted to the eye.
sächlich etwas morphologisch durchaus Entsprechendes vorliegt. Garcia



opened flower thinkest thou
Lorcas *Eco*: "Ya se hat abierto / la flor de la aurora. / (¿ Recuerdas / el
bottom afternoon ointment pour air cold
fondo de la tarde?) / El nardo de la luna / derrama su olor frío. / (¿
view harvest-time
Recuerdas / la mirada de agosto?)" Das Verhältnis von Strophe zu Gedicht
wiederholt sich in grösserem Umfang als das[169] Verhältnis von Gedicht zum
ganzen Zyklus. Durch die Zusammenordnung zu einem Ganzen entsteht ein
Mehr gegenüber einer blosser Addition.
170 Die Szene und der Akt sind dem mittelalterlichen Drama unbekannt, ent-
der Theorie und Praxis vom Humanismus, der sie
stammen vielmehr vom lateinischen Drama, insbesondere Seneca, übernahm.
Nach der herrschenden Gewohnheit werden Anfang und Ende einer Szene
durch den Zugang bzw. Abgang von Personen bestimmt, so dass innerhalb
number
der Szene die gleiche Anzahl von Personen auf der Bühne ist. Wie man
assigned
sieht, ist die so verwendete Szene rein äusserlich bestimmt; es kann sehr
wohl sein, dass erst zwei oder mehr Szenen eine wirkliche Einheit inner-
halb der dramatischen Handlung bilden. Der Akt war da der Teil des dra-
matischen Geschehens, der an dem gleichen Orte spielte. Diese äussere
Einheit des Ortes gilt nicht mehr als massgebend. Im zweiten Akt des
discord
Bruderzwistes verlangt Grillparzer zwei Verwandlungen, mithin drei Bühnen
-bilder.[171] Nicht selten vollzieht sich der Übergang fort sofort, so dass pausenlos
drop-scene
weitergespielt wird. Der Zwischenvorhang, der solchen schnellen Ortswechsel
ermöglicht, ist seit dem 18. Jahrhundert üblich; seit der gleichen Zeit ist
der Ortswechsel innerhalb des Aktes üblich. Wieder zeigt sich, dass das richt
ige Verständnis eines Dramas nicht ohne Kenntnis der gleichzeitigen bzw.
intended
gemeinten Bühnenformen erfolgen kann. Wenn die spanische *Celestina*
includes
21 "Akte" umfasst, so darf man dabei nicht an die Akte der späteren

*cf Hegel, Ästhetik, Aufbau Verlag ed., S. 1048.

Zeit denken, sondern eher an die Szenen. Umgekehrt verwendet der Portugiese Gil Vicente einmal (Comédia de Rubena) die "Szene" im Sinn unserer Akte. Ähnlich gebraucht Hans Sachs nur die Einteilung in Akte, eine Praxis, die ja auch bei Lope, Tirso, Calderón üblich ist. Wie das klassische Drama der Spanier, so verwendet auch das portugiesische Drama überwiegend drei Akte, während das französische, englische und deutsche Drama die Fünfaktigkeit bevorzugen. In Spanien schrieben put to the credit sich Cervantes (in der Einleitung zu den Komödien) und Virués das Verdienst zu[172], die Einteilung in drei jornadas divisions durchgeführt zu haben. Die Literaturgeschichte hat nachgewiesen, dass diese Praxis schon bei Antônio Díez (Auto de Clarindo, 1535) und Francisco de Avendaño (Comedia Florisea, 1551) begegnet. Beide Einteilungsprinzipien können sich auf klassische Autoritäten berufen. Der Kommentator des Terenz, Donat, kam zur Dreiaktigkeit im Aufbau des Dramas von einem Schema her, das sich aus Protasis, Epitasis und Katastrophe zusammensetzte.* Horaz hatte demgegenüber die Fünfaktigkeit als das Gegebene angesprochen, die Seneca in seiner Dramatik durchsetzte. Die massgebende Theorie des 19. Jahrhunderts war G. Freytags Technik des Dramas. Freytag begründete die Fünfaktigkeit mit der sachgegebenen Fünfteiligkeit des Aufbaus: Einleitung, Steigerung, Höhepunkt mit Peripetie, Fallen der Handlung und Lösung. Auch für die Renaissance war die Fünfzahl "natürlich" gewesen; Castelvetro z. B. hatte in seiner Poetik auf die Fünfgliedrigkeit der Hand als nächste Analogie gewiesen. Das naturalistische Drama der Ibsen, Hauptmann u.s.f. verwendete mit gleicher Häufigkeit 4 und 3 Akte. Im neuromantischen Drama erlebte darüber hinaus der "Einakter" eine



*cf Margaret E. Atkinson's article "Musical Form in Some Romantic Writings" in
MLR, April 1949. Tieck: "Denkt Ihr nicht so manche Gedanken so fein und
geistig, daß diese sich in Verzweiflung in Musik hineinretten, um nur Ruhe end-
lich zu finden?" (*Schriften*, ed. G. Reimer, [illegible] V, 286). Novalis: "Man muß schriftstell-
ern, wie componieren" (*Schriften*, ed. E. Heilborn, II, 334). Wackenroder's essays often

Blütezeit. Und schließlich fanden sich immer mehr Dramatiker, die die Akt-Ein-
teilung aufhoben und in Szenen und "Bilder" gliederten, wobei die Bilder äußer
-lich durch Einheit des Orts bestimmt waren, in ihrer Zahl aber völlig will-
rejected
kürlich blieben. Kleist verschmähte für *Penthesilea* und *Der zerbrochene*
pitcher
Krug jede Akteinteilung.[173] Bei Kleist und manchen Romantikern und
show
Neuromantikern hat man musikalischen Aufbauprinzipien nachzuweisen
suggests
gesucht.* Kleist selber legte das nahe, indem er einmal davon sprach,
thorough bass elucidation
daß er im Generalbaß die tiefsten Aufschlüsse über das Wesen der Di-
chtung gefunden habe. Auch die Dichtung spiegelt, wie groß das Er-
lebnis der Form Symphonie damals gewesen ist. Th. Gautier mit dem syn-
-ästhesierenden Titel *Symphonie en blanc major* fand ein vielfaches
Echo bei den Symbolisten. Ruben Dario schrieb eine *Sinfonia en*
Jugendarbeit
gris mayor. Viel früher schon hatte Mallarmé eine ^ *Symphonie litter-*
labelled
aire überschrieben.

174 Robert Petsch (*Wesen u. Formen des Dramas*, 1945) hat in jedem Drama
die Vordergrundshandlung vom dem ideellen Hintergrund unterschieden.
Bei dem ersten Typ gibt es fast nur die Vordergrundshandlung, z.B.
carnival play picture sheet
Farcen, Fastnachtsspiele, historische Bilderbogen u.a. Bei dem zweiten,
points out
den Petsch den klassischen nennt, weist die Vordergrundshandlung ständ-
permanently, fixedly
ig auf den ideellen Hintergrund. Bei dem dritten Typ, den er den romantisch
management, behaviour
-en nennt, hat der Hintergrund die eigentliche Führung, während der Vor-
arrangement
dergrund von unselbständiger Fügung ist. Petschs erster Typus sich
thread en wird:
sehr oft der sogenannten Fadentechnik bedient ^ der Aufbau richtet
skein passing
sich nach den Strängen der verlaufenden Handlung. Der klassische Typ
adopts the ternary thematic scheme of a sonata, i.e. two successive contrasting themes
followed by a restatement of the first (e.g. *Raphaels Erscheinung*; *Francesco Francia*;
Albrecht Dürer; etc.) Tieck & Brentano's exploitation ~~in the drama~~ of the musical technique.

wird gewöhnlich von tektonischem (constructive) Aufbau sein, während der dritte Typ sich sehr oft der Wellentechnik bedienen wird: der Aufbau richtet sich nach der Stimmungsbewegung, nach der inneren Erlebniskurve.

175 Bei jeder Aufbauanalyse eines Dramas ist zu fragen, wie der Autor die Exposition gegeben und eingeordnet (arranged) hat. Immer wieder aber ist die Warnung nötig, nicht die typische Aufbauform eines bestimmten Dramas, etwa des "Klassischen", als allgemeinen Masstab zum Werten und Urteilen zu benutzen. Mit der Feststellung der fehlenden (deficient) "Einheit der Handlung", mit der man für die Dramatik vor der französischen Klassik so leicht bei der Hand ist, wird nur etwas Negatives gesagt. Es gibt bei Shakespeare immer Szenen bzw. Szenenteile, die nicht zur "Handlung" gehören.

176 Es ist vielleicht grundsätzlich falsch, von einer "Entwicklung" zur Einheit zu sprechen. Es handelt sich eher um verschiedene Stiltypen bzw. Gattungen und nicht nur um den Aufstieg (rise) von primitiver Unzulänglichkeit (insufficiency) zur Meisterschaft. Die Nachlässigkeit (slovenliness) gegenüber der Handlungseinheit und das Fehlen eines straffen Aufbaus von da her muss durch eine positive Deutung vom Wesen des jeweiligen Dramas her verstanden werden, ob es sich um Gil Vicente und Hans Sachs oder das spanische Drama oder das der Stürmer und Dränger, der Romantiker und der Expressionisten handelt.

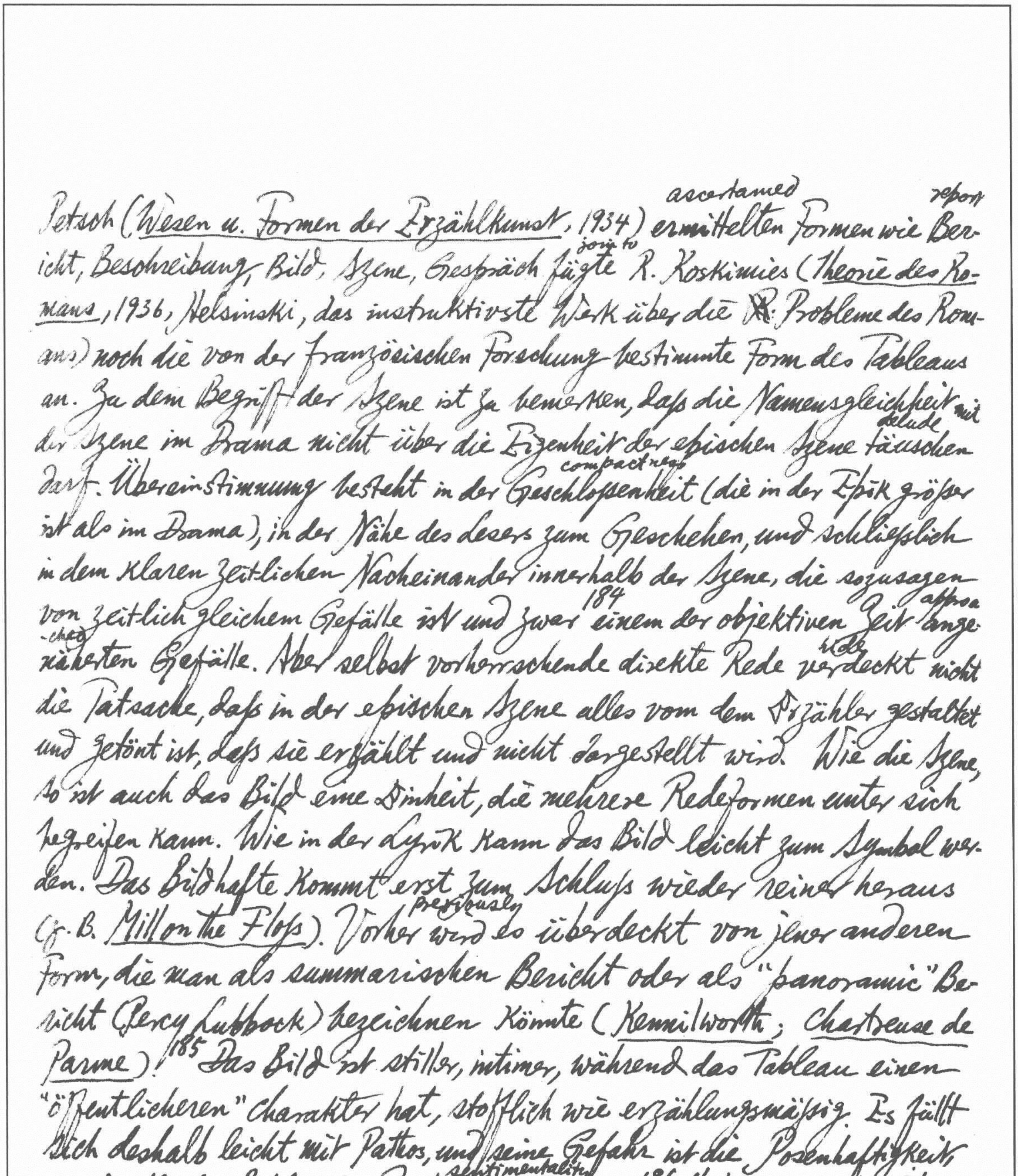
177 Den Strophen in der Lyrik und den Szenen und Akten des Dramas entsprechen in der Epik Gesänge oder Abenteuer, Teile, Bücher, Kapitel u.s.f. Wenn Keller bei der Umarbeitung seines Grünen Heinrich die umfangreichen Kapitel der ersten Fassung in zwei, drei, vier Kapitel teilte, ohne

dabei den Inhalt merklich zu verändern, so weist das auf ein verschiedenes Gewicht importance, das dem Kapitel in den beiden Altersstufen zuerkannt recognized wurde, und auf verschiedenen Bauwillen des Autors selber. In der Gegenwart sind, jedenfalls bei den germanischen Völkern, offensichtlich längere Kapitel beliebt, während die romanischen Völker kürzere bevorzugen. Übrigens ist in den germanischen Literaturen auch eine Vorliebe für den längeren Roman an sich spürbar. Ein tektonischer Bauwille wird sich schon in der Gleichmäßigkeit bzw. 178 Symmetrie der Kapitelausdehnung bekunden manifest. Wiederum zieht der Autor komischer Romane aus dem Spiel mit der Kapiteleinteilung mannigfache Effekte. So finden sich in Sternes *Tristram Shandy* Kapitel, die nur aus wenigen Wörtern bestehen. Und das 18. und 19. Kapitel des 9. Buches bieten offer sich zunächst nur als leere Blätter dar, ihr Inhalt wird später eingeflochten put in. Immermanns Roman *Münchhausen* beginnt mit dem 11. Kapitel, bringt nach einigen Kapiteln einen Briefwechsel zwischen Autor und Drucker über dieses "Versehen" error und holt retrieve dann die Kapitel 1 bis 10 nach. In vielen Romanen des 16. und 17. Jahrhunderts enthalten die Motti das "Argument" und bekunden damit, dass die Kapitel vom Romangeschehen her als Einheiten konzipiert werden. Im bürgerlichen Roman des 19. Jahrhunderts, bei dem Walter Scotts Autorität diese Praxis belebt invigorated hat, findet man oft lyrische Verse, die den Leser auf die Tonlage des Kapitels einstimmen sollten.

179 In Goethes *Werther* erzählt Werther seinem Freunde Albert die Geschichte von einem Mädchen, das von der Liebe so ergriffen worden war, dass sie, als der Liebhaber sie verliess, zerbrach breaks into pieces und sich selber den Tod gab. "Das ist die ~~Geschichte so manches Menschen", schliesst Werther; wer den Roman kennt~~, der

weiß, daß Werther hier im Grunde seine Geschichte erzählt hat; daß wir hier an einem
pivotal
der Angelpunkte des Buches stehen, daß hier eine typische *epische Integration*
vorliegt. Aber nicht nur als Integration der Geschichte Werthers hat
drowned
die Geschichte von dem ertrunkenen Mädchen Bedeutung, sondern als ein
marked
ausgezeichnetes kompositorisches Mittel, die Geschichte Werthers in eine
größere Welt zu stellen, sie als die Geschichte so manches Menschen empfinden
zu lassen. In die *Wahlverwandtschaften* hat Goethe in ähnlicher
interweave
Funktion die Geschichte von den *Nachbarskindern* eingeflochten. Solche
Praxis geht bis auf die Antike zurück: in des ~~Auf~~ Apuleius *Goldenem
Esel*, einer geraubten Braut wird die Geschichte von der Trennung
und Wiedervereinigung von Amor und Psyche erzählt.[181] Die Komposition
juxtaposition
der *Education sentimentale* durch das Nebeneinander zweier Handlungsreihen
fate
bestimmt ist: das Liebesleben Frédérics und die Geschicke der
französischen Nation in den Jahren 1840-52. W. von Wartburg (*Flaubert
als Gestalter*): "Die beiden Linien der Entwicklung zuerst nur lose
runs on firmer one upon another
verknüpft, laufen immer entschiedener aufeinander zu … Von dem
Augenblick an, da sie sich erreicht haben, bleiben sie verknüpft; zwischen
den beiden Zeitpunkten, in denen Frédéric sowohl als auch die
Nation ihr Schicksal selbst in die Hand nehmen und dann wieder kapitulieren,
liegt die Möglichkeit des Erwachens zur freien, selbständigen
Existenzgestaltung. Der zweite Zeitpunkt läßt den[182] Roman mit einer
sobering down
unendlichen Ernüchterung im persönlichen wie im öffentlichen Leben
enden."

Die[183] Szene ist eine klar erkennbare epische Form. Den von Robert



ascertained report
Petsch (*Wesen u. Formen der Erzählkunst*, 1934) ermittelten Formen wie Bericht,
join to
Beschreibung, Bild, Szene, Gespräch fügte R. Koskimies (*Theorie des Romans*,
1936, Helsinki, das instruktivste Werk über die ~~R.~~ Probleme des Romans)
noch die von der französischen Forschung bestimmte Form des Tableaus
an. Zu dem Begriff der Szene ist zu bemerken, dass die Namensgleichheit mit
delude
der Szene im Drama nicht über die Eigenheit der epischen Szene täuschen
compactness
darf. Übereinstimmung besteht in der Geschlossenheit (die in der Epik grösser
ist als im Drama), in der Nähe des Lesers zum Geschehen, und schliesslich
in dem klaren zeitlichen Nacheinander innerhalb der Szene, die sozusagen
approa
von zeitlich gleichem Gefälle ist und zwar[184] einem der objektiven Zeit angenäherten
-ched hide
Gefälle. Aber selbst vorherrschende direkte Rede verdeckt nicht
die Tatsache, dass in der epischen Szene alles vom dem Erzähler gestaltet
und getönt ist, dass sie erzählt und nicht dargestellt wird. Wie die Szene,
so ist auch das Bild eine Einheit, die mehrere Redeformen unter sich
begreifen kann. Wie in der Lyrik kann das Bild leicht zum Symbol werden.
Das Bildhafte kommt erst zum Schluss wieder reiner heraus
previously
(z. B. *Mill on the Floss*). Vorher wird es überdeckt von jener anderen
Form, die man als summarischen Bericht oder als "panoramic" Bericht
(Percy Lubbock) bezeichnen könnte (*Kennilworth*; *Chartreuse de
Parme*)![185] Das Bild ist stiller, intimer, während das Tableau einen
"öffentlicheren" Charakter hat, stofflich wie erzählungsmässig. Es fällt
sich deshalb leicht mit Pathos, und seine Gefahr ist die Posenhaftigkeit,
sentimentality
so wie die des Bildes die Rührseligkeit ist.[186] Thibaudet über Flaubert:
"L'effort réel et achevé de la composition porte donc chez lui plutôt sur

les parties que sur l'ensemble. La phrase est plus composée que le tableau, le tableau plus composé que le livre."

190 Die Romantik hat beim künstlerischen Schaffensvorgang das Unbewusste betont und deshalb alles Technische mit einem gewissen Makel (defect) behaftet (infected). Diese Vorstellung verbindet sich mit der anderen, als gebe es in der Dichtung nichts zu lernen und als werde der Dichter als solcher geboren. Einmal ist unbestreitbar, dass in der ganzen vorromantischen Zeit der Anteil (portion) des Bewussten beim Schaffen beträchtlich (considerable) war; und unbestreitbar ist, dass "trotzdem" grosse Kunstwerke entstanden sind. Croce, *La Poesia*, s. 13: "La poesia medesima... non compie l'opera sua senza autogoverno, senza interno freno, *sibi imperiosa* (per adottare il motto oraziano), senza accogliere e respingere (repulse), senza provare e riprovare, operando *tacito quodam sensu*." Es ist kein Zufall, dass gerade in jüngster Zeit und gerade von Dichtern der alte Gedanke der "Dichterakademien" wieder vorgebracht wird. Sogar zur Zeit der Romantik hatte Fr. Schlegel in seinem *Gespräch über die Poesie* einen Gesprächspartner sagen lassen: "Bei den Alten gab es auch im eigentlichsten Sinne Schulen der Poesie. Und ich will es nicht leugnen, ich hege (entertain) die Hoffnung, dass dies noch jetzt möglich sei." Neuerdings hat Jules Romains[191] (*Nouv. rev. fr.* vom 1. Juni 1921) die Forderung nach "cours de technique poétique" erhoben (extol), die die "Cours poétique" von Valéry zu einem Teil erfüllten; Georges Duhamel hat in seiner *Défense des lettres: biologie de mon métier* die maîtres ermahnt (admonish), den Jüngeren praktische Ratschläge, Rezepte des Handwerks zu geben.

191 Die Lyrik gibt sich als monologische Aussprache eines Ich. Dabei hat sich der Autor nun zu entscheiden, ob er die lyrische Rede als Ausdruck seines eigenen bzw. eines unbestimmten "Ich" erscheinen lassen will oder ob er sie einer bestimmten Figur in den Mund legt (d.h. *Rollengedichte*). Mit der Wahl als Rollengedicht entsteht sofort das weitere technische Problem, wie dem Leser die gemeinte Rolle $\overset{\text{perceptible}}{\text{sinnfällig}}$ werden kann. Meist wird der Dichter durch die Überschrift den nötigen Hinweis geben: "Lied der Toten", "The Maid's Lament", "Le vin des amants", «Palavra dum certo Morto" u.s.f. Die Vorstellung dass Lyrik im Wesen Selbstaussprache der Dichterseele ist, hat sie seit der Romantik etwas $\overset{\text{subside}}{\text{zurücktreten}}$ lassen. Eine Untersuchung der gewählten Rollen, sei es bei einem Dichter oder einer ganzen Strömung bzw. Epoche würde gerade für die älteren Zeiten zu Wetvollen Schlüssen über die Beziehungen zwischen Werk und Publikum führen und die soziologische Seite des literarischen Lebens erhellen. Weithin hat die Literaturgeschichte mittelalterliche und auch noch spätere Gedichte als Ich-Ausdruck genommen, die in Wahrheit als Rollengedichte [192] gemeint und genommen waren. Die Erforschung des Minnesangs, des Petrarkismus, der Anakreontik u.s.f. hat da manchen Irrweg eingeschlagen.* "Den Titel, ist ein alter Spruch, / Zu machen ist das schwerst' am Buch," so beginnt Rückert ein Gedicht, und sagt uns im Folgenden noch über den lyrischen Titel: "Wie schwerer noch im Liederbuch / Ist zu betiteln jeder Spruch: / Es nehmen ein die Titel / Vom Buch ein Drittelsdrittel. Mittelalterliche Gedichte kennen die Titelgebung nicht. Erst seit dem Humanismus ist der Brauch fest geworden dass ein Gedicht nicht mehr so fest

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* cf D. Daiches, *Critical Approaches to Literature*, p. 355: "The Elizabethan love sonnet, for example, is not literally autobiographical in the way as many 19th-century romantic poems are: style takes control & determines the emotion"!

* *Hamb. Dram.*, 21 Stück: "Ein Titel muss kein Küchenzettel (menu) sein. Je weniger er von dem Inhalte verrät, desto besser ist er." Of *Tom Jones*, I. i: "...we have condescended to take a hint from these honest victuallers, & shall prefix not only a general bill of fare to our whole entertainment, but shall likewise give the

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in die Formen des Gemeinschaftslebens einbezogen (include) war, die für eine Voreinstimmung sorgten. So fällt zu einem Teil dem Titel die Aufgabe zu, in dem Aufnehmenden (appraising) die rechte Stimmung zu schaffen. Daß er dabei zu viel vorwegnimmt (anticipate), wie es Lessing an manchen Dramatiteln tadelt*, ist in der Lyrik kaum zu befürchten.[193] Alle diese Arten von Titelgebung ("Die Künstler", "On the Death of ...", "Himno de la Imortalidad", "An den Mond", "A las flores", "Im Mai", "Chant d'automne", "Evening Hymn", "Canção da noite", & "Auf dem See") sind leicht zu durchschauen; fehlten sie, so könnte der Leser sie leicht von sich aus hinzutun (place). Demgegenüber besteht die Möglichkeit, Gedicht und Titel noch inniger miteinander zu verknüpfen, den Titel zu einem wesentlichen Bestandteil (ingredient) des ganzen Gedichtes zu machen ("Recueillement", "Renouveau"). Demgegenüber läßt sich besonders seit dem Ende des 19. Jahrhunderts der Brauch beobachten, keinen eigenen Titel zu wählen, sondern die Anfangsworte als Überschrift zu setzen. Der Dichter will jeden Gedanken an Thematisches ausschalten (exclude), will aus kleiner Distanz und Gefaßtheit (composure) heraus sprechen; das Gedicht soll als unmerklich sich hebende und wieder verfließende (subsiding) Welle genommen werden. Dieselbe Haltung bestimmt in vielen dieser Gedichte auch den Anfang. Eine eigene Technik des Gedichtanfangs wird spürbar: jene gleitenden (gliding) Anfänge mit "und" oder irgendwelchen Beteuerungen (assertion), die den Eindruck erwecken (rouse), als setzte das Gedicht ein längst begonnenes Gespräch fort: "Et la mère, fermant le livre..." (Rimbaud: *Les poètes de sept ans*); "And Ishmael crouch'd beside..." (Palmer: *Ishmael*); "Yes. I remember Adlestrop..." (Edw. Thomas: *Adlestrop*); "Und Kinder

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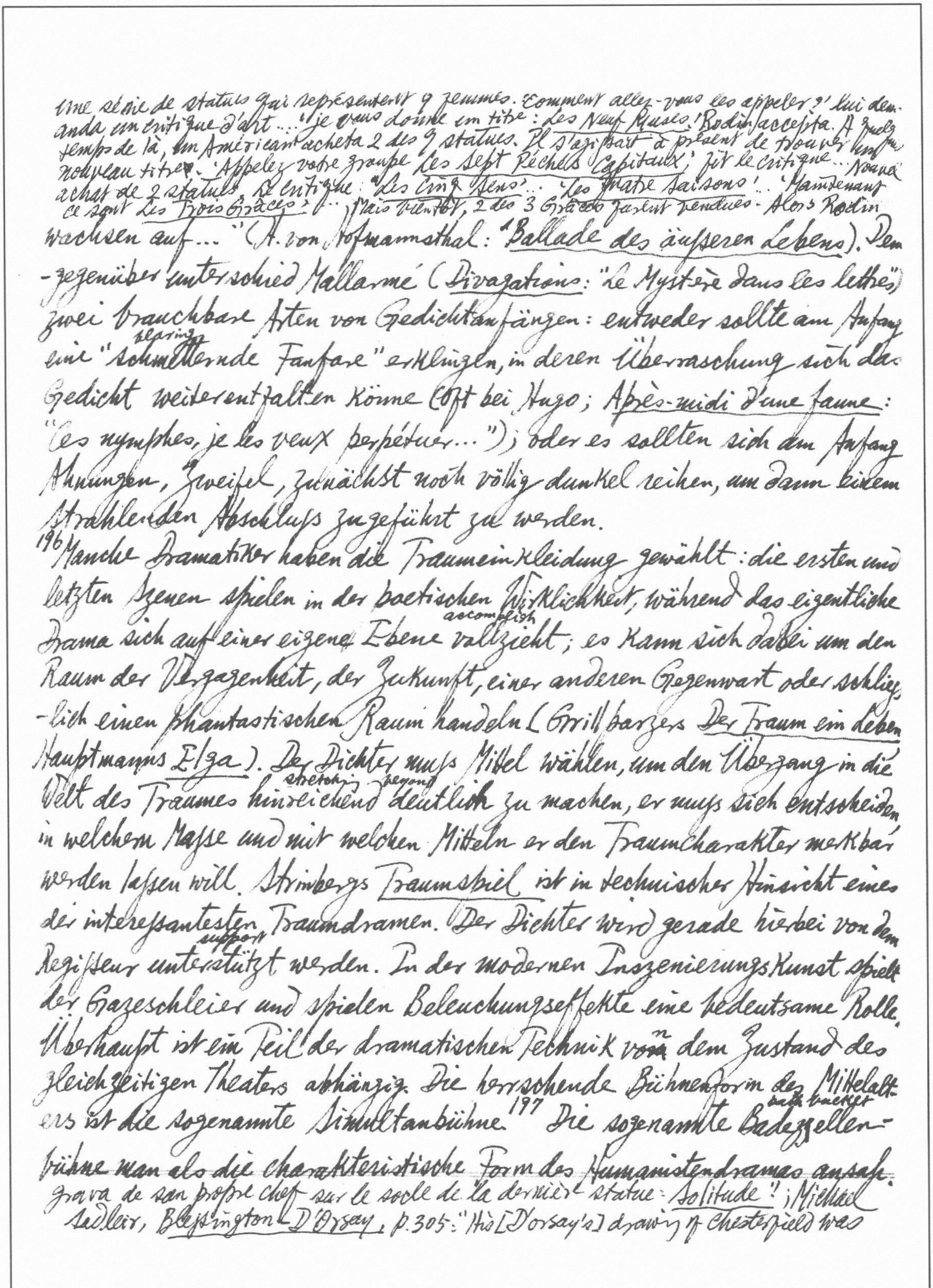
reader particular bills to every course which is to be served up in this & the ensuing volumes" ("Everyman's Library", I, p. 1); *Vie et Langage*, Déc. 1959, p. 659: "Rodin venait d'achever



une série de statues qui représentent 9 femmes. 'Comment allez-vous les appeler?' lui dem-
anda un critique d'art... 'Je vous donne un titre: Les Neuf Muses.' Rodin accepta. A quelque
temps de là, un Américain acheta 2 des 9 statues. Il s'agissait à présent de trouver un
nouveau titre. 'Appelez votre groupe Les Sept Péchés Capitaux,' fit le critique... Nouvel
achat de 2 statues. Le critique: 'Les Cinq Sens'... 'Les Quatre Saisons'... 'Maintenant
ce sont Les Trois Grâces'... Mais bientôt, 2 des 3 Grâces furent vendues. Alors Rodin
wachsen auf..." (H. von Hofmannsthal: 'Ballade des äußeren Lebens'). Dem-
-gegenüber unterschied Mallarmé (Divagations: "Le Mystère dans les lettres")
zwei brauchbare Arten von Gedichtanfängen: entweder sollte am Anfang
blaring
eine "schmetternde Fanfare" erklingen, in deren Überraschung sich das
Gedicht weiterentfalten könne (oft bei Hugo; Après-midi d'une faune:
"Ces nymphes, je les veux perpétuer..."); oder es sollten sich am Anfang
Ahnungen, Zweifel, zunächst noch völlig dunkel reihen, um dann einem
strahlenden Abschluss zugeführt zu werden.

196 Manche Dramatiker haben die Traumeinkleidung gewählt: die ersten und
letzten Szenen spielen in der poetischen Wirklichkeit, während das eigentliche
accomplish
Drama sich auf einer eigenen Ebene vollzieht; es kann sich dabei um den
Raum der Vergangenheit, der Zukunft, einer anderen Gegenwart oder schließ-
-lich einen phantastischen Raum handeln (Grillparzers Der Traum ein Leben
Hauptmanns Elga). Der Dichter muss Mittel wählen, um den Übergang in die
stretching beyond
Welt des Traumes hinreichend deutlich zu machen, er muss sich entscheiden
in welchem Masse und mit welchen Mitteln er den Traumcharakter merkbar
werden lassen will. Strinbergs Traumspiel ist in technischer Hinsicht eines
der interessantesten Traumdramen. Der Dichter wird gerade hierbei von dem
support
Regisseur unterstützt werden. In der modernen Inszenierungskunst spielt
der Gazeschleier und spielen Beleuchtungseffekte eine bedeutsame Rolle.
Überhaupt ist ein Teil der dramatischen Technik ~~vom~~ n dem Zustand des
gleichzeitigen Theaters abhängig. Die herrschende Bühnenform des Mittelalt-
bath backer
ers ist die sogenannte Simultanbühne.197 Die sogenannte Badezellen-
~~bühne man als die charakteristische Form des Humanistendramas ansah.~~
grava de son propre chef sur le socle de la dernière statue: Solitude!; Michael
Sadleir, Blessington–D'Orsay, p.305: "His [D'Orsay's] drawing of Chesterfield was

criticised by someone on the ground that the subject's ear was grossly out of proportion. 'Pardon,' replied d'Orsay, 'it is *ze picture of ze 'e-ear*'"; Northrop Frye, *Anatomy of Criticism*, p. 87: "The poet ·· may have intended one thing & done another & then ~~rat~~ rationalized what he did. A cartoon in a *New Yorker* depicted a sculptor gazing at a statue he had just made & remarking to a friend: 'Yes, the head is too large. When I put it in exhibition I shall

Das 17. Jahrhundert schuf die noch heute traditionelle Form der Illusionsbühne
peepshow
bühne bzw. Guckkastenbühne. Dass das moderne Drama und Theater sich des
taken possession of 198
Telephons bemächtigt hat und durch dieses technische Mittel die Geschlossenheit
des Bühnenraums überwinden kann, ist eine Kleinigkeit geblieben.
Das technische Problem, wie es ~~zu~~ gelingen kann, gleichzeitiges Geschehen,
das ausserhalb des Bühnenraums sich ~~ab~~ abspielt, dennoch zu vergegenwärtigen,
ist so alt wie das Drama selbst. Telephon, Lautsprecher, Fernseher
sind moderne Lösungen einer alten Frage. Nicht immer wird es
be practicable noise
angehen, ~~dass~~ das ausserhalb der Bühne Existierende durch den Schall
include
sinnfällig zu machen und in den Bühnenraum einzubeziehen, so wie ~~Cal~~
ring out
Calderón und Goethe die Stimme Gottes haben erklingen lassen. Eine andere
Lösung dieses technischen Problems, die noch aus der Antike stammt,
ist die sogenannte Teichoskopie (die Mauerschau): ein auf einer Mauer
oder einem Turm aufgestellter Beobachter berichtet den Spielern (und
dem Publikum), was sich draussen abspielt. Für Schlachten, für Schiffsuntergänge
auf See und ähnliches wird die Teichoskopie auch im neueren
Drama häufig angewandt. Aus der Antike stammt auch der sogenannte
messenger
Botenbericht, ein technisches Mittel, um jüngst vergangenes Geschehen zu
vivify
verlebendigen. Oft ist das ganze Drama nach rückwärts gewandt, daß
event
heisst die entscheidenden Vorkommnisse sind bereits geschehen: das
sich abspielende Geschehen ist gleichsam nur der letzte Akt einer schon
anhängig Handlung — das analytisches Drama (z.B. Sophokles' *König
Ödipus*, Ibsens *Gespenster*). Das Spiel im Spiel (z.B. *Hamlet*, *Midsummer
sincere
Night's Dream*, Lope de Vegas *Lo fingido verdadero*). Unter

call it 'The Woman with the Large Head!'"

199
information
direkter Charakterisierung versteht man die Angaben, die andere Figuren
receive
über eine Gestalt machen. Der Zuschauer erhält auf diese Art unmittel
bare Einsicht in den Charakter. Indirekte Charakterisierung liegt vor,
wenn der Zuschauer aus den Worten und Taten der Gestalt ihren Charakter er-
conclude 200
schließen muß. Aus Wahrscheinlichkeitsgründen wurde der Monolog vom
includes
Drama des Naturalismus gemieden. Die unterste Stufe nimmt der "technische"
Monolog ein. Er dient als Notbehelf, um die Bühne nicht leer zu lassen. Der
"epische" Monolog dient dazu, dem Zuschauer Vorgänge mitzuteilen, die
auf der Bühne nicht dargestellt worden sind, während im "lyrischen"
Monolog eine Figur ihre seelische Gestimmtheit ausdrückt. Im "Reflekt-
ionsmonolog" wird eine Situation durch eine Situation durch eine Figur
reflektiert. Im eigentlichen "dramatischen" Monolog endlich wird in einer
Konfliktssituation eine Entscheidung gefaßt, die für den Verlauf der
Handlung von Bedeutung wird. Die aufgezählten Arten werden in der Praxis
selten rein auftreten.

201
derive
Die Technik der Erzählkunst leitet sich aus der Ursituation des Erz-
ählens ab: daß ein Vorgängliches da ist, da erzählt wird, daß ein Publik-
um da ist, dem erzählt wird, und daß ein Erzähler da ist, der zwischen
beiden gewissermaßen vermittelt. Durch einen technischen Kunstgriff kann
diese Ursituation sichtbar gemacht und gesteigert werden: indem der
sent forward
Autor noch einen anderen Erzähler vorschickt, dem er die Erzählung
in den Mund legt. Bekannt etwa ist eine solche Verkleidung aus *Dec-
amerone*, *Canterbury Tales*, *Heptameron*, Goethes *Unterhaltungen
deutscher Ausgewanderten* u.s.f.; seit dem Anfang des 18. Jahrhund
erts

wirkt daneben das Vorbild von 1001 Nacht. Aber nicht nur für Zyklen, auch für einzelne Erzählungen ist ein solcher Rahmen oft genug gewählt worden. Ein großer Teil des erzählerischen Werks von Th. Storm und fast das ganze erzählerische Werk von C. F. Meyer ist von dieser Art. Der Autor einer Rahmenerzählung schafft sich durch das Publikum, das er sichtbar vorführt bring forward, und durch den als Figur festgelegten Erzähler eine eindeutige Perspektive und feste Grenzen, die er nun einhalten restrain muß. Wenn Storm z. B. in seinem *Schimmelreiter* rider on a white horse einen aufgeklärten Schulmeister erzählen läßt, dann erhalten keep up die übernatürlichen, magischen Dinge, die er kopfschüttelnd berichten muß, einen besonderen Nachdruck und besondere Beglaubigung verification. C. F. Meyer wählt in seiner Erzählung *Die Hochzeit des Mönchs* Dante als Erzähler:202 Dante verknüpft Figuren aus seinem Publikum und Vorgänge zwischen ihnen mit den Figuren und Vorgängen des von ihm Erzählten. Mit der Hörerschaft, die in einer solchen Erzählung leibhaft eingeführt wird, gewinnt der Dichter ein Mittel, um reale Leser zu beeinflussen. Die integrierende Hörerschaft kann dazu dienen, uns vorzufühlen have foreboding, sie kann uns zeigen, in welcher Haltung wir das Erzählte aufzunehmen haben, z. B. der Hochzeitsgast in *Ancient Mariner*. Tatsächlich läßt sich seine Rolle mit der des antiken Chores vergleichen. Aber auch in Er-Erzählungen begegnen nicht selten solche vorbildlichen typical Zuschauer, die in diesem Fall miterlebende sind. In Hoffmanns *Unheimlichen Gast* strange hält die Obristin colonel's wife anfangs mit ihren Zweifeln an den "Nachtseiten der Natur" nicht zurück hold back. Sie ist die Verkörperung des gesunden Menschenverstandes, und der Leser identifiziert sich gerne mit dieser einzig Normalen

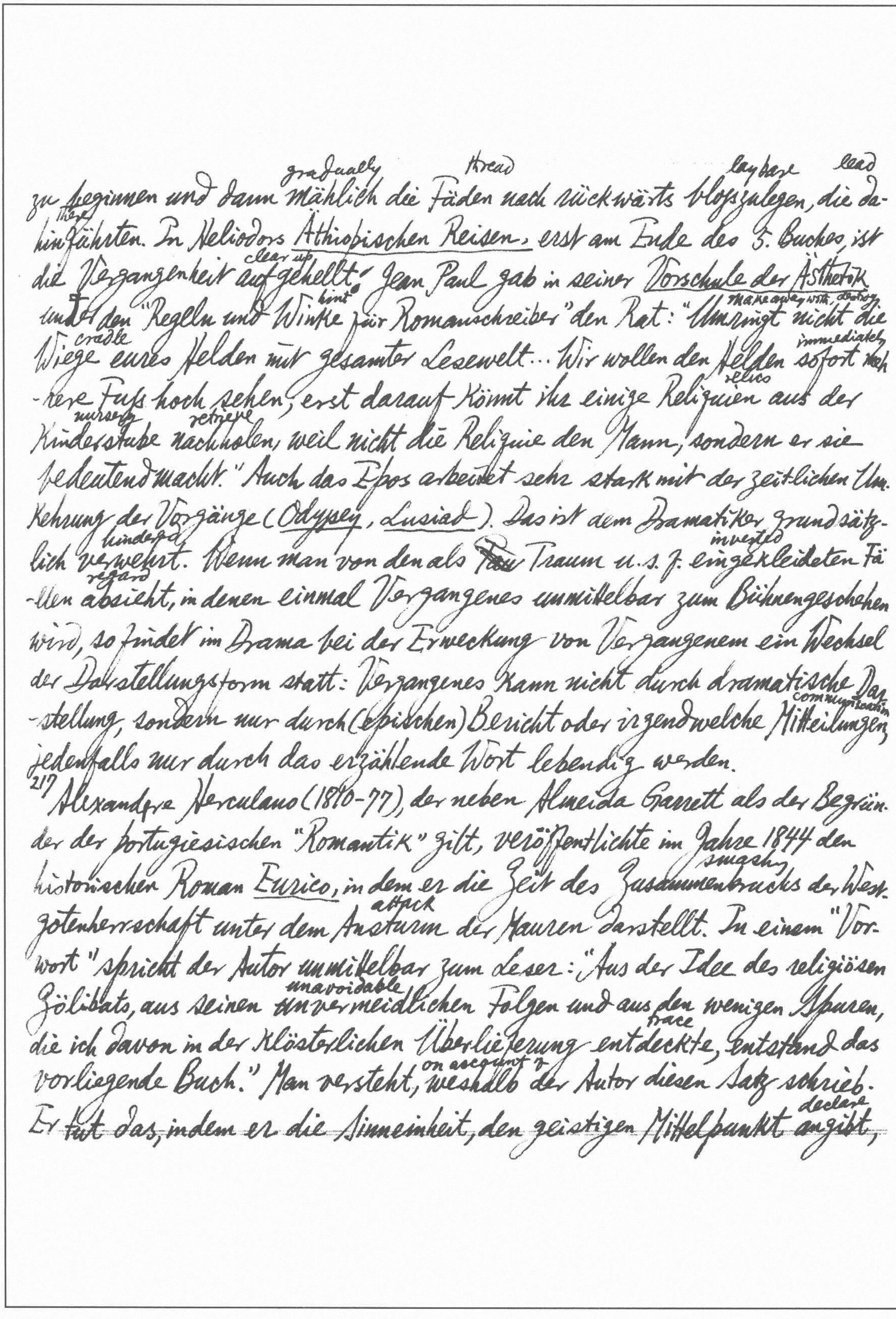
inmitten aller Abergläubischen. Aber wenn sie dann am Ende bekennt: "So
resist
muss ich an Dinge glauben, gegen die sich mein innerstes Gemüt sträubt
…"; dann geht auf den Leser ein Zwang aus, das Erzählte gleichfalls ernst
zu nehmen oder doch irgendwie gelten zu lassen. Andere Arten der Rahmen
illusion assertion
-erzählung sind die Vorspiegelung aufgefundener Papiere oder die Behaupt-
foundation
ung mühsam gesuchter schriftlicher Unterlagen, z.B. *Pickwick Papers*.

2013 Ich-Erzählung, in der der Erzähler die Ereignisse als selbsterlebt vor
expound
trägt. Er-Erzählung, in der der Autor oder ein fingierter Erzähler nicht
leader
auf der Ebene der Vorgänger steht. Briefform, in der sich mehrere
Personen gleichsam in die Rolle des Erzählers teilen; im Falle des Werther,
nur ein Briefschreiber vorhanden ist, und handelt es sich dabei im Grun
place
-de um eine Modifikation der Ich-Erzählung. Die Ich-Erzählung stellt mit
requirements
der engen Begrenzung wieder bestimmte technische Anforderungen an den
procures
Autor, verschafft ihm aber auch bestimmte Vorteile. Die epische "Allwissen
in favour of surrender
-heit" ist hier zugunsten einer genau festgelegten Perspektive aufgegeben.
Als Gottfried Keller die zweite Fassung seines *Der grüne Heinrich* ganz in
die Ich-Form umschrieb, gelang es ihm nicht immer, die Allwissenheit des
Er-Erzählens aus der ersten Fassung in die engen Bahnen der Ich-Erzäh-
experienced
lung zu pressen, in der nur Selbsterlebtes bzw. Erfahrenes berichtet
werden kann. Man hat auch der Ich-Form etwas Dramatisches zuerkennen
wollen, da der Leser unmittelbaren Kontakt mit der poetischen Wirklich-
keit bekommt. Vorallem aber stärkt sie die Beglaubigung, z.B. die
Abenteuer des Lügenbarons Münchhausen. Die Ich-Erzählung findet
sich durchweg im Schelmenroman, häufig im humoristischen Roman und

im Entwicklungs- und Bildungsroman.
204 Das Verhältnis des Erzählers zum Publikum und zum Geschehen bezeichnet
man als Erzählhaltung. Mann kann sagen, dass in Romanen, Novellen u.s.f.
der Erzähler sich gewöhnlich auf einer Ebene mit seinem Publikum be-
findet. Besonders in der bürgerlichen Erzählkunst des 19. Jahrhunderts
herrscht weithin das Streben nach möglichst geringer Distanz und enger
Vertrautheit intimacy mit dem "lieben Leser." Man kennt die technischen Mittel,
um solche Vertrautheit zu steigern: die Anreden, die Unterhaltungen conversation
mit dem Leser während des Erzählens, u.s.f. In gleicher Richtung wirkt der
ausdrückliche Ausschluss der grossen Menge: man erzählt nur für wenige
gleichgestimmte Seelen. Machado de Assis, der bedeutendste brasilianische
205 Romanschriftsteller des ausgehenden 19. Jahrhunderts, rechnet in seinem
Meisterwerk, den Memóiras Posthumas de Braz Cubas, nur mit zehn Lesern,
an die er sich gelegentlich einzeln separately wendet. Und der Erzähler von Raabes
Chronik der Sperlingsgasse schreibt write down seine Erinnerungen schliesslich
noch für sich selber nieder. Oft sind schon die Titel für die Erzählhaltung
wie für das gemeinte Publikum aufschlussreich informative, z.B. Heyses Über allen
Gipfeln, Hardys Far from the Madding Crowd. Ganz anderer Art ist im Epos die
Haltung des Erzählers zum Publikum. Den epischen Dichter stellten im
Bilde des Rhapsoden dar, der als ein "weiser Mann" "in ruhiger Besonnen thoughtful
-heit -ness das Geschehene übersieht". Dem Publikum erscheine er gleichsam
nicht persönlich, sondern trage expound "hinter einem Vorhang curtain" vor. Tatsächlich
ist für die epische Vortragsart kennzeichnend, dass der Erzähler einen
höheren Standpunkt innehat occupy als das Publikum. Er spricht als Rhap-
sode,

vates, Geweihter, durch ihn spricht gleichsam die Stimme der Musen zu
den Menschen: "Of Man's first disobedience... / Sing, Heavenly Muse...."
(Milton); "Sing, unsterbliche Seele, der sündigen Menschheit Erlösung"
(Klopstock).[206] Als Ausdruck der weiten Distanz zum Erzählten und des
vollständigen Überlicks hat sich gerade im Epos ein Stilzug entwickelt, der
gewiss auch in anderen Erzählungen zu finden ist, eben als Symptom der er-
foreshadowing
zählerischen Allwissenheit: die Vorausdeutung
interval
207 Die Versuche, den Abstand zu einem vergangen Geschehen dadurch
vergessen zu lassen, dass die Erzählung sich in realzeitlicher Folge
cover
bewegt, dass objektive Zeit und poetische Zeit sich nahezu decken:
Albrecht Schaeffer im Anfang seines *Helianth*, Spitteler in seinem *Conrad*
approximate
der Leutnant. ~~In~~ Die Lektüre der *Ulysses* von James Joyce ungefähr
extensive
so lange dauert wie die berichteten Vorgänge. Aber bei umfangreichen
Werken wird die Gleichsetzung unmöglich, da kein Mensch 24 Stunden hin-
consecutively
tereinander lesen kann. Man käme schliesslich zu Absurditäten, wollte man
die Sychronisierung konsequent durchführen und etwa dem Helden des
grant
Romans eine Nachtruhe unter der Vraussetzung gönnen, dass nun auch
are present
der Leser schlafen ginge. Jeder Leser stellt sich soweit auf die Eigenwelt
eines Kunstwerkes ein, dass er dessen Zeitverlauf nicht exakt an dem
feel the lack give up
objektiven Verlauf misst. Wir überlassen uns dem Zeitmass, das der Autor
force upon allow
uns aufzwängen will. Wir erlaubten ihm —[208] trotz Lessing — einige Zeit
consuming situations
verbrauchende Schilderungen von Zuständen: die Zeit steht dann für
uns gewissermassen still.
208
~~Im Gegensatz zum Dramatiker ist der Erzähler nicht an ein strenges~~

Nacheinander gebunden und braucht ~~nicht~~ seine Vorgänge nicht unter die Herr
inexorable
-schaft der ständig und unerbittlich fliessenden Zeit zu stellen, wie es
der Dramatiker tun muss. Wenn es in der 8. Szene des 5. Aktes von Schillers
agreed upon
Don Carlos schon fast Mitternacht ist und damit der verabredete Augen-
fall upon be imminent
blick, in dem Don Carlos die Königin treffen soll, schon dicht bevorst-
eht, dann aber noch zwei lange, wichtige Szenen[209] kommen, bis Carlos
scene
im 11. Auftritt in die Zimmer der Königin tritt, so ist das ein technischer
Mangel des Dramas. Zumal der Dichter selber diese ganze Szenen unter
set stretching apart
den Glockenschlag gestellt hat, so dass der Zuschauer die Zerdehnung
join follow
der Zeit nicht mitmachen kann. Ein ähnlicher technischer Mangel liegt
im 2. Akte von Lopes *El saber puede dañar* vor. Wenn dagegen Sterne
beat
in seinem *Tristram Shandy* eine Figur an die Tür klopfen, sie jedoch
erst Kapitel später eintreten lässt, so kann er sich diese Freiheit des
Erzählens mit allem Recht erlauben (cf solche Kapitelschlüsse: "Imag-
ine to yourself; — but this had better begin a new chapter" — II, 8; "What
business Stevinus had in this affair —, is the greatest problem of all:—
It shall be resolved —, but not in the next chapter." — II, 10).[210] Und wenn
turn, rotation strand
das Zurückdrehen der Zeit, um eine andere Handlungssträhne aufzunehmen,
step by step
im Drama als Mangel erschien, so lassen sich in der Erzählkunst auf Schritt
und Tritt Fälle zeigen, wo der Erzähler, und mit vollem Recht, den gleichen
series
Vorgang in zwei oder noch mehr zeitlich Reihen gestellt hat — Point-de-
vue Technik (*Humphrey Clinker*, Tiecks *Naturfreund*). Die Freiheit des
Erzählers drückt sich meist schon darin aus, dass er die zeitliche Ordnung
umkehrt. Bereits der antike Roman arbeitete mit dem Mittel, in einer spannen-
-den Situation



gradually thread lay bare lead
zu beginnen und dann mählich die Fäden nach rückwärts bloßzulegen, die da-
there
hinführten. In Heliodors Äthiopischen Reisen, erst am Ende des 5. Buches, ist
clear up
die Vergangenheit aufgehellt. Jean Paul gab in seiner Vorschule der Ästhetik
hint make away with, destroy
unter den "Regeln und Winke für Romanschreiber" den Rat: "Umringt nicht die
cradle immediately
Wiege eures Helden mit gesamter Lesewelt... Wir wollen den Helden sofort meh-
relics
rere Fuß hoch sehen, erst darauf könnt ihr einige Reliquien aus der
nursery retrieve
Kinderstube nachholen, weil nicht die Reliquie den Mann, sondern er sie
bedeutend macht." Auch das Epos arbeitet sehr stark mit der zeitlichen Um-
kehrung der Vorgänge (Odyssey, Lusiad). Das ist dem Dramatiker grundsätz-
hindered invested
lich verwehrt. Wenn man von den als ~~Tau~~ Traum u.s.f. eingekleideten Fä-
regard
llen absieht, in denen einmal Vergangenes unmittelbar zum Bühnengeschehen
wird, so findet im Drama bei der Erweckung von Vergangenem ein Wechsel
der Darstellungsform statt: Vergangenes kann nicht durch dramatische Dar-
communication
stellung, sondern nur durch (epischen) Bericht oder irgendwelche Mitteilungen,
jedenfalls nur durch das erzählende Wort lebendig werden.

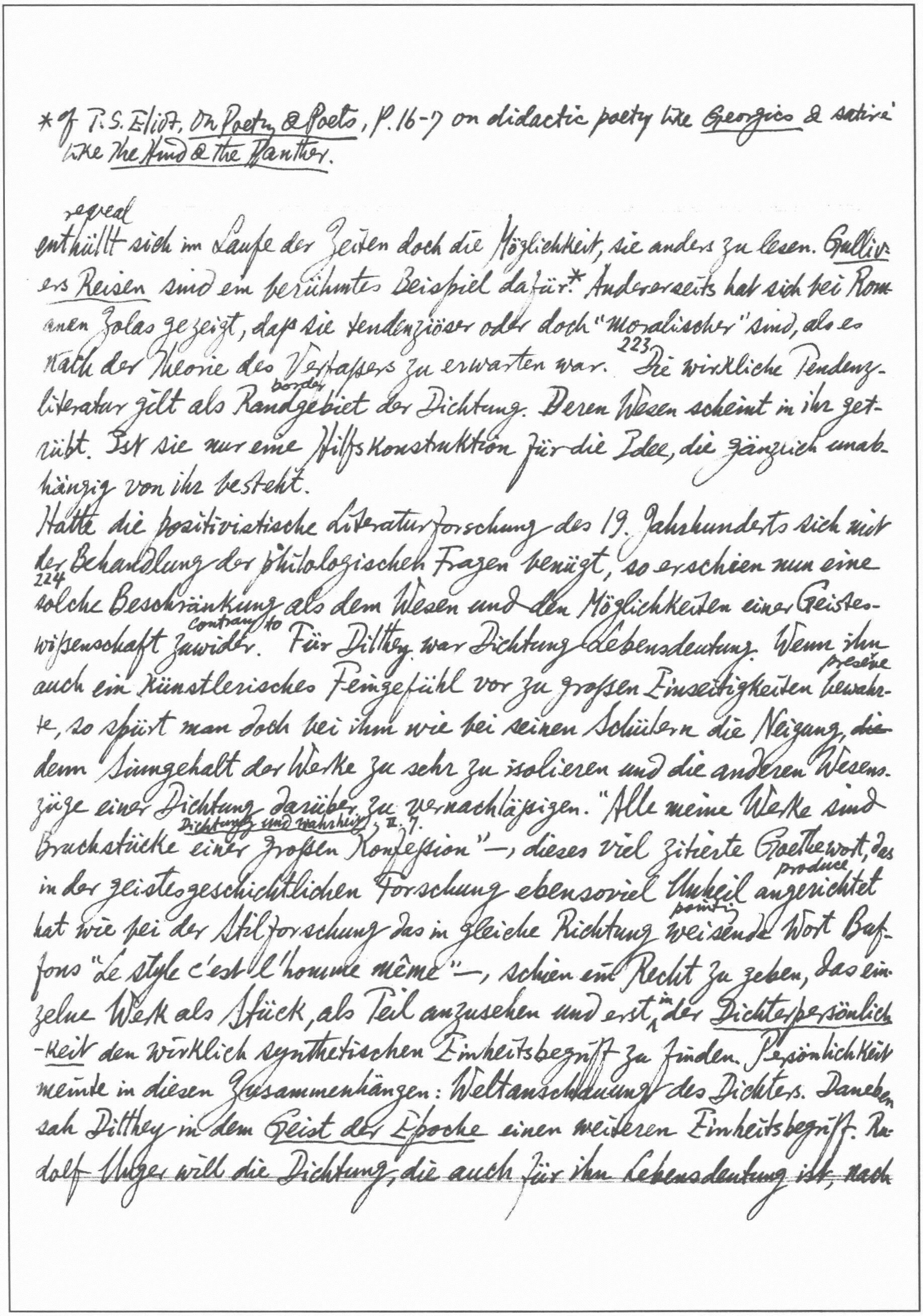
217 Alexandre Herculano (1810-77), der neben Almeida Garrett als der Begrün-
der der portugiesischen "Romantik" gilt, veröffentlichte im Jahre 1844 den
smashing
historischen Roman Eurico, in dem er die Zeit des Zusammenbruchs der West-
attack
gotenherrschaft unter dem Ansturm der Mauren darstellt. In einem "Vor-
wort" spricht der Autor unmittelbar zum Leser: "Aus der Idee des religiösen
unavoidable
Zölibats, aus seinen unvermeidlichen Folgen und aus den wenigen Spuren,
trace
die ich davon in der klösterlichen Überlieferung entdeckte, entstand das
on account of
vorliegende Buch." Man versteht, weshalb der Autor diesen Satz schrieb.
declare
Er tut das, indem er die Sinneinheit, den geistigen Mittelpunkt angibt,

auf den alles bezogen refer to ist. Die Idee ist die Synthese des geistigen Gehaltes. Stoff, Fabel, Motive, — sie alle sind ihr untergeordnet und im Vergleich zu ihr nur Teilstücke. Nach dem Erscheinen von Flauberts Mme Bovary wurde vom "Ministère public" ein Prozeß gegen den Autor und den Verleger publisher angestrengt brought. "L'oeuvre au fond n'est pas morale". Auch hier wird synthetisch geschaut, es handelt sich um das ganze Buch.[218] Demgegenüber suchte der Verteidiger den Nachweis information zu führen: "Il [der Autor] affirme…. que la pensée de son livre, depuis la première ligne jusqu'à la dernière, est une pensée morale…!…: l'excitation à la vertu par l'horreur du vice". Wenn wir diese gewissermaßen to certain extent stoffliche Zusammenhang ziehung als Idee bzw. Problem bezeichnen, so gleicht die Idee der Mme Bovary augenfällig evidently der von Kellers Der Grüne Heinrich.[219] Über diese Idee als Sinneinheit des Gegenständlichen setzt Keller, genau wie Flaubert, noch eine Idee im Sinne von Lösung des Problems, Tendenz, Moral. Goethe zu Eckermann: "Da kommen sie und fragen: welche Idee ich in meinem Faust zu verkörpern gesucht? — Als ob ich das selber wüßte und aussprechen könnte! — Vom Himmel durch die Welt zur Hölle — das wäre zur Not etwas; aber das ist keine Idee, sondern Gang der Handlung… Es hätte auch in der Tat ein schönes Ding werden müssen, wenn ich ein so reiches, buntes und so höchst mannigfaltiges Leben, wie ich es im Faust zur Anschauung gebracht, auf die magere Schnur string einer einzigen durchgehenden Idee hätte reihen wollen!… Es war im ganzen nicht meine Art, als Poet nach Verkörperung von etwas Abstraktem zu streben…. Je inkommensurabler und für den Verstand unfaßlicher eine poetische Produktion, desto besser."

Goethe bekannte, nur einmal, bei den *Wahlverwandtschaften*, nach einer Idee gearbeitet zu haben, und hat seine Art mehrfach der Schillers gegenübergestellt, der "zu sehr von der Idee ausgehe." Nun gibt es freilich auch Äusserungen Goethes, die nicht ganz so ablehnend rejecting gegenüber "der" Idee seines Werkes stehen und viele Interpreten haben, einem solchen Wink sign folgend, in den Versen der Engel: "Gerettet saved ist das edle Glied / Der Geisterwelt vom Bösen: / Wer immer strebend sich bemüht, / Den können wir erlösen" die Idee ausgesprochen gefunden; andere haben die sich anschliessenden adjoining Zeilen: "Und hat an ihm die Liebe gar / Von oben teilgenommen / Begegnet ihm die selige Schar troops / Mit herzlichem Willkommen" mit in das ideelle Zentrum aufnehmen wollen. Man hat sogar den "faustischen Menschen" als Idee erfasst und ihr, woran Spengler mitgewirkt hat, ausserhalb des Werkes und in einem unliterarischen Sinne Geltung currency X verschaffen acquire; von anderer Seite ist – in W. Böhms Buche *Faust – der Nichtfaustische* – jede Verbindung dieser Idee mit dem Werke durchgeschnitten worden.

22] Zwei Fassungen des Begriffs sind bereits sichtbar geworden. "Idee" bezeichnete die Sinneinheit der dichterischen Welt, die dabei in sich von der Unruhe eines Fragens erfüllt realized war: im *Eurico* sollte die ganze Welt, nach der Ansicht des Autors, unter dem Aspekt des Zölibats wahrgenommen observed werden; in der *Mme Bovary* sollte alles in seiner Bezogenheit zu dem Problem des inadäquaten Verhältnisses eines so gearteten disposed und so erzogenen framed Menschen zu seiner Umgebung erfasst werden. Daneben begegnete Idee in einem zweiten Sinne: der Leser sollte die Gestaltung als Antwort auf das Problem empfinden, die Idee war hier eine verstandesmässig erfassbare, moralische These, die auf den Leser wirken sollte. Noch im 18. Jahrhundert wurde in Poetiken (Pope, Gottsched) verlangt, *219 daſs der Roman nicht etwa "das Resultat eines bloſs theoretischen tendenziösen Vorsatzes" sei, kein "fades Tendenzbuch".

daſs der Schaffensprozeſs von einem abstrakten moralischen Satze seinen Ausgang nähme, daſs der Dichter dann den passenden Stoff zu suchen und diesen endlich nach den Regeln der Dichtkunst zu bearbeiten (rework) hätte. Die Beispiele Flauberts und Kellers scheinen dem äuſseren Anschein nach zu bestätigen (confirm), daſs, wie auch die Konzeption gewesen sein möge, jedenfalls auch bei neueren Dichtern die Arbeit unter der Herrschaft der Idee stehen kann und in ihr den Magneten besitzt, der die Teilstücke einheitlich ausrichtet. Aber hier melden (come forward) sich denn doch gewichtige Zweifel. Keller lehnte (refuse) es ausdrücklich ab, zuerst die Idee erfaſst zu haben.* Und wer weiterhin seinen Roman kennt, der wird vielleicht zugeben (admit), daſs man den Gedanken: bring dich und deine Verhältnisse in Ordnung — vielleicht hinein- oder herauslesen könne. Aber er wird niemals zugeben, daſs diese Idee die ordnende, formende Mitte des Werkes sei, so wie etwa in einem Richardsonschen Roman eine bestimmte Tugend gestalt- und sinngebend sei. Ebenso wird jeder Leser der *Mme Bovary* mit einiger Überraschung lernen, daſs das Buch von der ersten bis zur letzten Zeile als Abschreckung (scare away) vor dem Laster (vice) und "excitation à la vertu" gemeint sei. Der Zweck der Verteidigung vor Gericht hat hier wohl deutlich genug die Worte des Autors bestimmt. Es gibt viele Werke, die als Idee im Sinne von Problem, von Sinneinheit eines gegenständlichen Bezirks (province), ein aktuelles Problem der eigenen Gegenwart wählen, die in dem Werk weiterhin eine klare Lösung des Problems geben und diese Lösung als Lehre und Aufruf dem Leser mitteilen wollen: zu dem Zweck, die problematische Situation der Gegenwart zu ändern — Tendenzliteratur. Manche Werke wirken zunächst als Tendenzdichtung, sind auch vielleicht vom Autor so gemeint, und dann



* cf T.S. Eliot, On Poetry & Poets, P. 16-7 on didactic poetry like Georgics & satire like The Hind & the Panther.

enthüllt reveal sich im Laufe der Zeiten doch die Möglichkeit, sie anders zu lesen. Gullivers Reisen sind ein berühmtes Beispiel dafür.* Andererseits hat sich bei Romanen Zolas gezeigt, daß sie tendenziöser oder doch "moralischer" sind, als es nach der Theorie des Verfassers zu erwarten war.[223] Die wirkliche Tendenzliteratur gilt als Randgebiet border der Dichtung. Deren Wesen scheint in ihr getrübt. Ist sie nur eine Hilfskonstruktion für die Idee, die gänzlich unabhängig von ihr besteht.

Hatte die positivistische Literaturforschung des 19. Jahrhunderts sich mit der Behandlung der philologischen Fragen benügt, so erschien nun eine[224] solche Beschränkung als dem Wesen und den Möglichkeiten einer Geisteswissenschaft zuwider contrary to. Für Dilthey war Dichtung Lebensdeutung. Wenn ihn auch ein künstlerisches Feingefühl vor zu großen Einseitigkeiten bewahrte preserve, so spürt man doch bei ihm wie bei seinen Schülern die Neigung, ~~die~~ dem Sinngehalt der Werke zu sehr zu isolieren und die anderen Wesenszüge einer Dichtung darüber zu vernachlässigen. "Alle meine Werke sind Bruchstücke einer großen Konfession" Dichtung und Wahrheit, II. 7. —, dieses viel zitierte Goethewort, das in der geistesgeschichtlichen Forschung ebensoviel Unheil angerichtet produce hat wie bei der Stilforschung das in gleiche Richtung weisende pointing Wort Buffons "Le style c'est l'homme même" —, schien ein Recht zu geben, das einzelne Werk als Stück, als Teil anzusehen und erst in der Dichterpersönlichkeit den wirklich synthetischen Einheitsbegriff zu finden. Persönlichkeit meinte in diesen Zusammenhängen: Weltanschauung des Dichters. Daneben sah Dilthey in dem Geist der Epoche einen weiteren Einheitsbegriff. Rudolf Unger will die Dichtung, die auch für ihn Lebensdeutung ist, nach

* Aufsätze zur Prinzipienlehre der Literaturgeschichte, 1929.

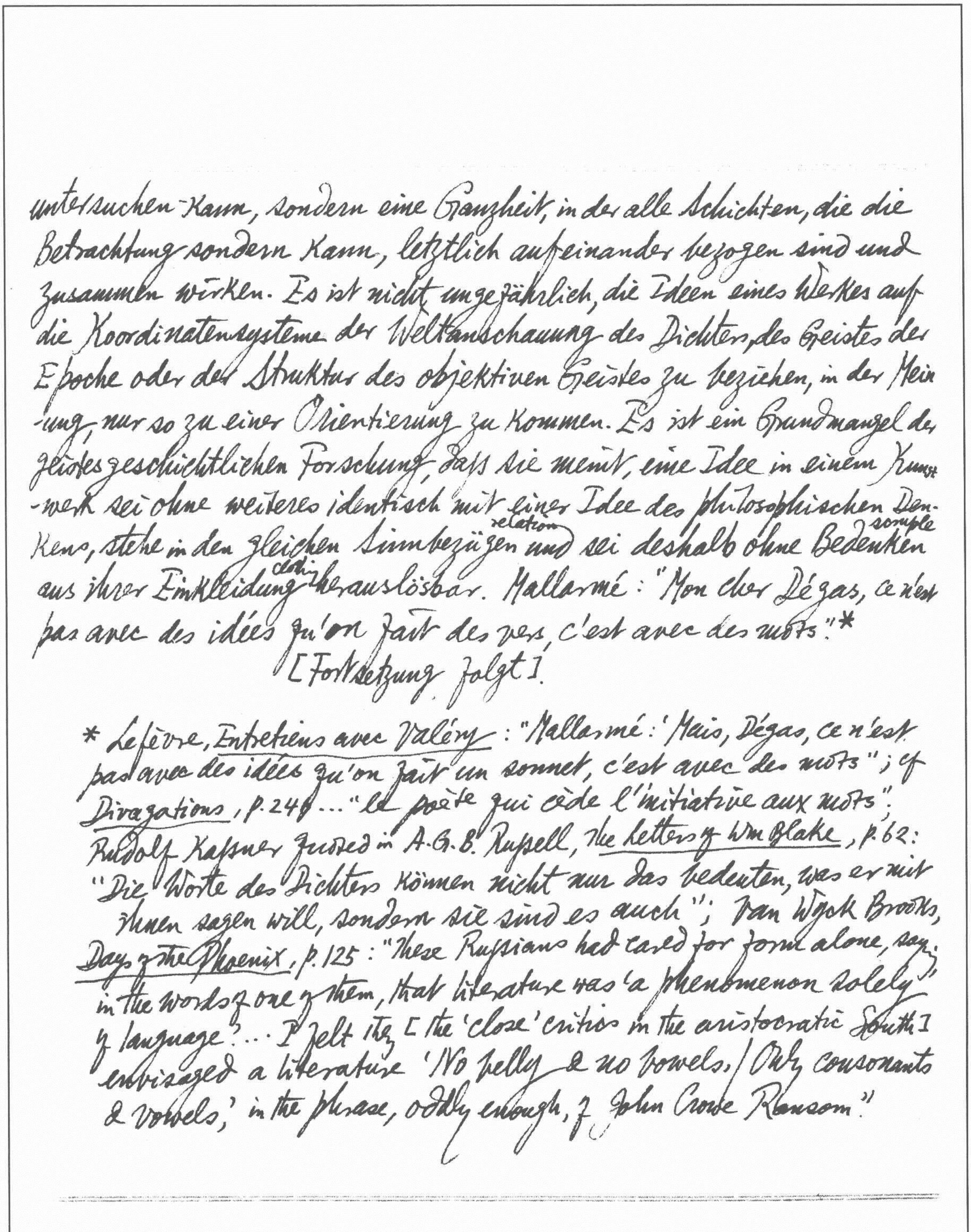
ihrem Beitrag zu den Problemen, den "grossen, ewigen Rätsel- und Schicksalsfragen des Daseins" befragen, deren gestaltende Deutung den "Kerngehalt alles Dichtens" bildet: die Probleme des Schicksals, des Religiösen, des Menschen, seines Verhältnisses zur Natur, der Liebe, des Todes, usw.*[226] Die Meinung, dass die Dichter die berufensten most qualified Interpreten ihrer Werke sind, ist immer mehr ins Wanken totter gekommen. Valéry & das Wort gesprochen hat: "J'estime qu'une oeuvre une fois publiée, l'auteur n'a pas plus d'autorité que qui que ce soit entre ses lecteurs pour interpréter ce qu'il a écrit" (Fr. Lefèvre, Entretiens avec P. Valéry), und nach Hofmannsthal ist der Dichter sogar nicht nur "nicht der berufenste, sondern der behinderste", um sein eigenes Werk zu deuten. Der Fall ist nicht selten, dass ein Autor in ein Drama oder einen Roman eine Figur als Sprachrohr tube seiner eigenen Meinungen einfügt.

[227] Hölderlins An die jungen Dichter: "Lieben Brüder! es reift unsere Kunst vielleicht, / Da, dem Jünglinge gleich, lange sie schon gegärt ferment, / Bald zur Stille der Schönheit; / Seid nur fromm, wie der Grieche war! // Liebt die Götter und denkt freundlichen der Sterblichen! // Hasst den Rausch delirium wie den Frost apathy! Lehrt und beschreibt nicht! // Wenn der Meister euch ängstigt distress, / Fragt die Natur grosse um Rat!"[228] Hölderlin hat das mehrfach zum Thema gemacht und deutend und erklärend zu rechtfertigen gesucht (Die Kürze, Menschenbeifall applause). Die "Stille" der Schönheit als Gegensatz zu der "gärenden" Kunst auftritt appears. Immerhin befremdet astonishes, dass sie als "die" Stille erscheint und damit offensichtlich eine bestimmte, bekannte Stille ist. So wirft raise denn auch die Verbindung

229
mit dem Frommsein, dem griechischen Frommsein, Fragen auf. "Rausch" — das
ja im bildlichen Bezirk des Gärens bleibt — bezeichnet offensichtlich jene
Ungebundenheit, Unkontrolliertheit, ausschliessliche Gefühlsbestimmtheit
jugendlichen Schaffens; "Frost" aber die Reflexion, den kalten Verstand,
sanctimonious
der typisch für die "scheinheiligen Dichter" ist, wie in dem gleichnamigen
prohibition
Gedicht ausgesprochen wird. Das Verbot des Lehrens überrascht etwas in
Zeiten, die mit ihren Imperativen so deutlich Lehren aussprechen. Das Verb-
ot des Beschreibens will uns nach Lessings Laokoon nicht mehr überraschen,
immerhin zeigt sich bei einiger Kenntnis des Hölderlinschen Sprachgebrauchs,
das wir darunter etwas anderes zu verstehen haben als die mit dem Maler
aufgenommene Konkurrenz in der Beschreibung von ruhenden Gegenständen.
Die beschreibende Poesie hatte ein Xenion Hölderlins vom Jahre 1798 ge-
touched on
troffen: "Wisst! Apoll ist der Gott der Zeitungsschreiber geworden, / Und
sein Mann ist, wer ihm treulich das Faktum erzählt." Hölderlin meint
mit Beschreiben also die blosse, unverfälschte, exakte Wiedergabe von Ge-
schehnissen; das was Goethe vorher "einfache Nachahmung der Natur" gen-
annt hatte und was manche Naturalisten zum Ziel erhoben .... Hier wird
disunion
vielmehr von dem ängstigenden Zwiespalt gesprochen, der sich zwischen dem
directed
vom Meister gewiesenen Weg und dem dunkel erahnten eigenen Weg auftut.
Der Rat nun, der für solche Konflikts-Situation gegeben wird, lautet nicht:
folge dem Ich. Sondern eine neue Bindung wird verlangt, freilich eine
umfassendere, höhere, überpersönliche: die grosse Natur zu befragen. 231 Das erste
Problem, der Übergang der Kunst vom Gären zum Reifezustand, den Dichter
immer wieder beunruhigt. Zahlreich sind die Stellen in seinem Werk, wo

er von einer nahenden Wende (turning) spricht (*Der Zeitgeist*, *An eine Fürstin von Dessau*, *Gesang des Deutschen*, *Diotima*, *Archipelagus*, *Germanien*, *Über das Werden im Vergehen*). Nicht die Erregtheit der Frage: wohin steuert (steers) unsere Literaturgeschichte, da die Phase des Sturms und Drangs zu Ende geht? löst dem Dichter den Mund zu diesem Gedicht, sondern, so muſs es scheinen, die unendlich beunruhigendere: stehen wir nicht im Übergang zu einer neuen Weltepoche?... Was aber ist unter "Stille der Schönheit" zu verstehen? In der *Abbitte* (apology) wird ein "heilig Wesen" angerufen (invoked), deſsen "goldene Götterruhe" von dem sprechenden Ich gestört (disturbs) worden sei, das aber wieder in seiner Schöne ruhen und glänzen werde. Zur Schönheit gehört als Wesen nicht nur die Stille, sondern in ihr das Heilige, Göttliche; es gibt eine Stille, die dem Göttlichen eigen ist, wie ihm Schönheit eigen ist, von dieser Stille und Schönheit ist alles Heilige. 232 Vergl. die Winckelmannsche Wendung "stille Gröſse." 234 Frömmigkeit heiſst mythische Verbundenheit mit der Natur.

239 Die ausschlieſslich geistesgeschichtliche Interpretation eines Werkes kann leicht irren, wenn sie nicht im Blick auf die Ganzheit des Werkes betrieben wird. Und: die Ganzheit erfaſst man nicht, wenn man nacheinander und jeweils (from time to time) isoliert verschiedene (various) Betrachtungsweisen anwendet, etwa die geistes- oder problemgeschichtliche für den Gehalt und die "ästhetisch-stilistiche" für die Form. Die Form selber Gehalt mitbringt und der Gehalt nicht in irgendeine Form gegoſsen (moulded) werden kann. 240 Goethe: "Gehalt bringt die Form mit, und Form ist nie ohne Gehalt." Ein Kunstwerk ist kein räumliches Gebilde, an dem man verschiedene Seiten getrennt



untersuchen kann, sondern eine Ganzheit, in der alle Schichten, die die Betrachtung sondern kann, letztlich aufeinander bezogen sind und zusammen wirken. Es ist nicht ungefährlich, die Ideen eines Werkes auf die Koordinatensysteme der Weltanschauung des Dichters, des Geistes der Epoche oder der Struktur des objektiven Geistes zu beziehen, in der Meinung, nur so zu einer Orientierung zu kommen. Es ist ein Grundmangel der geistesgeschichtlichen Forschung, dass sie meint, eine Idee in einem Kunstwerk sei ohne weiteres identisch mit einer Idee des philosophischen Denkens, stehe in den gleichen Sinnbezügen relation und sei deshalb ohne simple Bedenken aus ihrer Einkleidung clothing herauslösbar. Mallarmé: "Mon cher Dégas, ce n'est pas avec des idées qu'on fait des vers, c'est avec des mots."*

[Fortsetzung folgt].

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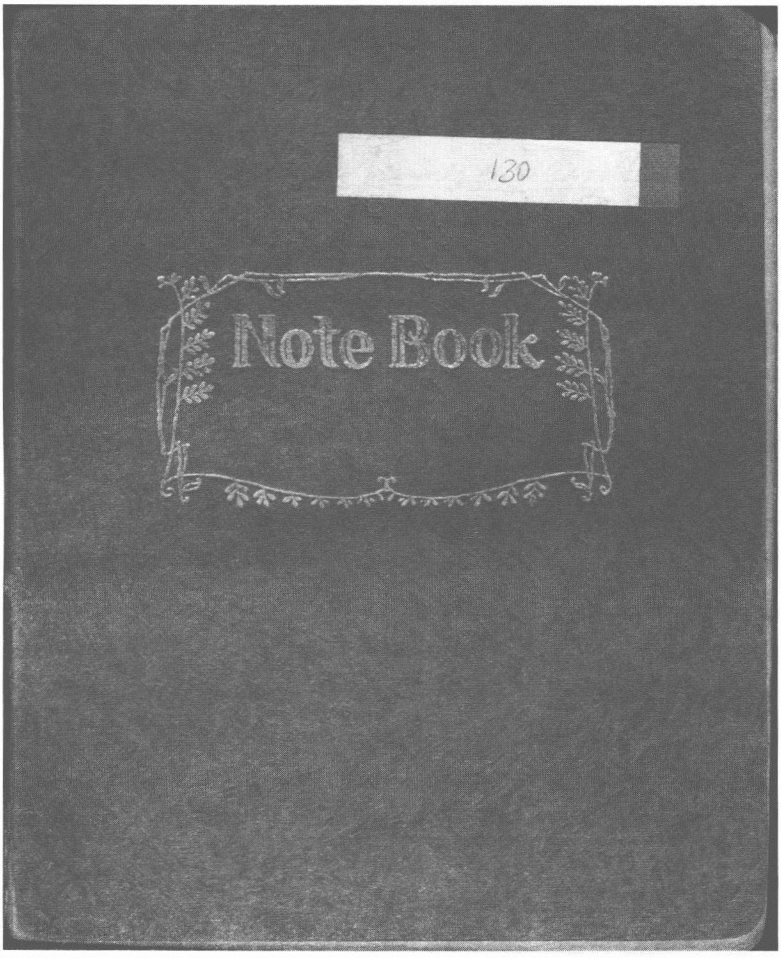
* Lefèvre, Entretiens avec Valéry: "Mallarmé: 'Mais, Dégas, ce n'est pas avec des idées qu'on fait un sonnet, c'est avec des mots'"; cf Divagations, p.246 ... "le poète qui cède l'initiative aux mots"; Rudolf Kassner quoted in A.G.B. Russell, The Letters of Wm Blake, p.62: "Die Worte des Dichters können nicht nur das bedeuten, was er mit ihnen sagen will, sondern sie sind es auch"; Van Wyck Brooks, Days of the Phoenix, p.125: "These Russians had cared for form alone, saying, in the words of one of them, that literature was 'a phenomenon solely of language'... I felt they [the 'close' critics in the aristocratic South] envisaged a literature 'No belly & no bowels, / Only consonants & vowels,' in the phrase, oddly enough, of John Crowe Ransom."

No.88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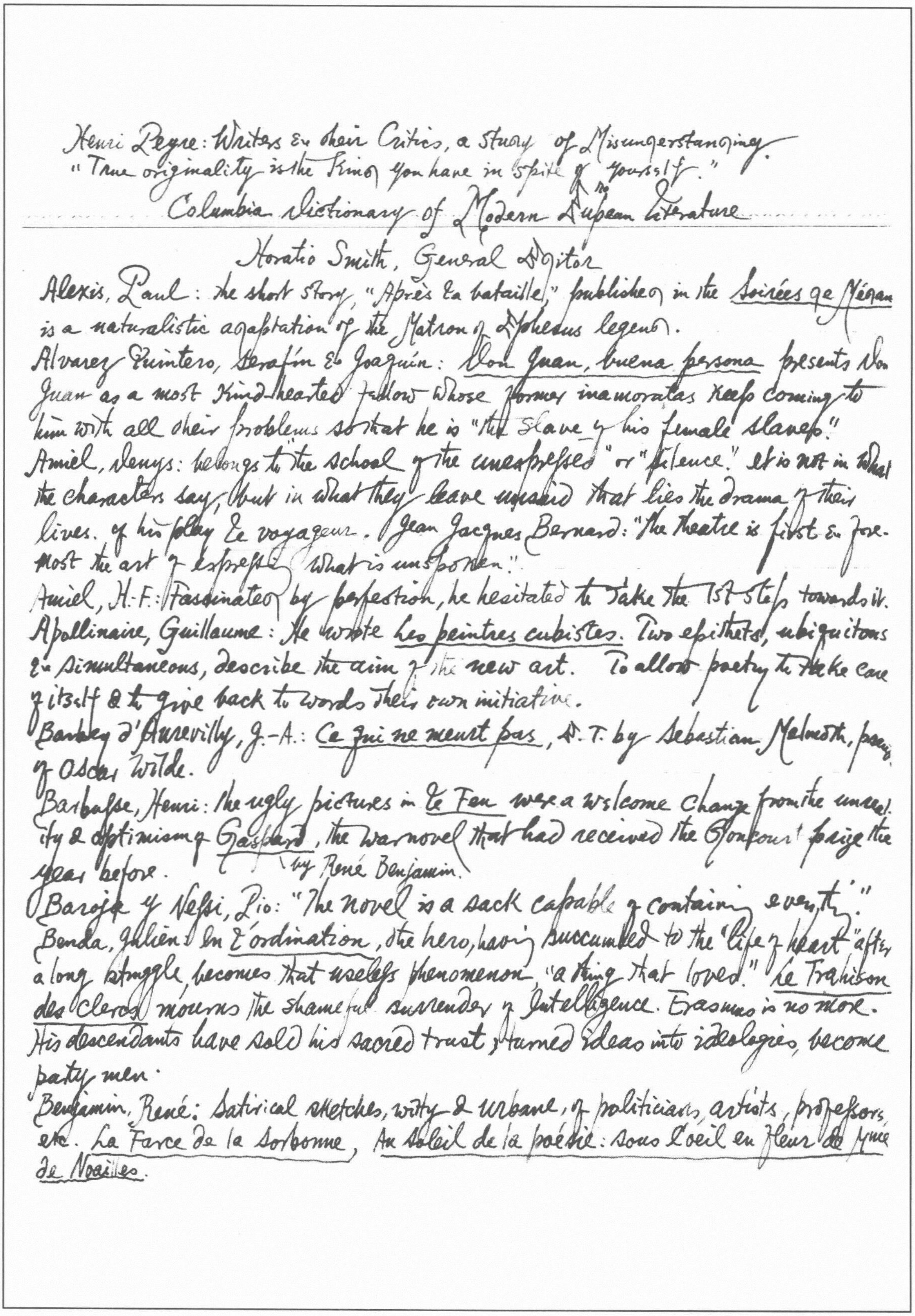


Henri Peyre: Writers and their Critics, a Study of Misunderstanding.
"True originality is the thing you have in spite of yourself."

Columbia Dictionary of Modern European Literature

Horatio Smith, General Editor

Alexis, Paul: the short story, "Après la bataille," published in the *Soirées de Médan* is a naturalistic adaptation of the Matron of Ephesus legend.

Alvarez Quintero, Serafín & Joaquín: *Don Juan, buena persona* presents Don Juan as a most kind-hearted fellow whose former inamoratas keep coming to him with all their problems so that he is "the slave of his female slaves."

Amiel, Denys: belongs to the "school of the unexpressed" or "silence." It is not in what the characters say, but in what they leave unsaid that lies the drama of their lives. cf his play Le voyageur. Jean Jacques Bernard: "The theatre is first and foremost the art of expressing what is unspoken."

Amiel, H.-F.: Fascinated by perfection, he hesitated to take the 1st steps towards it.

Apollinaire, Guillaume: He wrote *Les peintres cubistes*. Two epithets, ubiquitous & simultaneous, describe the aim of the new art. To allow poetry to take care of itself & to give back to words their own initiative.

Barbey d'Aurevilly, J.-A.: *Ce qui ne meurt pas*, E.T. by Sebastian Melmoth, pseud. of Oscar Wilde.

Barbusse, Henri: the ugly pictures in *Le Feu* were a welcome change from the unreality & optimism of *Gaspard*, the war novel that had received the Goncourt prize the year before.
by René Benjamin.

Baroja y Nessi, Pío: "The novel is a sack capable of containing everything."

Benda, Julien: In *L'ordination*, the hero, having succumbed to the "life of heart" after a long struggle, becomes that useless phenomenon "a thing that loved." *La Trahison des clercs* mourns the shameful surrender of intelligence. Erasmus is no more. His descendants have sold his sacred trust, turned ideas into ideologies, become party men.

Benjamin, René: Satirical sketches, witty & urbane, of politicians, artists, professors, etc. *La Farce de la Sorbonne*, *Au Soleil de la poésie: sous l'oeil en fleur de Mme de Noailles*.

M.-J. Sedaine: *Le Philosophe sans le savoir* I. i: Victorine: Bon, mon papa! Les jeunes filles pleurent quelquefois pour se désennuyer.

Benoit, Pierre: The names of all the author's heroines begin with the letter A.

Bergson, Henri: British citizen, though born & reared in Paris, naturalised only after receiving his bachelor's degree. Pronounced *très anglais* by his professors & schoolmates. Bergsonism is much less a body of doctrine than an *état d'âme* or, more appropriately still, an *élan vital*.

Bernanos, Georges: "All Dostoevski should be done over in a Catholic spirit." *Sous le soleil de Satan*, a masterpiece on mysticism & satanism.

Blum, Léon: *Nouvelles Conversations de Goethe avec Eckermann* (1907) present a contemporary Goethe discussing letters, politics, etc.

Brandes, Georg: "His furniture was books."

Bunin, Ivan: a phenomenal faculty of observation, as if endowed with "eagle's eyes for day & the owl's for night."

Burte, Hermann: He wrote the novel *Wiltfeber, der ewige Deutsche* (1912) which shows that the ideas of Rousseau & Marx lead to decay; a change can only come thru an anti-Jewish Christianity, thru a Nietzschean will to reform; the swastika is hailed, long before Hitler, as the sign of German rebirth.

Praised in E.V. Lucas: Reading, Writing & Remembering, p.3

Busch, Wilhelm: No other German poet has produced a work so abounding in familiar quotations of humorous character. *Max und Moritz*, tapping on the inexhaustible theme of the naughty boy, made him a byword in every German household. a poet of "superior nonsense".

Campanile, Achille: Italian humorist. *Ma che cosa è quest'amore*: the plot hinges upon the following situation: 5 men, travelling in a railroad compartment which harbors also a beautiful lady, are individually seized by speculation as to whether or not it would be advisable to kiss her when the train enters a tunnel. The train enters a tunnel, no one dares to kiss the lady, nonetheless a kiss & a resounding slap are heard; all 5 men now devote as much of their future

Eugène Dabit: *Hôtel du Nord*

as the book recounts to discovering who received the distinction of that slap. A distinguished Latinist who achieved his culture as a result of searching his father's library for money hidden between the leaves of books.

Céline, L.-F.: *Voyage au bout de la nuit*, *Mort à crédit*, novels pornographic and misanthropic. Like Gide, he had hoped that Russia would find a better way of life: a trip there (*Mea culpa*, 1937) dispelled his hope. became a Fascist.

Chartier, Emile (Alain): "The minute we think, we should learn how not to die." To live, then, is to be awake. To be awake is to react. Acceptance of ready-made ideas means death.

Chekhov, Anton: The curtain usually drops on such simple utterances as "If we could only know!" or "It does not matter." (*The Three Sisters*). In *A Dreary Story* the climax of the professor's tragic loneliness & futility is made to be felt in the words "Let us have lunch, Kate," which he speaks in reply to her anguished question as to the meaning & purpose of life.

Cocteau, Jean: has ever been "pursuing his own youth." An astute ~~purveyor~~ purveyor of his own publicity whose tricks were legion. Himself a product of the *bourgeoisie bourgeoisante*, he called for "order through anarchy" on aesthetic grounds & labelled himself a "member of the classical left."

Croce, B.: The great unheeded man of Italy. It remains a puzzle why this powerful thinker did not exert a greater influence on his own people. The example he has set in methodical work, the lessons he has given as to the necessity of placing humanity above the nation, his aversion to pomp & rhetoric, have all had singularly slight effect on his contemporaries.

D'Annunzio, G.: Such a burning sun which instead of providing the country's soil with gentle heat, had seared it & made it arid. Knew glory at an age when others only dream about it. Rhetoric, affectation, lack of ideas, D'Annunzianism is an "Italian disease."

*cf Winckelmann

Kasimir Edschmid: leader of expressionism, *Lord Byron, der Roman einer Leidenschaft* (E.T. 1929; Am. tr. 1930), a psychological study of B.'s sex life. the "uterine furors" (Goncourt's phrase)

J. Giraudoux: "La mort est si ancienne qu'on lui parle latin"

Daudet, Léon: Péguy said of the *Action française* that everyth about it was 18th century except its manners.

Diego, Gerardo: most representative of the writers of "pure" poetry. Poetry must be "de-humanised," freed from narrative & descriptive preoccupation with the common coin of human experience. For him, the symbol of poetry is water*, which yields its transparence to a multiplicity of images, its eternal rhythm to innumerable melodies.

Frank, Bruno: After 1920, he discovered the artistic formula which made him internationally famous: "The masses detest being bored, they need strong stimuli."

French literature: Through his *Les Noyers de l'Altenburg* (1943), Malraux has become General de Gaulle's intellectual chief of staff. appeared as the precursor of existentialism of the years 1944-6. The starting point of this movement is philosophical & some of its abstruse doctrines appeal to youth through their very obscurity. In its flight from its enemy, prose, symbolism often "desperately tried to save its soul from the victor by giving up its body" (Robinson Jeffers).

Grimm, Hans: His stupendous novel *Volk ohne Raum* became a slogan of German politicians. He blazed the trail for the racial theory developed by his younger contemporaries.

Heredia, José Maria de: Of his 3 daughters, the eldest became Mme René Doumic, 2nd (Gérard d'Houville), Mme Henri de Régnier, 3rd, Mme Pierre Louÿs.

Italian Criticism: from Croce (1) A work of art must be considered in terms of its interior significance, not in terms of its final & material results. (2) External to the work of art are all details concerning the times, the personal life, or even the psychology of the artist. The wine of which Carducci wrote is not the wine he actually drank. (8) Giulio Bertoni distinguishes between *lingua*, language as expression, & *linguaggio*, language as communication. (12) The consideration of a work of art as individual unique intuition makes it impossible to write a history of literature.

Kessel, Joseph: *Les captifs* (1926), a somber study of the victims of tuberculosis.

Khlebnikov, Velemir: His coinage of *zaum* (beyond reason) language is closer to James Joyce's efforts.

Klabund (pseud. of Alfred Henschke, 1890-1928). his "Chinese" poems, a version of the Chinese drama, *Kreidekreis*.

Heinrich Mann: Der Untertan (1918, E-T. The Patrioteer, 1921).
"Collaborationists": Henri Massis, Paul Morand, Abel Hermant, A. de Chateaubriant, Chardonne, Céline, Henry de Montherlant (who welcomed the enemy pour le plaisir de trahir, to use his own words)

Lanson, Gustave: leftist tendencies in politics prevented him from receiving the official recognition of membership in the French Academy.
Larbaud, Valéry: Quarterly of translations, Commerce (1924-32). Humbly he calls upon his patron saint, the compiler of the Vulgate, to establish "the eminent dignity of translators in the Republic of Letters."
His 11 Commandments: "we want to exalt aggressive movement, the slap in the face & the blow of the fist (lo schiaffo ed il pugno)
Marinetti, Filippo Tommaso: Futurism contains a program for Fascism. His early French poems captured Claudel & Apollinaire. Revolt against Passatismo & his French masters, symbolists, though 1st to translate Mallarmé. Manifeste du futurisme with its artistic iconoclasm & its glorification of la guerre seule hygiène du monde. breeding irreverence (irredentismo) trying to deliver Italy from her past, leading Italian to forget the Divine Comedy & the sainte pourriture of romanticism & Classicism, making a woman a mere object of sensuality to be sought by the hero with arrogant assurance in his hours of leisure before returning to man's real life of art & war, worshipping the "demon of speed" in machinery. Though he recommends l'abolizione dell'io, his poetry is highly personal. 1919 8 anime in una bomba: 8 contradictory spirits in him which shall explode like a bomb in the face of the pedants. L'imagination sans fils et les mots en liberté! 1913
Ortega y Gasset, José: Meditaciones del Quijote: yo soy yo y mis circunstancias (I am my ego plus my circumstances). "Hell," Shelley wrote "is a city much like London." For Sartre it is a city much like Paris
Psychoanalysis in Modern Literature, p. 65-7, by Hermann Boeschenstein.
Sartre, J. P.: Huis-clos (1-act play): symbolization of Hell in the form of a bare, cheap hotel room where a man & 2 women are forever condemned to each other's presence: "l'Enfer, c'est les Autres." In a Postface to his L'Horizon, Gabriel Marcel singles out this play as the counterpart, a world where "chacun guette au fond du regard de l'autre l'image qui le justifiera à ses propres yeux".
Alfred Savoir: Comedy Le Dompteur (E-T. The Tamer or English as it is eaten).
→ Freud gave a definite lead in a number of essays now contained in his Psychoanalytische Studien an Werken der Dichtung und Kunst (1924). Applied systematically in Wilhelm Stekel.
Gorky: Russia is a wonderful country where "even the fools are original."

Gustav Morf: *The Polish Heritage of Joseph Conrad* (1930) relies on Adler by attributing to C's work a compensatory function; he had to make good as a writer to overcome his inferiority as a foreigner among Englishmen.

Psychoanalysis & other systems of *Tiefenpsychologie* vs Surface-psychology.

Dichtung und Neurose (1909) & Otto Rank: *Das Inzest-Motiv in Dichtung und Sage* (1912) inaugurated a very active school. 1. Since all human conduct is conditioned by some basic erotic experience & represents the resultant of 2 opposed forces, craving & censorship, the difference between the most general & anonymous literary products (e.g. jokes, fairy tales, etc) & the highly individualistic expressions is one of degree rather than of kind. 2. Artistic imagination is closely related to the faculty of dreaming. The common denominator of both is an ingenious method of evading the censorship invested in social consciousness & of giving more or less free rein to our libidinous drives 3. Since the urge to create is an act of self-defense, the comprehension of works of lit. depends on a thorough analysis of the artist's infantile sex life. A murder fantasy discovered among Jane Austen's *Juvenilia* shows that many of her works conceal a subconscious desire to do away with her parents & her sister. *Père Goriot* enables us to diagnose incestuous impulses & a castration complex in Balzac. The very title *à la recherche du temps perdu* expresses a dominant longing to go back to the maternal omphalos. René Laforgue: *L'Échec de Baudelaire*, acute mother-fixation. Marie Bonaparte: *Edgar Poe* a sadist & necrophile. Hating his father for having given him a step-mother, Strindberg transferred his emotion to all father-surrogates, to teachers, employers, governments. At the same time his aversion from his stepmother made him an inveterate misogynist. 4 Drama the most subjective medium of expression, externalizing the ramifications of the unconscious drive. Multiple projection e.g. Laertes a disguise for Shakespeare's criminal longings. Laertes' father having been killed — much to L's own satisfaction & S's — the author can deceive the world by posing as a loving son. Incestuous complexes worked off in Laertes-Ophelia love & Polonius-Ophelia love. 5. Evolution for the psychoanalyst implies a steadily growing control over our incestuous desires by means of a strict subjugation of emotions to reason. 3 definite

Rank even prophesies that art disappears in proportion as psycho-analysis prevails because both perform the same therapeutic function for man.

Georg Groddeck's psychoanalytic novel "Der Seelensucher" suggests lascivious intentions even in such trivial acts as the threading of a needle or the striking of a match.

~~"Kill the father & marry the mother"~~

stages in literary catharsis: Sophocles' Oedipus Rex in which the incestuous desires come to the surface almost unsuspected & naively gratified; Hamlet in which the mother complex partly repressed & the Father complex unhooked from its real object on to its ~~substitute~~ Claudius; Schiller's Don Carlos: fall in love with step-mother — the vestiges of incestuous motives almost eliminated. I. D. Suttie's exhaustive book The Origins of Love & Hate (1935) marks the turning-point ~~in~~ modern psychology by emphasizing that the instincts of gentleness & friendliness precede all egoistic sex urges — the primacy of altruistic emotions over self-interest. The "taboo of tenderness".

alliteration almost swinburnian

faintly ~~[illegible]~~ overrated, idle epithets e.g. die heilige Einsamkeit, die blasse Einsamkeit,

[illegible] simplest words. esoteric meaning — childlikeness: die bleichen Sterne, blassen Abendwiesen.

The Poetry of R.-M. Rilke, by M. D. Herter Norton.

stand in flower. (Norton: "in bloom").

Ich liebe .... die Nächte, wenn sie in Blüten stehn

Abend: Der Abend wechselt langsam die Gewänder (attire), / die ihm ein Rand (border) von alten Bäumen hält; / du schaust: und von dir scheiden sich die Länder, / Ein himmelfahrendes und eins, das fällt; / Und lassen dich, zu keinem ganz gehörend

Der Sänger singt vor einem Fürstenkind: und Niegewesenes (what never ~~has been~~ [illegible] life.) nennt er das Leben.

Der Nachbar: Fremde Geige, gehst du mir nach? / In wieviel fernen Städten schon sprach / deine einsame Nacht zu meiner? / Spielen dich Hunderte? Spielte dich einer?

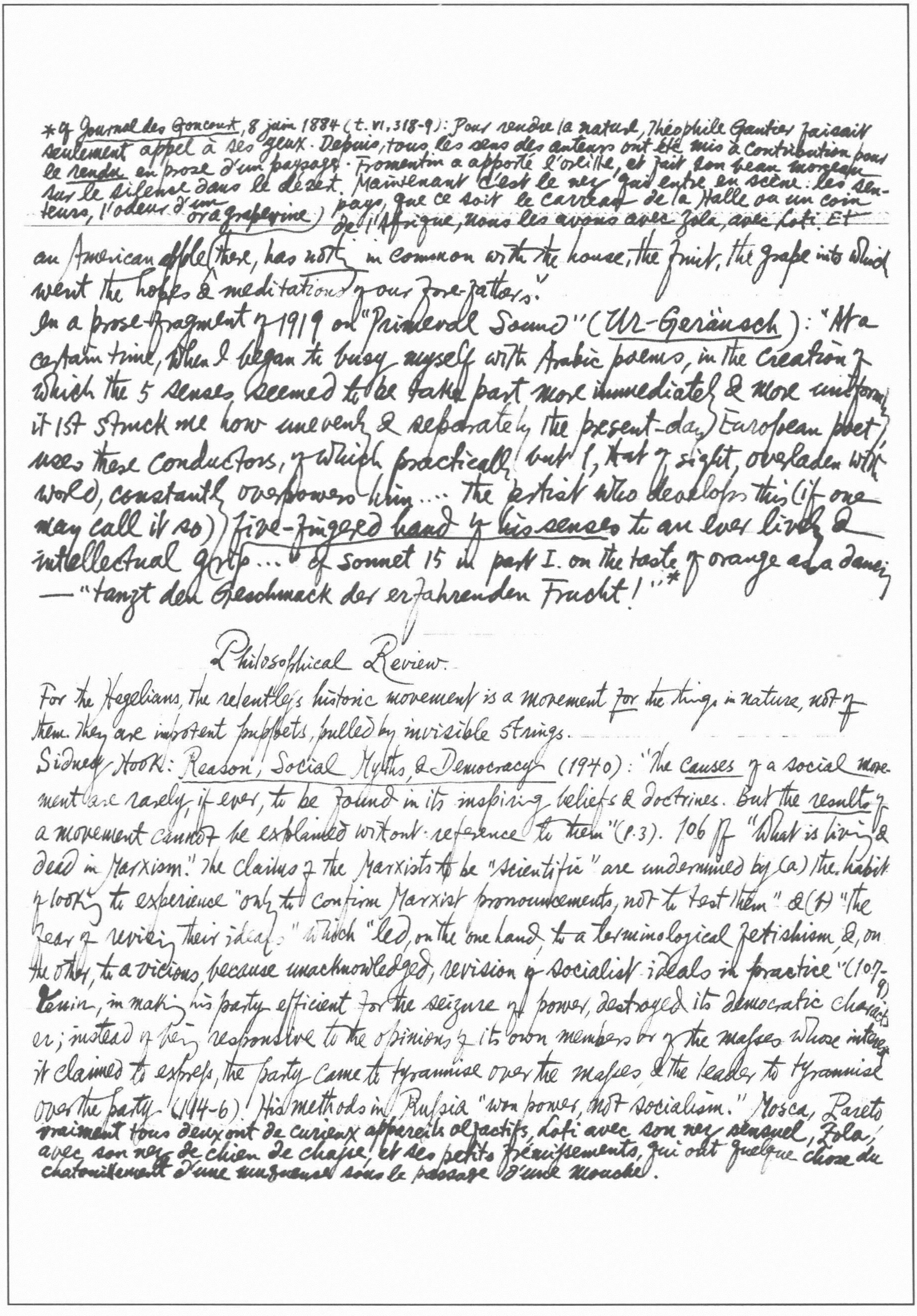
Titel Blatt (to The Book of Pictures, 2nd Bk, Pt. II): Die Reichen und Glücklichen haben gut schweign, / niemand will wissen, was sie sind. / Aber die Dürftigen (needy) müssen sich zeigen, / müssen sagen: ich bin blind, / oder: ich bin im Begriff es zu werden, / oder: es geht mir nicht gut auf Erden, / oder: ich habe ein krankes Kind, / .. Und weil alle sonst, wie an Dingen, / an ihnen vorbeigehn, müssen sie singen.

Das Lied des Bettlers: Und endlich mach ich noch mein Gesicht (close my face to) / mit (with) beiden Augen zu; / wie's dann in der Hand liegt mit seinem Gewicht, / sieht es

seems like rest — so that they won't think I haven't a place where to put my head
Fast aus wie Ruh. | Damit sie nicht meinen, ich hätte nicht, | wohin ich mein
Haupt tu.
suddenly — Leben
Das Lied der Witwe: Auf einmal war es nur Jahr um Jahr, | nicht mehr gut,
nicht mehr neu, nicht mehr wunderbar.. | Was war denn das Meine,
Meines, mein? | War mir nicht selbst mein Elendsein | nur vom
Schicksal geliehn?" (loaned)
touches
Liebeslied: Doch alles, was uns anrührt, dich und mich, | nimmt uns zu-
bow's stroke — strings
sammen wie ein Bogenstrich, | der aus zwei Saiten eine Stimme
zieht. | Auf welches Instrument sind wir gespannt? | Und welcher
Spieler hat uns in der Hand?

Countess Sizzo, June 1, 1923 — Sonnets to Orpheus.

To a lady who sought to understand one of the Sonnets by calling upon the idea of the transmigration of souls, Rilke wrote: "You are thinking too far out beyond the poem itself .... I believe that no poem in the Sonnets means anything that is not fully written out there, often, it is true, with its most secret name. All 'allusion' I am convinced would be contradictory to the indescribable 'being-there' of the poem." To his wife (April 23, 1923): "The obscurity is of the sort that demands not clearing up (Aufklärung) but subjection (Unterwerfung)." To Witold von Hulewicz (Nov. 13, 1925): "Death is the side of life that is turned away from us: we must try to achieve the fullest consciousness of our existence which is at home in the 2 separated realms, inexhaustibly nourished by both... there is neither a here nor a beyond, but the great unity .... Transience everywhere plunges into a deep being ... not into a beyond, the shadow of which darkens the earth, but into the Whole ... Now, from America, empty indifferent things are crowding over to us, sham things, life-decoys. A house, in the American understanding,



*cf *Journal des Goncourt*, 8 juin 1884 (t. VI, 318-9): Pour rendre la nature, Théophile Gautier faisait seulement appel à ses yeux. Depuis, tous les sens des auteurs ont été mis à contribution pour le *rendu* en prose d'un paysage. Fromentin a apporté l'oreille, et fait son beau morceau sur le silence dans le désert. Maintenant c'est le nez qui entre en scène: les senteurs, l'odeur d'un pays, que ce soit le carreau de la Halle ou un coin de l'Afrique, nous les avons avec Zola, avec Loti. Et

an American apple (or a grapefruit) there, has nothing in common with the house, the fruit, the grape into which went the hopes & meditations of our fore-fathers."

In a prose-fragment of 1919 on "Primeval Sound" (*Ur-Geräusch*): "At a certain time, when I began to busy myself with Arabic poems, in the creation of which the 5 senses seemed to take part more immediately & more uniformly, it 1st struck me how unevenly & separately the present-day European poet uses these conductors, of which practically but 1, that of sight, overladen with world, constantly overpowers him... the artist who develops this (if one may call it so) *five-fingered hand of his senses* to an ever livelier & intellectual grip..." cf sonnet 15 in part I. on the taste of orange as a dancing — "tanzt den Geschmack der erfahrenden Frucht!"*

Philosophical Review.

For the Hegelians, the relentless historic movement is a movement *for* the things in nature, not of them. They are impotent puppets, pulled by invisible strings.

Sidney Hook: *Reason, Social Myths, & Democracy* (1940): "The *causes* of a social movement are rarely, if ever, to be found in its inspiring beliefs & doctrines. But the *results* of a movement cannot be explained without reference to them" (p. 3). 106 ff "What is living & dead in Marxism." The claims of the Marxists to be "scientific" are undermined by (a) the habit of looking to experience "only to confirm Marxist pronouncements, not to test them" & (b) "the fear of revising their ideals" which "led, on the one hand, to a terminological fetishism, &, on the other, to a vicious, because unacknowledged, revision of socialist ideals in practice" (107-9). Lenin, in making his party efficient for the seizure of power, destroyed its democratic character; instead of being responsive to the opinions of its own members or of the masses whose interests it claimed to express, the party came to tyrannise over the masses & the leader to tyrannise over the party (114-6). His methods in Russia "won power, not socialism." Mosca, Pareto

vraiment tous deux ont de curieux appareils olfactifs, Loti avec son nez sensuel, Zola, avec son nez de chien de chasse, et ses petits frémissements, qui ont quelque chose du chatouillement d'une muqueuse sous le passage d'une mouche.

a meaningless but ritualistic phrase
Cook Wilson: "Rational Grounds of Belief in God": "We do not want inferred friends."
Robert Bridges: Collected Essays, Papers, &c. no. XIX, "Essay on Santayana": "A building up of idealism—i.e. the supremacy of the imagination—on a naturalistic or materialistic basis... this philosophy, as I understand it, is very consonant with my own thought."

Michels, & Nomad have argued that oligarchic rule is inevitable, & that revolutions can only change the personnel of the ruling élite. Marxists are more zealous than intelligent. Marx was a humanist: he sought not merely economic security, but such a type of organisation as would facilitate "the activities of free, creative, critical & adventuring human beings." he recognised that private property in consumer's goods is "necessary to the enjoyment of personality"; he upheld the ideal of the whole man as against cramping types of specialisation (132–6). This humanism implies that socialism without democratic liberties may be much worse than capitalistic democracy (138). Marx's declaration that the proletariat will not permit itself to be enslaved has proved tragically wrong in Russia, Germany & Italy; his expectation of a democracy so pervasive as to dispense with professional politicians is a naive hope (137-8). "The most outstanding figure in the world today in whom the best elements of Marx's thought are present is John Dewey" (132). The Bolshevists are counterfeits. On Dialectic & Nature, searching criticisms of Karl Mannheim, Maritain the Bolsheviks who censor & pervert science on a class basis, the Nazis who do the same on a race basis, J. B. S. Haldane & H. Levy.

Intuition by itself can never prove anything false. It can aid reason in denying an hypothesis but by itself it cannot constitute a refutation. It stands to reason somewhat as sensation stands to perception—by itself it can never be false.

Plato: "Acquaintance with [philosophical truth] must come rather after a long period of attendance on instruction in the subject itself & of close companionship, when, suddenly, like a blaze kindled by a leaping spark, it is generated in the soul & at once becomes self-sustaining." (~~Seventh~~ 13th Epistles of Plato, tr. by L. A. Post, §341, p. 94)

"I" employed as a noun is in reality something in the nature of an adverb, i.e.,
* cf. Russell, History of Western Philosophy

James Martineau: "The blessings of a satisfied conscience are least experienced where they are most deserved."

For God futura iam facta sunt (Augustine). "Why waste a man's time, even that of a very young one?"

a manner rather than a matter. You and I are identical in so far as that manner is concerned. No matter what empirical difference you may adduce, it will always be a difference in someth. else, traits, habits, etc, not a difference in "I."

Dewey calls his philosophy humanistic naturalism. In view of the many uses to which the word humanism has recently been applied, to one of which Dewey's whole philosophy is anathema, it seems ~~probably~~ preferable to call it anthropocentric naturalism. It offers no vistas of nature beyond the human scene. He is so intent on proving that everyth. human is natural that at times he seems to drift into the converse view that all nature can be described in the categories of human experience, such as need, uncertainty, etc. His conviction that the categories of social life gives us a better contact with "reality" than those of physical science.

Truth is not someth. to be contemplated, but rather someth. to be discovered & verified. Because it is not the business of poetry to discover or verify, poems, as poems, are neither true nor false.

Werner Jaeger: Paidea: the Ideals of Greek Culture; the 1st vol. in German & English, the 2nd & 3rd in English alone, tr. by Gilbert Highet. Both Socrates & Plato strongly influenced by medical thought (II. 32-3, the Platonic eidos a word from medicine, II. 103). "When Plato was establishing his science of ethics & politics, he modelled it neither on the mathematical type of knowledge, nor on speculative natural philosophy, but on medical science" (III. 21) "We may say that the Greek ideal of culture was the ideal of health." (III. 45).

Having entitled his book The Will to Believe, James felt that The Right to Believe would have been more fitting. (a) Confusion between faith & hypothesis. By its nature, a hypothesis excludes belief: we do not take up an idea to try except because we are uncertain whether it is true or not. 'O God, if there is a God, save my soul, if I have a soul." (b) Confusion between belief & will. Cf Evelyn Waugh: Brideshead Revisited, P. 338: Charles ~~Ryder~~ Ryder praying by the deathbed of Lord Marchmain: 'O God, if there is a God, forgive him his sins, if there is such a thing a sin!"

Florian Znaniecki: *The Social Role of the Man of Knowledge*.
Katherine Gilbert & Helmut Kuhn: *A History of Esthetics*. 已 [illegible]

The concept "Harmony" of interests & values is essential to the ethics of Hobhouse, Santayana, Perry & Dewey. Interests may be (1) independent of each other; e.g. one may be honest without being generous, or both or neither. (2) Contributory to each other, e.g. knowledge facilitated by social intercourse. (3) disjunctive, mutually exclusive, both may be foregone. e.g. health, sensual indulgence for religion (4) Contradictory: Chastity & promiscuity.

Hardly had the Nazis come into power when academic apologists in Germany began pointing out the similarities between Plato's state & the program of the Third Reich. e.g. J. Bannes: *Hitlers Kampf und Platons Staat*, 1933; K. Hildebrandt: *Platon, der Kampf des Geistes um die Macht*, 1933; Schelika: *Dion*, 1934; Grunsky: *Seele und Staat*, 1935. A story in the *New York Times* of Oct. 18, 1938 reported that Prof. Skatkin of the Moscow Electrical Institute had aroused the indignation of his students by his declaration that Plato was the founder of Fascism. A week later the same newspaper reported his dismissal & rebuke of the directorate of the Institute by the Communist Party.

admirers given to admiring in the wrong place.
"What Adonais is, why fear we to become?" So asks Adonais's chief mourner, Shelley.
Dead, the genius is still ~~an~~ a banquet for the ghoul.
There was one spirit who, pipe as they might, would not dance.
Chateaubriand: "Je me suis toujours étonné qu'un homme [Champfort] qui avait tant de connaissance des hommes, eût pu épouser si chaudement une cause quelconque".
Though they may have left an inheritance to the world, they are without immediate heirs!
"To trace one's ancestry to Adam is confess oneself a *parvenu*; our cousin the gorilla has a longer family tree to boast" — S. D. Snowden
An eminence, of these our hills / The last that parleys with the setting sun.
"A homeless sound of joy was in the sky!"

For a joke made by W. & attributed to Wilde, see E. V. Lucas: Reading, Writing & Remembering, p. 59. & p. 170 on all the new poets' names ending with "son" — Lionel Johnson, Francis Thompson, John Davidson, Wm. Watson, a fact which leads H. C. Beeching to make a couplet referring to the slopes of Parnassus "whereon in gladness romp / The sons of David, Wat & Thomp."

Sir Edward Marsh in A Number of People: "Ye Nine, behold amid your pastures romp / The sons of Wat, of David, & of Thomp" attributed to A. E. Housman.

Excursions in Criticism, by William Watson

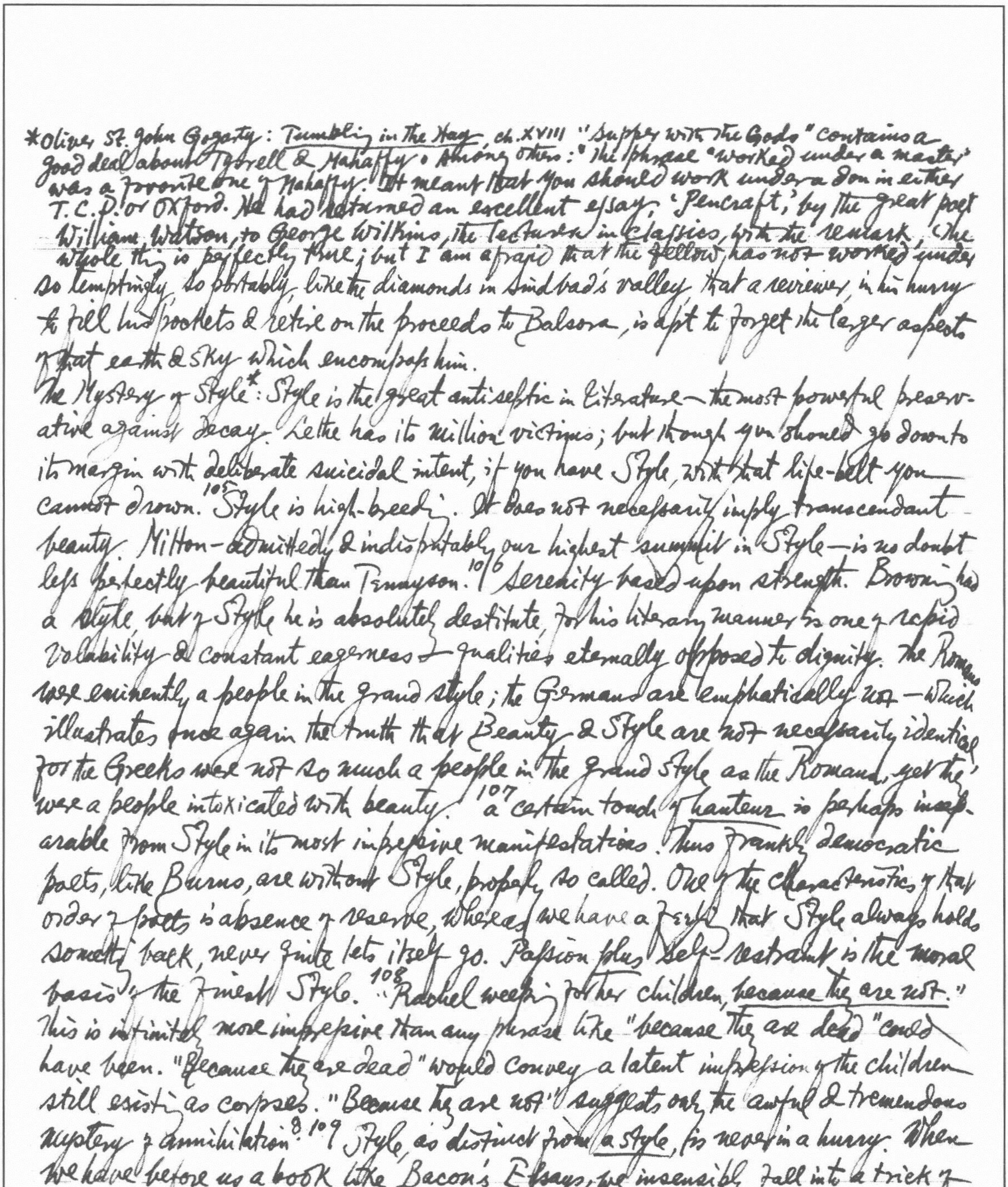
Landor scornfully dismissed Shakespeare's dramatic contemporaries as the mushrooms that sprang up about the roots of the Oak of Arden. Although in theory his classical prepossessions may have approached the verge of bigotry, in practice they did not hinder him from heartily appreciating much that was at variance with his severe ideals, e.g. Dante & Browning. On hearing Mr Swinburne's phrase on Dekker & Webster as "gulfs or estuaries of the sea which is Shakespeare, he would have exclaimed, "Webster, an arm of the sea which is Shakespeare! Rather a sunless Acheron, with the wailing ghosts huddled upon its banks!" Leigh Hunt's Imagination & Fancy, a sort of poetic Baedeker or Tourist's Guide to Parnassus. Lamb's panegyric of the last scene of Ford's Broken Heart lacking in good sense, not so judicious as Hazlitt's criticism. Webster's numerous little filchings from Shakespeare are of the sneaking sort; less like heroical spoils of conquest than furtive nibblings at the vast stores of an inexhaustible granary. He could teach something of dramatic art to his immediate successors, but his large & lucid vision of life was an incommunicable private prerogative. 19. External nature, it is notorious, had no hold upon Lamb; that exquisite genius was anything but at home under the open sky. And it was a torchlighted world, a world of alternate deep shadow & vivid glare, of Rembrandtesque chiaroscuro, that he found in the minor Elizabethan drama. As its great discoverer[20] & interpreter & exhibitor he came to feel almost a sense of proprietorship in it. Its worst literary methods were regarded by him fondly. It was but paying them with perhaps a high rate of interest, the arrears of honour accumulated during a century & a half of detraction.

The critic wore, with an air of judicial infallibility, the literary ermine; he grew grey in precedents; & he got into a habit of regarding authors generally as the accused in the dock. At[84] present the critic becomes more & more his own topic, & the reader sometimes vaguely wonders whether criticism any longer implies the existence of something criticised.

85
We have a feeling that if the Archangel Gabriel had occupied his doubtless ample leisure with writing & publishing poetry & Mr Saintsbury had undertaken to review it, his criticism would have betrayed no sign of his being in the least degree awed by the exalted rank of the author... The source of Leigh Hunt's undignified style is his flippancy, not his contempt for starch & buckram. Beneath his jaunty & skittish airs there is some want of true inbred ease. In his light holiday attire he does not look a whit more really comfortable than does Sir Thomas Browne in his trailing cloth of gold, starred with antique gems. Anybody can be at ease in a shooting jacket & knicker-bockers, but to look comfortable in court-dress is distinction.

The authors were too apt to forget that the original fault was after all their own, in being authors. The critic & the poet were like the gardener & the frog that we have heard of. "I'll larn you to be a frog," said the gardener, as he applied the hoe of extermination. Lowell comes to us as his Excellency the Ambassador of American Literature to the Court of Shakespeare. So dazzling is the flash, & at times so sharp the report, that we scarcely notice the straightness of the aim. As we see position after position stormed by such an onset of epigram, we are half-tempted to ask whether anything so *magnifique* can also be *la guerre*. There is something wonderfully reassuring in dulness. Judgment aerated by wit. Of Davenant's *Gondibert* we read that "almost everyone speaks of it, as commonly of the dead, with a certain subdued respect." "Its shining passages remind one of distress-rockets sent up at intervals from a ship about to founder." Prof. Masson's monumental biography of our great epic bard is "a history of the 17th century interrupted now and then by an unexpected apparition of Milton, who, like Paul Pry, just pops in & hopes he does not intrude." Capable of self-contradiction:
92 We are told 1st that parts of Dryden transcend Dryden; & next, that Dryden transcends his own finest parts. His good things lie about in all directions

much emphasis. But in 'are not' it is a full verb (= 'exist'). Thus in place of a single stress at the end ('are dead'), a double stress ('are not') — the sense of a hopeless end."



*Oliver St. John Gogarty: _Tumbling in the Hay_ ch. XVIII "Supper with the Gods" contains a good deal about Tyrrell & Mahaffy. Among others: "The phrase 'worked under a master' was a favorite one of Mahaffy. It meant that you should work under a don in either T.C.D. or Oxford. He had returned an excellent essay, 'Pencraft,' by the great poet William Watson, to George Wilkins, the lecturer in classics, with the remark: 'The whole thing is perfectly true; but I am afraid that the fellow has not worked under

so temptingly, so portably, like the diamonds in Sindbad's valley, that a reviewer, in his hurry to fill his pockets & retire on the proceeds to Balsora, is apt to forget the larger aspects of that earth & sky which encompass him.

The Mystery of Style*: Style is the great antiseptic in literature—the most powerful preservative against decay. Lethe has its million victims; but though you should go down to its margin with deliberate suicidal intent, if you have Style, with that life-belt you cannot drown.[105] Style is high-breeding. It does not necessarily imply transcendant beauty. Milton—admittedly & indisputably our highest summit in Style—is no doubt less perfectly beautiful than Tennyson.[106] Serenity based upon strength. Browning has a style, but of Style he is absolutely destitute, for his literary manner is one of rapid volubility & constant eagerness—qualities eternally opposed to dignity. The Romans were eminently a people in the grand style; the Germans are emphatically not—which illustrates once again the truth that Beauty & Style are not necessarily identical for the Greeks were not so much a people in the grand style as the Romans, yet they were a people intoxicated with beauty.[107] A certain touch of _hauteur_ is perhaps inseparable from Style in its most impressive manifestations. Thus frankly democratic poets, like Burns, are without Style, properly so called. One of the characteristics of that order of poets is absence of reserve, whereas we have a feeling that Style always holds something back, never quite lets itself go. Passion plus self-restraint is the moral basis of the finest Style.[108] "Rachel weeping for her children, _because they are not_." This is infinitely more impressive than any phrase like "because they are dead" could have been. "Because they are dead" would convey a latent impression of the children still existing as corpses. "Because they are not" suggests only the awful & tremendous mystery of annihilation.[8] [109] Style, as distinct from _a style_, is never in a hurry. When we have before us a book like Bacon's _Essays_, we insensibly fall into a trick of reading slowly in sympathetic response to the writer's own grand leisureliness [illegible]

a master.'" (P. 205).

[8] Henry Bett in his brilliant _Some Secrets of Style_, p. 277: "The consonant that ends 'not' is a more definite & final sound than the duller dental in 'dead', & there is also a change of verbal emphasis. 'Are dead' = 'died'; the verb is really an auxiliary & does not carry ←

Earle in his work on English Prose cites the Spectator under Mr R. H. Hutton as the most remarkable example of "Corporate Style," a style of impersonal individuality.
*cf Cook Wilson: "We don't want inferred friends" ("Rational Grounds of Belief in God")

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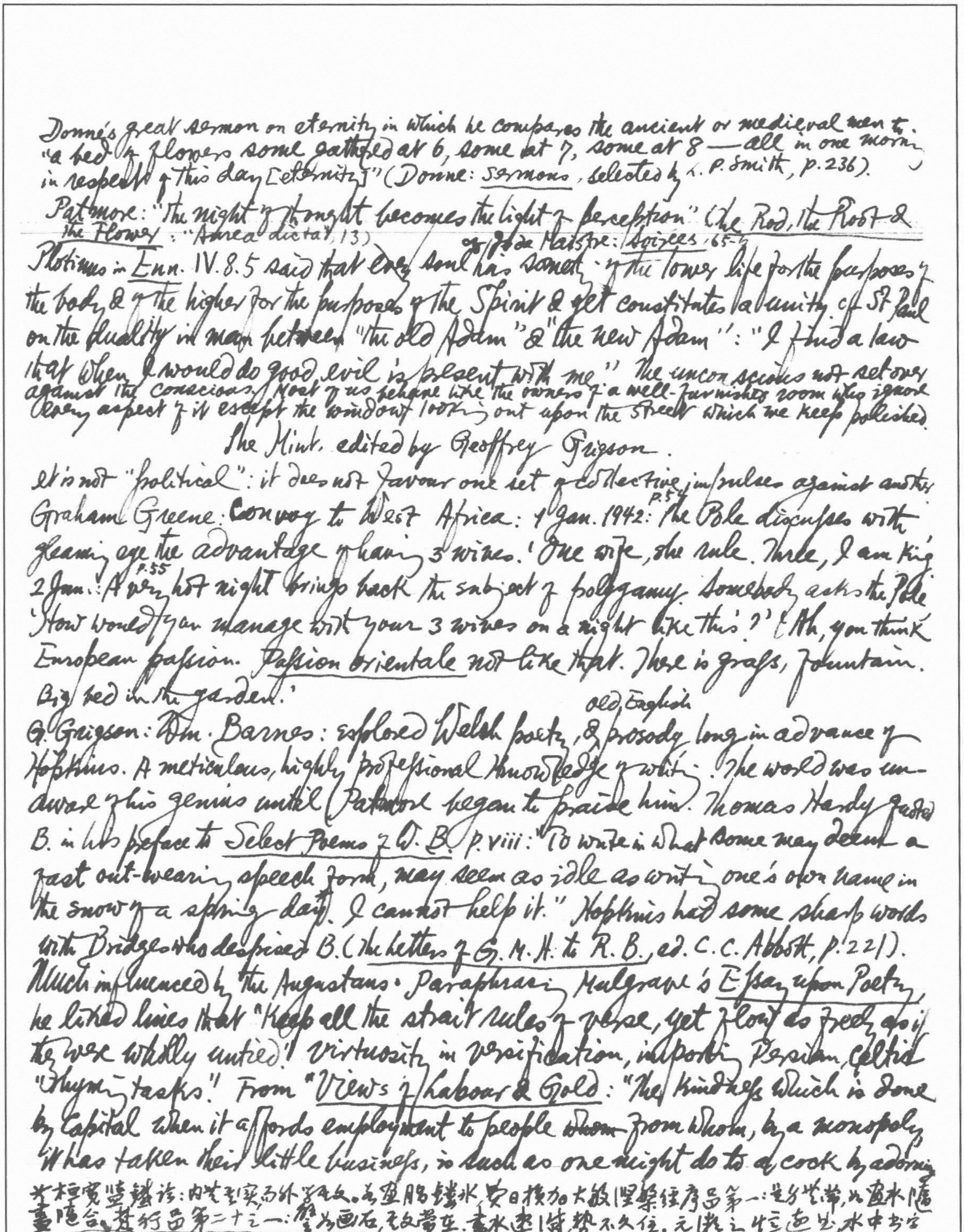
we always read Macaulay rather fast. The writers who equably & invariably achieve good Style are not those who ever attain to its highest reaches.
They care for no half-measures. Like the cavalier poet, they seem to say — "Give me more love or more disdain — / The torrid or the frozen zone." The precipitate advent of splendid fame was something like the coming of a New England June, according to Lowell's description — "Long she lies in wait, / Makes many a feint, peeps forth, draws coyly back, / Then from some southern ambush in the sky, / With one great gush of blossom storms the world." 135 Meredithyrambs (eulogy of Meredith).
p.140 ff Dr Johnson on Modern Poetry: 142 there hath arisen betwixt Mr Boswell & me just that shade of coolness which I observe to be far from uncommon in the posthumous intercourse of authors with their biographers. It was scarcely my ambition to survive by proxy. [All modern poets criticised ~~esp~~ except Arnold:] 165 the most excellent which your age produced. When I come to write his memoirs in the continuation which I am preparing of my Lives of the Poets, you shall not need to reproach me with parsimony of praise.

The Life of the Spirit & the Life of Today, by Evelyn Underhill.

a man who desires to be the captain of his soul. 3 characteristics: (1) the profound sense of security & peace, God the Unmoved, our very rest. (2) the relationship is felt rather as the intimate & reciprocal communion of a person with a Person, even Plotinus spoke of the Father & ever-present Companion of the soul (Enn. V 1.3)*. (3) Spirit felt as an inflowing power, a veritable accession of vitality, energizing the self (cf the Second Isaiah XL, 29: "He giveth power to the faint" etc.
The ontological awareness of the infinite Reality outside & beyond us; the personal relation to a living & responsive object of our love, in immediate touch with us; the dynamic power that dwells within & energises us.
*~~Wm. Law~~: [illegible]。David Scott: Men of Letters, p. 71: "Much as we love ~~but~~ Barrie we have to admit that words like these are writ in water." Boisson: Les Compagnons de la vie de Bohème, p. 106



Donne's great sermon on eternity in which he compares the ancient or medieval men to "a bed of flowers some gathered at 6, some at 7, some at 8 — all in one morning in respect of this day [eternity]" (Donne: *Sermons*, selected by L. P. Smith, p. 236).

Patmore: "The night of thought becomes the light of perception" (*The Rod, the Root & the Flower*: "Aurea dicta", 13) cf. J. de Maistre: *Soirées* 65-6

Plotinus in *Enn.* IV.8.5 said that every soul has something of the lower life for the purposes of the body & of the higher for the purposes of the Spirit & yet constitutes a unity. cf. St Paul on the duality in man between "the old Adam" & "the new Adam": "I find a law that when I would do good evil is present with me." The unconscious not set over against the conscious. Most of us behave like the owners of a well-furnished room who ignore every aspect of it except the window looking out upon the street which we keep polished.

The Mint. edited by Geoffrey Grigson.

It is not "political": it does not favour one set of collective impulses against another.

Graham Greene: *Convoy to West Africa*: 1 Jan. 1942: p.54 The Pole discusses with gleaming eye the advantage of having 3 wives. 'One wife, she rule. Three, I am king.' 2 Jan. p.55: A very hot night brings back the subject of polygamy. Somebody asks the Pole 'How would you manage with your 3 wives on a night like this?' 'Ah, you think European passion. *Passion orientale* not like that. There is grass, fountain. Big bed in the garden.'

G. Grigson: Wm. Barnes: explored Welsh poetry, & old English prosody long in advance of Hopkins. A meticulous, highly professional knowledge of writing. The world was unaware of his genius until Patmore began to praise him. Thomas Hardy quoted B. in his preface to *Select Poems of W. B.* p. viii: "To write in what some may deem a fast out-wearing speech form, may seem as idle as writing one's own name in the snow of a spring day. I cannot help it." Hopkins had some sharp words with Bridges who despised B. (*The Letters of G. M. H. to R. B.*, ed. C. C. Abbott, p. 221). Much influenced by the Augustans. Paraphrasing Mulgrave's *Essay upon Poetry*, he liked lines that "Keep all the strait rules of verse, yet flow as freely as if they were wholly untied." Virtuosity in versification, importing Persian, Celtic "rhyming tasks." From "*Views of Labour & Gold*": "The kindness which is done by capital when it affords employment to people ~~whom~~ from whom, by a monopoly it has taken their little business, is such as one might do to a cook by adorning

*桓寬鹽鐵論：內無其實，而外學其文。若畫脂鏤冰，費日損功。大般涅槃經序品第一：是身無常，如畫水隨畫隨合。梵行品第二十之一：譬如画石，其文常在；畫水速滅，勢不久住。元微之[illegible]，水中書字

his head with a plume made of feathers pulled out of his own tail." "It is more healthy to rack one's mind in effectual devices to win a skilful end, than to work as a machine without a free aim or thought; & so, as a Hindoo poet says, to be like a smith's bellows, breathing without life."

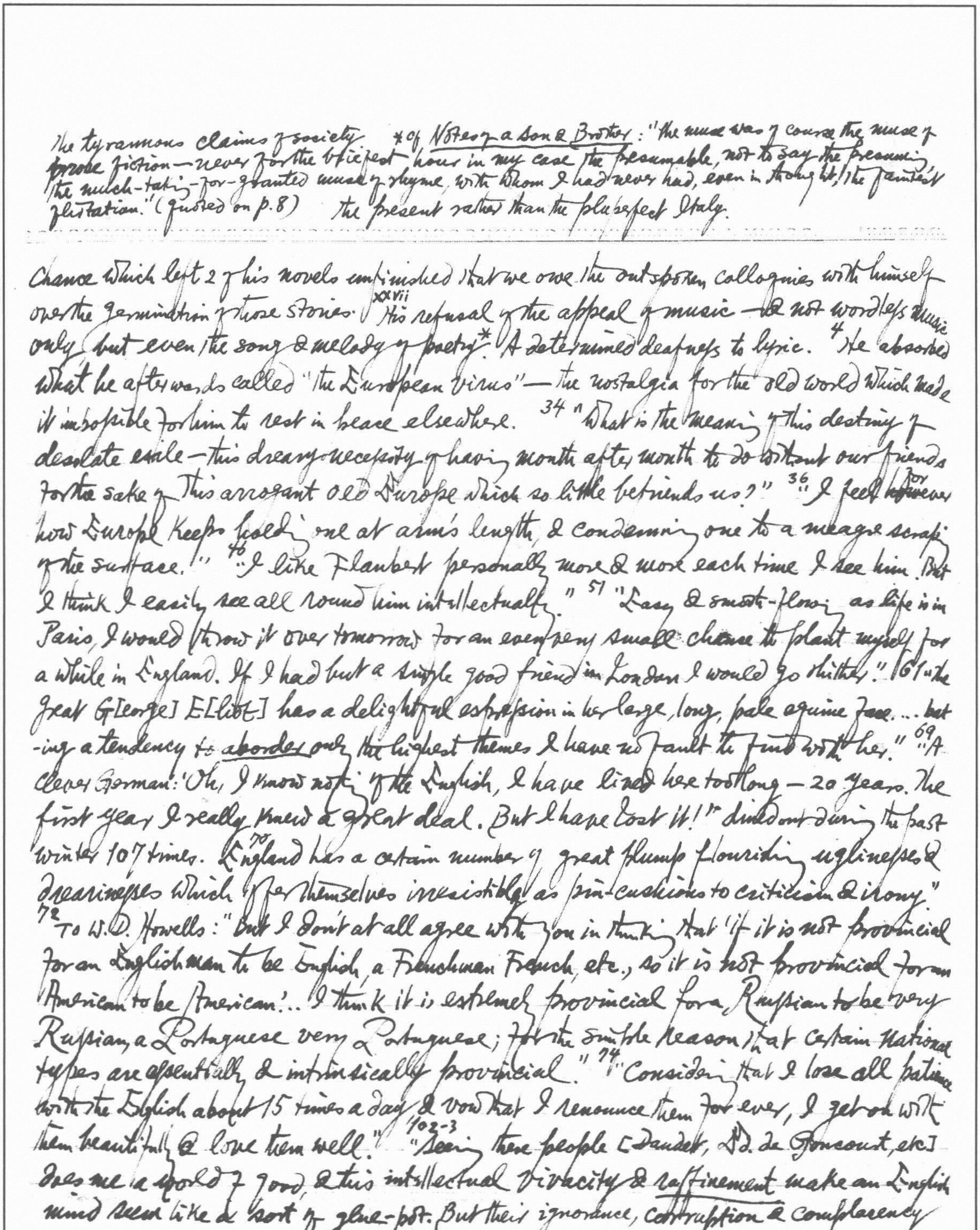
Art, good, bad or counterfeit, is sold on the commodity market. But there is a clear-cut difference between freely creating out of inner need & then selling the creation, & selling the very faculty of creation (as the Hollywood writers) instead of the results of that creation.

So long as the majority of people could not read, the core of the spoken word was safe in their hands. The body of the language was kept in trade healthy so that when Wordsworth & Coleridge were looking for means to refresh their art they knew where to look & found what they wanted.

The Letters of Henry James, by Percy Lubbock

Vol. I.

'Introduction: His life was a densely knit cluster of emotions & memories. In most lives experience is taken as it comes & left to rest in the memory where it happens to fall. H. J.'s creative energy could never leave a sight or sound of any kind until it had been looked at & listened to with absorbed attention, pondered in thought, linked with its associations, crystallised in expression. To recall his habit of talk is to become aware that he never ceased creating his life in this way as it was lived, turning his share of impressions into rounded & lasting images. xiv Not long before his death he confessed that at last he found himself too much exhausted for "the wear & tear of discrimination." xv Few were ever admitted into the inner shrine of his labour. He was of those to whom the future is always ominous, who dread the treachery of apparent calm even more than actual ill weather. xviii He put forth his finished work to speak for itself & swept away all the traces of its origin. It is only to the stroke of



the tyrannous claims of society   *of *Notes of a Son & Brother*: "The muse was of course the muse of prose fiction — never for the briefest hour in my case the presumable, not to say the presuming, the much-taking-for-granted muse of rhyme, with whom I had never had, even in thought, the faintest flirtation." (quoted on p. 8)   the present rather than the pluperfect Italy.

chance which left 2 of his novels unfinished that we owe the outspoken colloquies with himself over the germination of those stories. [xxvii] His refusal of the appeal of music — not wordless music only but even the song & melody of poetry*. A determined deafness to lyric. [4] He absorbed what he afterwards called "the European virus" — the nostalgia for the old world which made it impossible for him to rest in peace elsewhere. [34] "What is the meaning of this destiny of desolate exile — this dreary necessity of having month after month to do without our friends for the sake of this arrogant old Europe which so little befriends us?" [36] "I feel ~~however~~ for how Europe keeps holding one at arm's length, & condemning one to a meagre scraping of the surface." [40] "I like Flaubert personally more & more each time I see him. But I think I easily see all round him intellectually." [51] "Easy & smooth-flowing as life is in Paris, I would throw it over tomorrow for an even very small chance to plant myself for a while in England. If I had but a single good friend in London I would go thither." [61] "The great G[eorge] E[liot] has a delightful expression in her large, long, pale equine face. ... barring a tendency to *aborder* only the highest themes I have no fault to find with her." [69] "A clever German: 'Oh, I know nothing of the English, I have lived here too long — 20 years. The first year I really knew a great deal. But I have lost it!'" dined out during the past winter 107 times. [70] England has a certain number of great plump flourishing uglinesses & drearinesses which offer themselves irresistibly as pin-cushions to criticism & irony." [72] To W. D. Howells: "But I don't at all agree with you in thinking that 'if it is not provincial for an Englishman to be English, a Frenchman French, etc., so it is not provincial for an American to be American.'.. I think it is extremely provincial for a Russian to be very Russian, a Portuguese very Portuguese; for the simple reason that certain national types are essentially & intrinsically provincial." [74] "Considering that I lose all patience with the English about 15 times a day & vow that I renounce them for ever, I get on with them beautifully & love them well." [102-3] "Seeing these people [Daudet, Ed. de Goncourt, etc] does me a world of good, & this intellectual vivacity & *raffinement* make an English mind seem like a sort of glue-pot. But their ignorance, corruption & complacency are strange*... Daudet justified his pessimism to me by the general sadness of life & his fear, for instance, whenever he comes in that his wife & children may have died while he was out!" 130 To R. L. S.: "To be not only witty one's self but the cause in others of a wit that is not at one's expense." all my buried prose [in back numbers, etc] will kick off its various tombstones at once. P.158 "The last word about *ces gens-ci* [Goncourt, Sarcey, Bourget, etc.] is simply 'Chinese, Chinese, Chinese!' They are finished, besotted mandarins, & their Paris is their celestial Empire." 195 To C. E. Norton "Have you read any of Bourget's novels? If you haven't, don't... suffocating analysis, psychology gone mad." 199 R. L. S. "You are otherwise wholly of the stuff that dreams are made of...." 200 不肯 (serialised 的小说 "I won't *touch* you till I can feel that I embrace you in the embracing cover." 220 "With Bourget at Oxford, Prévost at Buxton, etc., it is the Norman Conquest beginning afresh." 222 "Pater is the mask without face... He reminds me, in the disturbed midnight of our actual lit., of one of those lucent matchboxes which you place, on going to bed, near the candle, to show you, in the darkness, where you can strike a light; he shines in the uneasy gloom — vaguely, & has a phosphorescence, not a flame." 249 "It [Kipling's prose]'s all violent without a dream of a nuance or a hint of "distinction"; all prose trumpets & castanets & such — with never a touch of the fiddle-string." 271; "In his earliest time I thought he perhaps contained the seeds of an English Balzac; but I have quite given that up in proportion as he has come steadily from the less simple in subject to the more simple — from the Anglo-Indians to the natives, from the natives to the Tommies, from the Tommies to the quadrupeds, from the quadrupeds to the fish, & from the fish to the engines & screws." 306 "Many people take it extremely ill to be addressed in Remingtonese." 415 "gross machinery" 411 "vulgar machine of [illegible]" 397 "Remingtonese" 347 II. 246 "excuse this cold-blooded machinery" 265 "this impersonal mechanism" "toneless legibility" To Mrs Cotes: "Your drama lacks a little *line* — bony structure & palpable, as it were, tense cord — on which to string the pearls of detail. It's the frequent fault of women's work — & I like a rope (the rope of the direction & march of the subject, the action) pulled, like a taut cable between a steamer & a tug, from beginning to end. It lapses along a trifle too liquidly." 396 "Postum does taste like a —

R. L. S.'s grandmother's friend to a young woman: "Aweel, when I was young, I ~~[illegible]~~ just exactly what you wad call *bonny*, but I was pale, penetratin', & interestin'."

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*cf P.42: "He found the circle of lit. tightly closed to outside influence; it seemed to exclude all culture but its own after a fashion that aroused his opposition; he speaks sarcastically on one occasion of having watched Turgenev & Flaubert seriously discussing Daudet's *Jack*, while he reflected that none of the 3 had read, or knew English enough to read, *Daniel Deronda*." P. 147: "Paris for something in its artistic self-sufficiency that he found increasingly unsympathetic." cf p.158

The present persists in becoming the past. The splendours of the Victorian age which our young men deride but do not rival

*張德彝八述奇光緒30年四月初一日之記沂業
所特創食物

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ferociously mild coffee—a coffee reduced to second childhood, the bottle of senility. It accords thereby but the better with my enfeebled powers of assimilation*... I want to get hold of the little lady [Mrs Wharton] & pump the pure essence of my wisdom & experience into her."

The letter to Wm. J. on the 1st night of Guy Domville (Jan 9th 1895) pp. 227-9. As early as May 1, 1878, boasting to Wm. of his "fructifying inspection of the French theatre": "I have thoroughly mastered Dumas, Augier & Sardon (whom it is greatly lacking to Howells—by the way—to have studied)" (p. 60). The failure of his his play made him very bitter about Oscar Wilde: "On the basis of their being plays or successes, mything is necessarily neither" (228); "The thing [An Ideal Husband] seemed to me so helpless, so crude, so bad, so clumsy feeble & vulgar," (233).

The English Novel of Today, by Gerald Gould

Half-a-dozen swallows do not make an Indian summer.

The new Masters start with a theory; & life never starts that way. The Reading Public, that large & affable creature, does not know as much of Mr Joyce as Mr J.'s admirers would wish. But if novel-readers don't read Mr J., novel-writers do. I think I was quite the 1st to hail in print the genius of Mr J. in Dubliners. 20. "Ulysses is a book almost exactly like the London Telephone Directory in size & weight, & only slightly less monotonous in style. Mr Lawrence takes the "duel of sex" literally. He pictures husband & wife as engaged in an agonisingly obstinate struggle, each demanding the subjugation of the other's personality, each refusing to yield: "When he sat on his perch glancing sharply round with solitary pride.. she dashed at him & threw him from his station savagely ... till he .. recognised her as the enemy" (Rainbow). "Somers & Harriet stood opposite to one another in such fury one against the other that they nearly annihilated one another" (Kangaroo).

The witches in Macbeth were 3 sisters, & so were the Gorgons, & so were the Fates. But then so, on the other hand, were the Graces. All of it is too good to be untrue.

Coincidence is admitted to have a long arm; here it would seem to be laughing up its sleeve.

The War-years as the climax & climacteric. His most prostrate admirers.

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p. 30

[on Oedipus Complex]: A mother may be her boy's best friend but she is not his best girl.

37-8 All conduct is an intersection of 2 planes: general nature & particular character. One can say, of an action, either: "That is what anyone would do in the circumstances," or: "That is what So-&-so would do." The great artists make us realise the fact that only So-&-so would do this as an illustration of the larger fact that human nature is that. In this way the oddest conduct may appear as the most natural. But the new method errs on the one side by being too particular, on the other side by being too general: Minute psychological reactions + general scientific laws.

Letters of Henry James, II, p. 320-1

elaborated / imposed

56 Many novelists adopted the war as a mere way out; they tied knots which they would never have dared to tie if that monstrous sword had not been handy for the cutting. The god in the car is degraded to the god out of the machine.

Such realism destroys reality. It is as if a modern dramatist were to insist upon putting the 4th wall of the room on the stage.

Rouged & powdered, she jazzes her way over a floor parqueted with broken hearts.

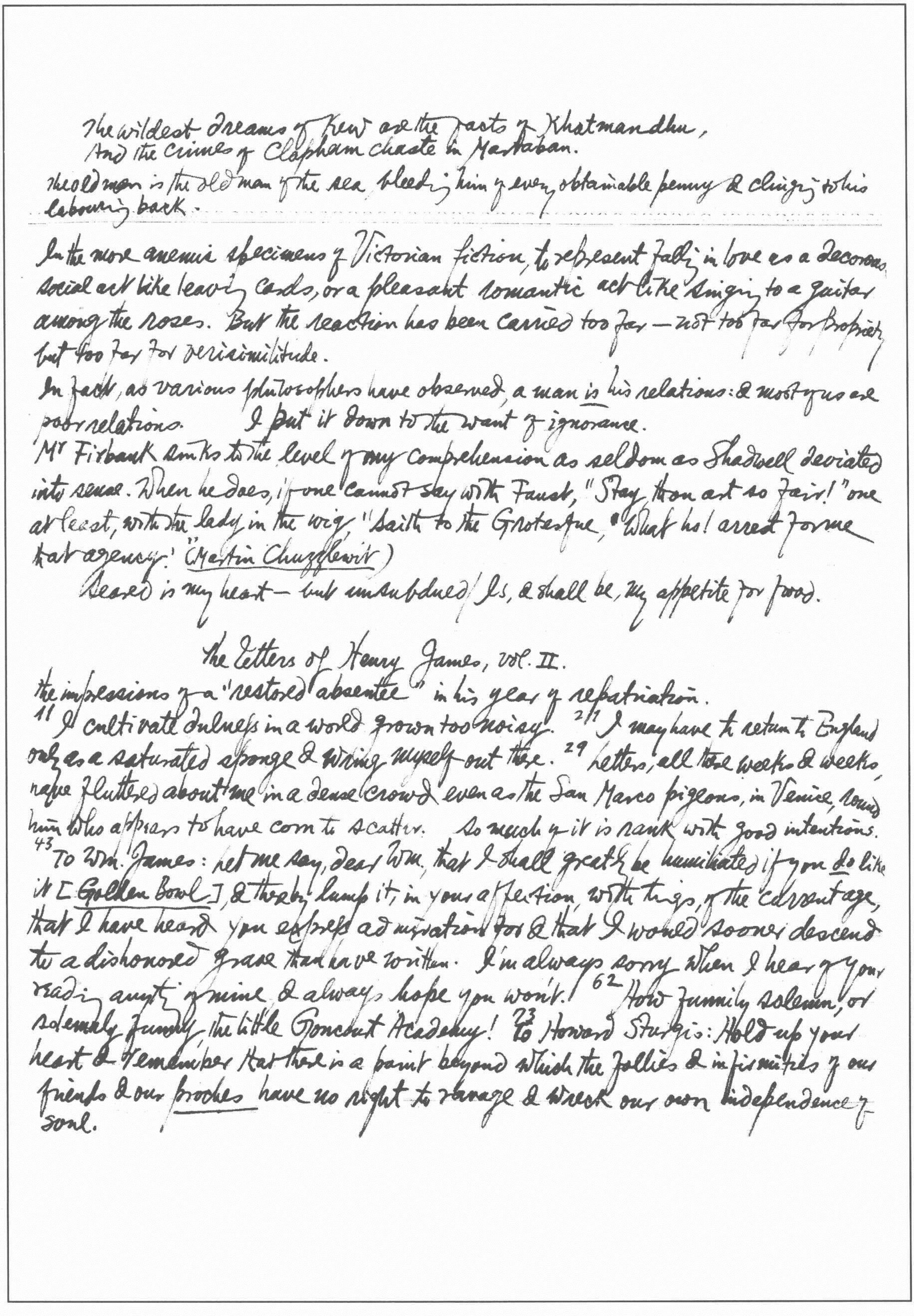
Peace hath her miseries no less profound than war.

It possesses the quality called "outspokenness." Speaking out has become almost as common as listening in. Were there no cakes & ale before girls bobbed their hair & smoked cigarettes? Cynicism covers a multitude of sins.

29 The first canon of criticism is that nothing is impossible; the 2nd is that everything has to be made possible. Mr Moss's method of imparting probability is an attempt to distract us from improbability. He transports us to that world, at once post-war & foreign, in which, he suggests, anybody may do anything. It is easy to say that it takes all sorts to make that half-world. We are to practise not virtue but virtuosity & every simpleton is to have his complexes.

There were brains under bonnets as indubitably as there were legs under crinolines.

The depressingly regular irregularity of the sexual relations.



The wildest dreams of Kew are the facts of Khatmandhu,
And the crimes of Clapham chaste in Martaban.

The old man is the old man of the sea, bleeding him of every obtainable penny & clinging to his labouring back.

In the more anemic specimens of Victorian fiction, to represent falling in love as a decorous social act like leaving cards, or a pleasant romantic act like singing to a guitar among the roses. But the reaction has been carried too far — not too far for propriety but too far for verisimilitude.

In fact, as various philosophers have observed, a man *is* his relations: & most of us are poor relations. I put it down to the want of ignorance.

Mr Firbank sinks to the level of my comprehension as seldom as Shadwell deviated into sense. When he does, if one cannot say with Faust, "Stay thou art so fair!" one at least, with the lady in the wig, "Saith to the Grotesque, 'What ho! arrest for me that agency.'" (*Martin Chuzzlewit*)

Seared is my heart — but unsubdued is, & shall be, my appetite for food.

The Letters of Henry James, Vol. II.

the impressions of a "restored absentee" in his year of repatriation.
11 I cultivate dulness in a world grown too noisy. 21 I may have to return to England only as a saturated sponge & wring myself out there. 29 letters, all these weeks & weeks, have fluttered about me in a dense crowd even as the San Marco pigeons, in Venice, round him who appears to have corn to scatter. So much of it is rank with good intentions.
43 To Wm. James: let me say, dear Wm, that I shall greatly be humiliated if you *do* like it [*Golden Bowl*], & thereby lump it, in your affection, with things, of the current age, that I have heard you express admiration for & that I would sooner descend to a dishonored grave than have written. I'm always sorry when I hear of your reading anything of mine & always hope you won't! 62 How funnily solemn, or solemnly funny, the little Goncourt Academy! 73 to Howard Sturgis: Hold up your heart & remember that there is a point beyond which the follies & infirmities of our friends & our *proches* have no right to ravage & wreck our own independence of soul.

listen to your praise with bowed head & clasped hands, not to say moist eyes. Even I am as yet a poor thing, more even the doctor's than mine own.

Henry James keenly interested in the literature of crime, P. 327

soul. Feel everything, tant que vous voudrez—but then soar superior & don't leave tatters of your precious person on every bush that happens to bristle with all the avidities & egotisms. 237 To Hugh Walpole: Tolstoi & Dostoevski are fluid puddings, though not tasteless, because the amount of their own minds & souls in solution in the broth gives it savour & flavour, thanks to the strong, rank quality of their genius, & their experience. But... we see how great a vice is their lack of composition, their defiance of economy & architecture, directly they are emulated & imitated. 245 To the same: It's good for you to have read Taine's English Lit.; he lacks saturation, lacks waste of acquaintance. 320-1 The play [Henry Bernstein's Le Secret] somehow represents a Case merely as distinguished from a Situation; the Case being always a thing rather void of connections with & into life at large, & the Situation being largely of interest just by having them. A barren little instance, little limited monstrosity, as curious & vivid as you like.

cf. P. 324 on War & Peace "the ugliness & vice of waste".

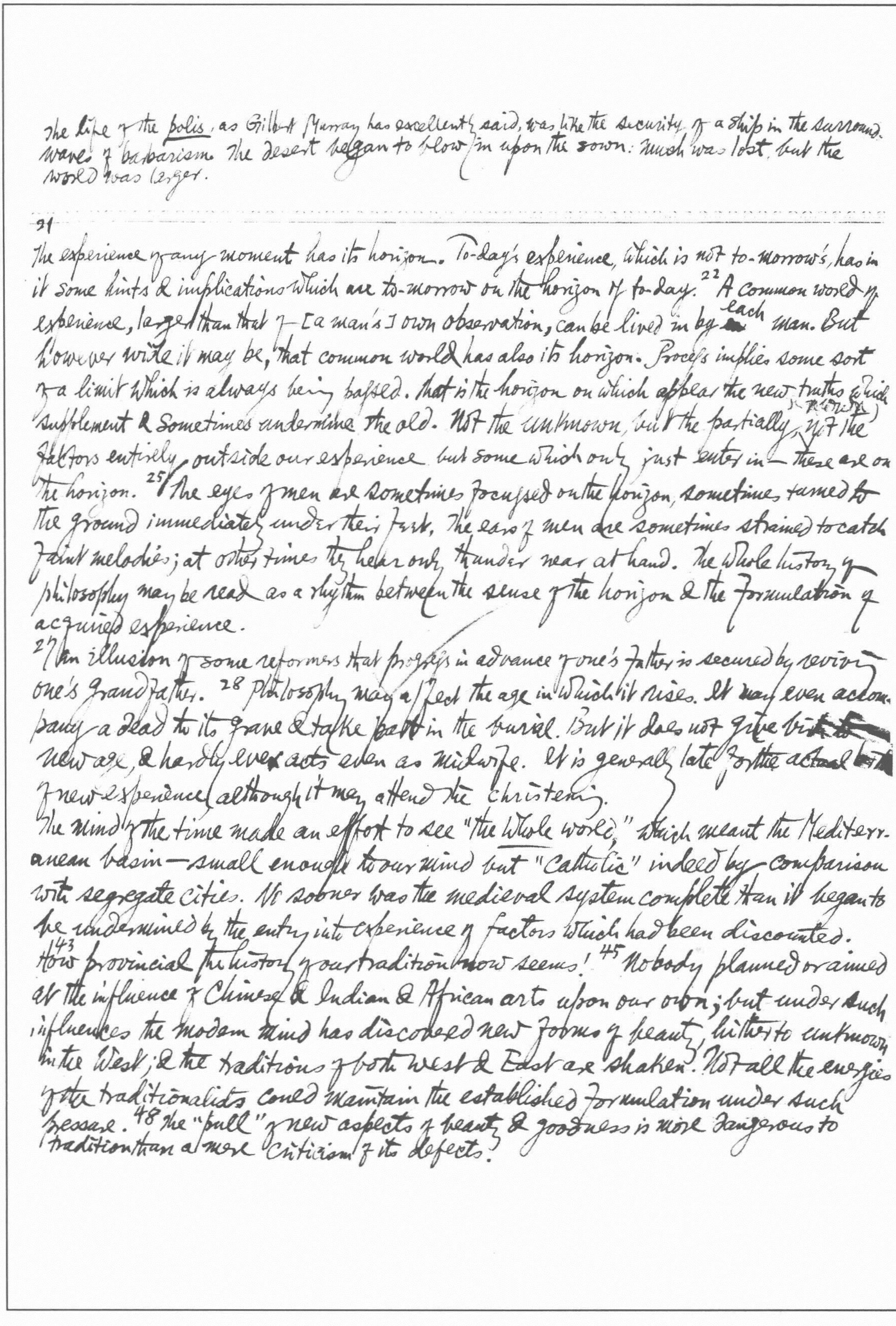
cf. Van Wyck Brooks: Opinions of Oliver Allston on this passage.

The Horizon of Experience, by C. Delisle Burns

Verhaeren: Tout bouge—et l'on dirait les horizons en marche (La Foule).

It seems as if to be modern meant only to be uncertain of the future. The sense of the horizon does not cause satisfaction or peace. The only hope lies on the other side of the horizon. And although what lies beyond is unknown, what lies on the horizon is not entirely out of sight. We continue to prepare for national wars by "defending" ourselves against other people's defence of themselves against us. We may abolish poverty at the cost of an universal enslavement. We may cease to fight as nations, in order to fight as social classes. That would not be an improvement.

Philosophy is not a "subject" to be studied among other subjects. It is rather a corrective in all studies, indicating that every separate "subject" must be in some way a misrepresentation of the real world. In that sense an ordinary educated man is a better philosopher than some of those who profess philosophy. His mind may be confused: but it is hospitable.



The life of the polis, as Gilbert Murray has excellently said, was like the security of a ship in the surrounding waves of barbarism. The desert began to blow in upon the sown: much was lost, but the world was larger.

21

The experience of any moment has its horizon. To-day's experience, which is not to-morrow's, has in it some hints & implications which are to-morrow on the horizon of to-day.[22] A common world of experience, larger than that of [a man's] own observation, can be lived in by each man. But however wide it may be, that common world has also its horizon. Process implies some sort of a limit which is always being passed. That is the horizon on which appear the new truths which supplement & sometimes undermine the old. Not the unknown, but the partially known, not the factors entirely outside our experience but some which only just enter in—these are on the horizon.[25] The eyes of men are sometimes focussed on the horizon, sometimes turned to the ground immediately under their feet. The ears of men are sometimes strained to catch faint melodies; at other times they hear only thunder near at hand. The whole history of philosophy may be read as a rhythm between the sense of the horizon & the formulation of acquired experience.

[27] An illusion of some reformers that progress in advance of one's father is secured by reviving one's grandfather.[28] Philosophy may affect the age in which it rises. It may even accompany a dead to its grave & take part in the burial. But it does not give bi[illegible] new age, & hardly ever acts even as midwife. It is generally late for the act[illegible] of new experience although it may attend the christening.

The mind of the time made an effort to see "the whole world," which meant the Mediterranean basin—small enough to our mind but "catholic" indeed by comparison with segregate cities. No sooner was the medieval system complete than it began to be undermined by the entry into experience of factors which had been discounted.

[143] How provincial the history of our tradition now seems![45] Nobody planned or aimed at the influence of Chinese & Indian & African arts upon our own; but under such influences the modern mind has discovered new forms of beauty, hitherto unknown in the West; & the traditions of both West & East are shaken. Not all the energies of the traditionalists could maintain the established formulation under such pressure.[48] The "pull" of new aspects of beauty & goodness is more dangerous to tradition than a mere criticism of its defects.

* Pity that Burns never heard of Kierkegaard's *Lebensstadien* though he refers to "emergence" on p. 106, 108.

Talleyrand: "Words are given to men to express their disagreement."

The extremism of genius, or as the critic in *The Tragic Muse*: "You never can be sure that you have gone far enough until you are certain that you have gone too far."

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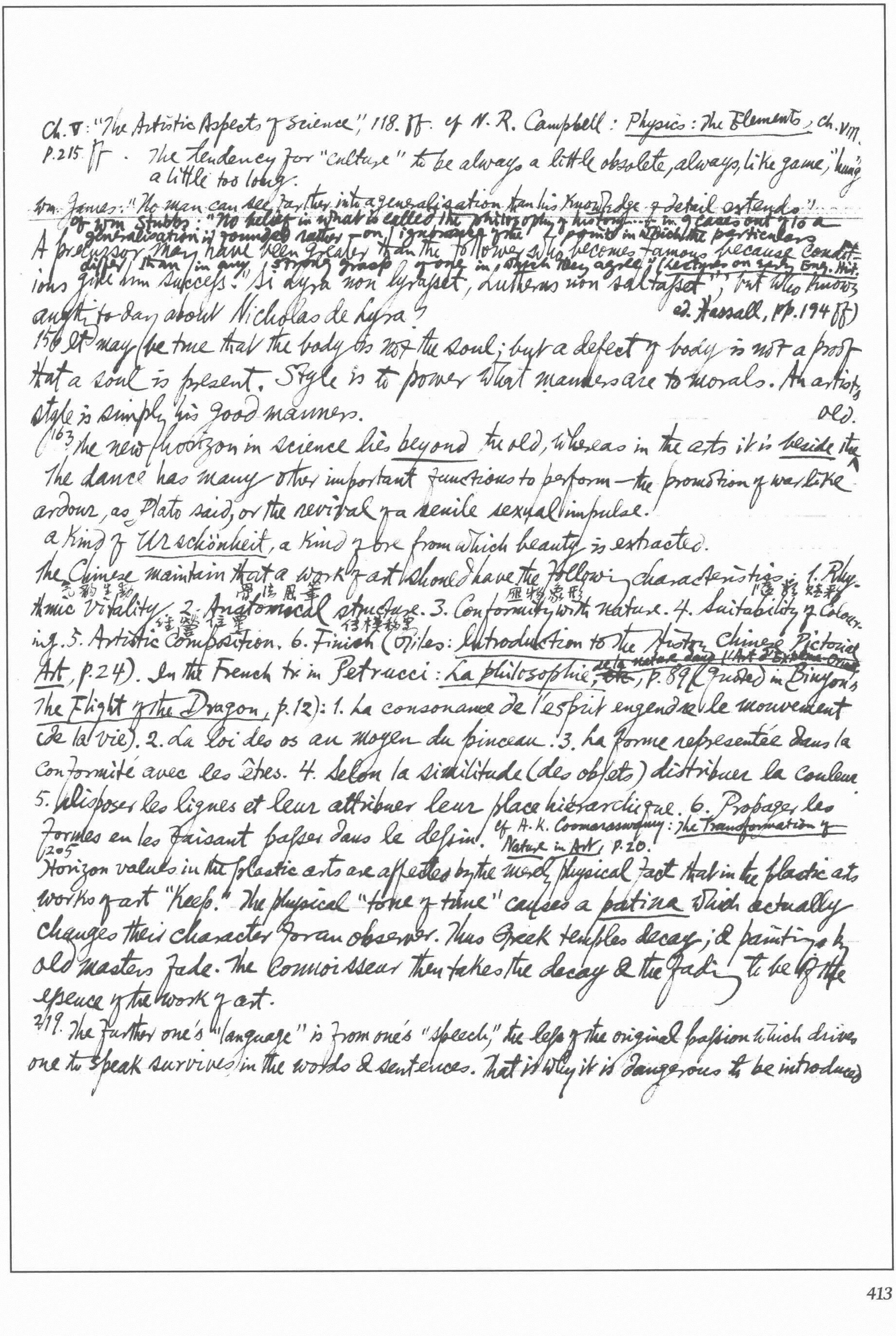
54 Horizon values are forms of good, beauty or truth which are not yet completely embodied or expressed. Horizon facts are the facts in reference to which science is growing.
64 Knowledge grows, i.e. any one person learns more & the sum of human knowledge increases or improves. 66 The rate of such increase varies & depends upon the existence of exceptional persons. The transformation of the group-experience similar to "conversion" or "falling in love" in the individual. 71 Experiences differ in "level". All knowledge grows out of the addition of experiences at the same level, combined with the subsumption or inclusion of the lower level in experiences at a higher level.* 73 Why should philosophers continue to believe that a man is always only a rational animal? At certain moments he may be worse — or better. Men fall in love. The perception is sometimes sharpened in emergency. 74 But whatever the "reduction of temperature" practised by philosophers upon some parts of language, words are not all the results of experiences of the same "temperature". Philosophers quote poetry without asking why the poet did not use scientific statements.
88 Horizon experience can be ridiculed as lunacy or it can be censored by the Government. 90 The normal is not necessarily the desirable. It is only a standard useful in practice based upon the results of already tested exceptional experience. Our normal customs would have been regarded in the far past by some as lunacy, by others ~~by~~ as the peculiarities of genius. 93 The differentiation between the behaviour of a great scientist in his work & his behaviour outside his work is very like the dissociation of a personality. A keen observer in the laboratory may be a credulous spiritualist.

Genius is one-sided.
104 The unconscious without the conscious is blind as the conscious without the unconscious is empty.
110 Sometimes the opportunity arises & there is no genius adequate to the need of the time. Sometimes an exceptional ability seems to beat against adverse circumstances.

From Kant: "Gedanken ohne [sinnlichen] Inhalt sind leer, Anschauungen ohne Begriffe sind blind. Daher ist es ebenso notwendig, seine Begriffe sinnlich zu machen, d.i. ihnen den Gegenstand in der Anschauung beizufügen, als seine Anschauungen sich verständlich zu machen, d.i. sie unter Begriffe zu bringen." *Krit. d. reinen Vernunft*, S. 75

True, but not the self-conscious exploitation of the unconscious which marks the minor & the precious, cf. Edith Sitwell: "An irrational spirit in logical form is manifest in a Shakespeare, Da Vinci, Beethoven; a logical spirit in an irrational form informs the poetasters & the surrealists." (in *Tradition & Experiment*). Also the Bloomsburite in Mirsky: *Intelligentsia*, 114.

Gide: *Lettres à Angèle*. 1: "Il faut terriblement de talent pour rendre un peu de génie supportable."



Ch. V: "The Artistic Aspects of Science," 118. ff. cf. N. R. Campbell: Physics: The Elements, Ch. VIII. p. 215 ff. The tendency for "culture" to be always a little obsolete, always, like game, "hung" a little too long.

Wm. James: "No man can see farther into a generalisation than his knowledge of detail extends."

cf. Wm Stubbs: "No belief in what is called the philosophy of history ... & in 9 cases out of 10 a generalisation is founded rather on ignorance of the points in which the particulars differ than in any strong grasp of one in which they agree." (Lectures on Early Eng. Hist. ed. Hassall, pp. 194 ff)

A precursor may have been greater than the follower who becomes famous because conditions give him success. "Si Lyra non lyrasset, Lutherus non saltasset", but who knows anything to-day about Nicholas de Lyra?

156 It may be true that the body is not the soul; but a defect of body is not a proof that a soul is present. Style is to power what manners are to morals. An artist's style is simply his good manners.

163 The new horizon in science lies beyond the old, whereas in the arts it is beside the old.

The dance has many other important functions to perform — the promotion of warlike ardour, as Plato said, or the revival of a senile sexual impulse.

a kind of Urschönheit, a kind of ore from which beauty is extracted.

The Chinese maintain that a work of art should have the following characteristics: 1. Rhythmic Vitality 氣韻生動. 2. Anatomical structure 骨法用筆. 3. Conformity with nature 應物象形. 4. Suitability of Colouring 隨類賦彩. 5. Artistic Composition 經營位置. 6. Finish 傳模移寫 (Giles: Introduction to the Histor. Chinese Pictorial Art, p. 24). In the French tr. in Petrucci: La philosophie de la nature dans l'Art d'Extrême Orient, ~~etc~~, p. 89 (quoted in Binyon's The Flight of the Dragon, p. 12): 1. La consonance de l'esprit engendre le mouvement (de la vie). 2. La loi des os au moyen du pinceau. 3. La forme representée dans la conformité avec les êtres. 4. Selon la similitude (des objets) distribuer la couleur. 5. Disposer les lignes et leur attribuer leur place hiérarchique. 6. Propager les formes en les faisant passer dans le dessin. cf. A. K. Coomaraswamy: The Transformation of Nature in Art, p. 20.

205 Horizon values in the plastic arts are affected by the merely physical fact that in the plastic arts works of art "keep." The physical "tone of time" causes a patina which actually changes their character for an observer. Thus Greek temples decay, & paintings by old masters fade. The connoisseur then takes the decay & the fading to be of the essence of the work of art.

219. The further one's "language" is from one's "speech," the less of the original passion which drives one to speak survives in the words & sentences. That is why it is dangerous to be introduced

MacIver. *Modern State*: Civilization means the apparatus, culture the quality of life experienced in the use of the apparatus.

*cf W. E. H. Lecky, *Hist. of European Morals*, I, ch. 1. on conscience as "the cause of more pain than pleasure", "its reproaches are more felt than its approval"; quoting Butler: "were the perfect man to exist, he himself would be the last to know it; for

Martineau: "It is no longer an insult to a clergyman's honour but rather a compliment to his intelligence, to suspect him of saying one thing & believing another."

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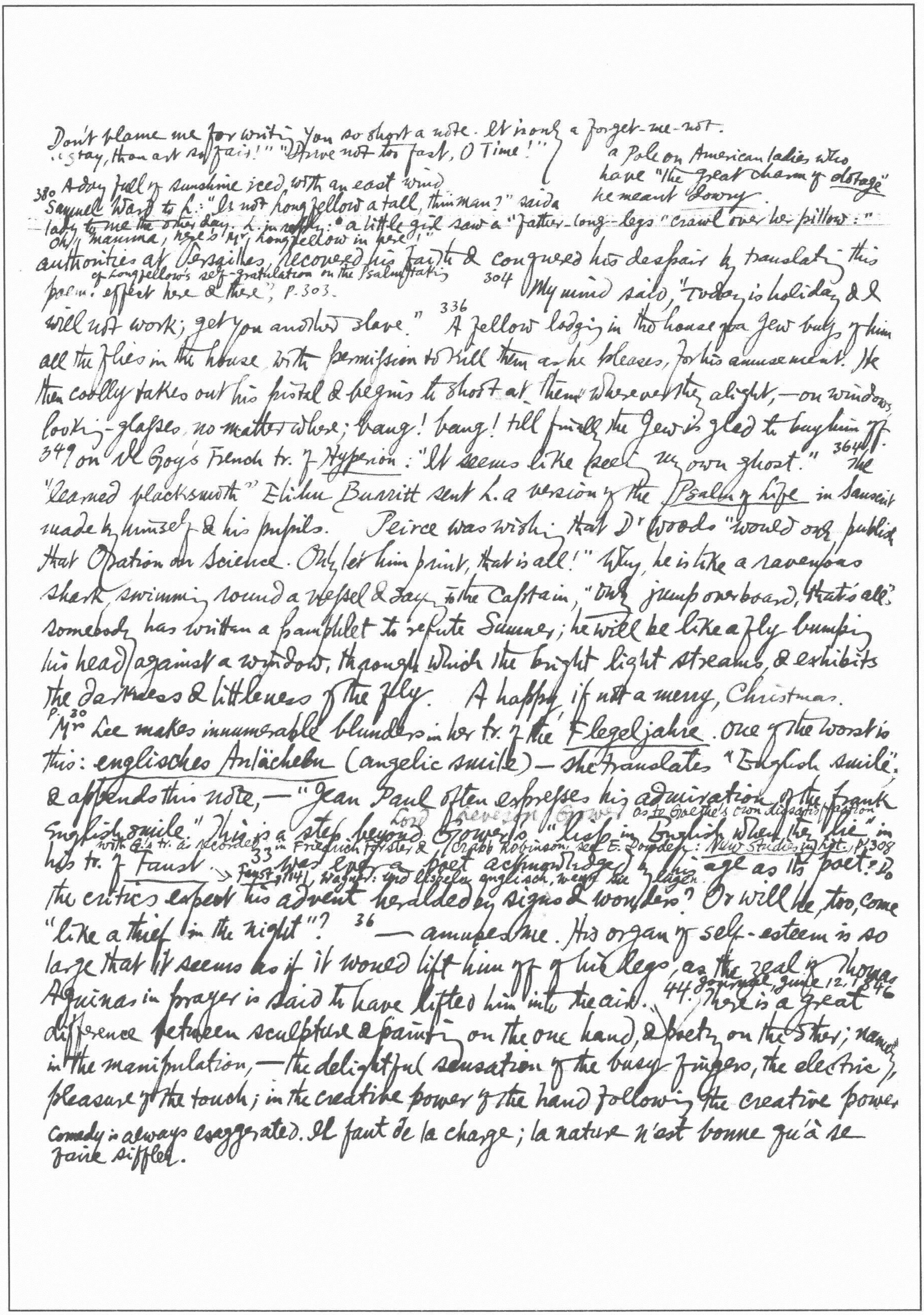
to literature first in a foreign, & still worse a "dead," language: for then all the passion is gone out of the words before they are known. 220 All speech & language may have a certain "temperature" & may therefore give more heat than light. cf Martineau: "the blessings of a satisfied conscience are least experienced when they are most deserved."* A man who thinks that he is all that he ought to be is obviously not what he ought to be. A good man is less likely to think himself good in proportion as he is good. The world they admired was the Victorian drawing-room, but no man could understand Nature by looking at it through lace curtains. cf Goethe: *Spruchweisheit* (*Gesam. Werk.* "Tempel-Klassiker", III, 486-7) Philosophy may be only the slave among the sciences, following triumphant Caesar to remind him that he is mortal! Or it may be like the deacon who lights the flax before a newly crowned Pope, saying to modern science, "Sic transit!" as the sciences of the past have gone! "Il était aussi tranquille dans sa manque de foi que le mystique dans sa croyance".

H.W.
Life of Longfellow, by Samuel Longfellow (1886).

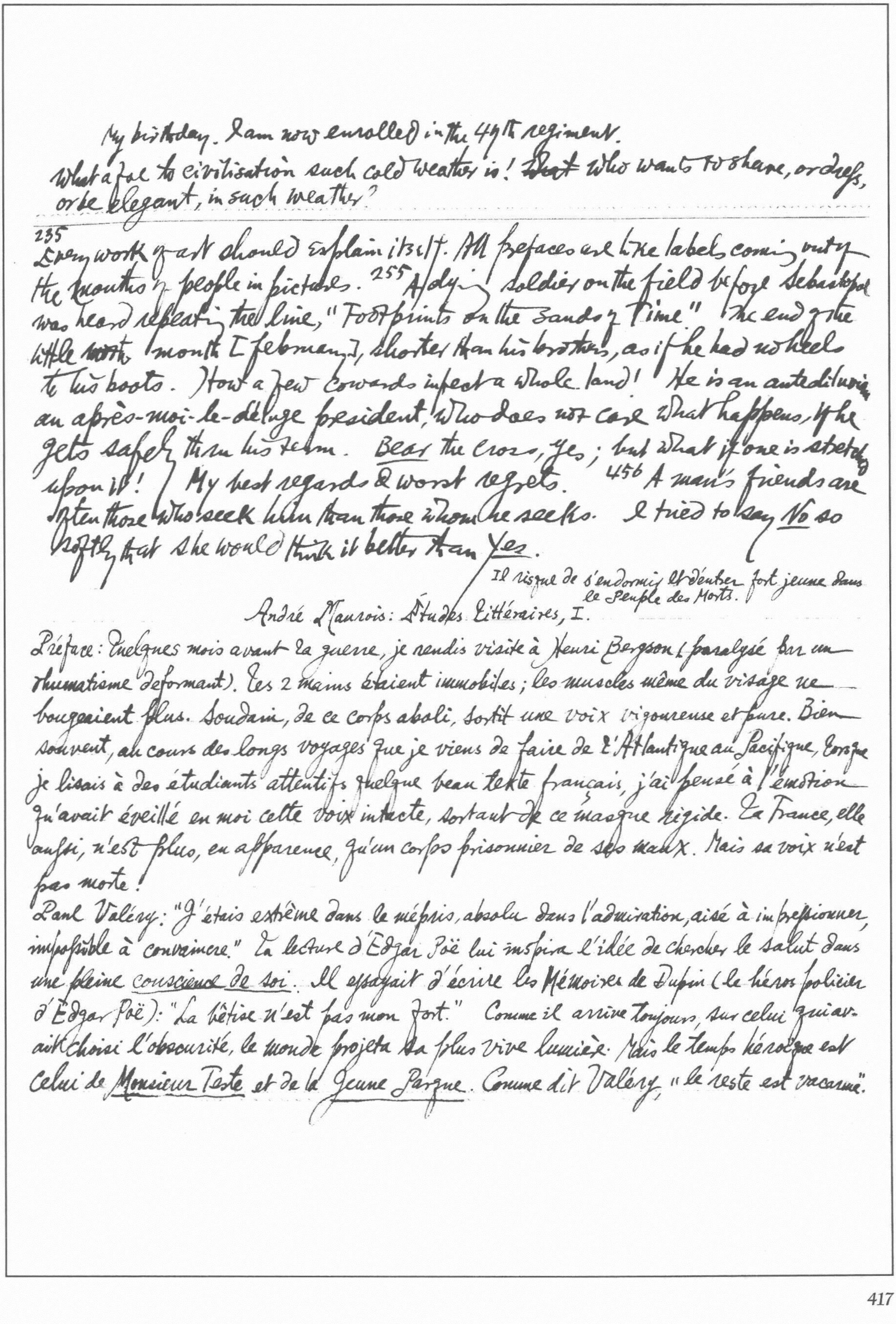
non clamor, sed amor. Italian proverb: Natale coi tuoi; / Pasqua—dove puoi (Xmas with your clan; / Easter—where you can) To a student in his French class: "Your recitation reminds me of the Spanish theatre, where the prompter performs a more important part than the actor." 194 In connection with the publication of *Outre-Mer*, L. began what became a habit—the collecting into a scrap-book the newspaper criticisms upon his books. He printed as a title "Puffs & Counterblasts," & added a woodcut of George Cruikshank's which represents a royal personage feeding with pap an already overfed baby, while below stands a group of ragged children lifting their haggard faces & emaciated hands in vain entreaty for a share of the pudding. Another cut shows an excited cat looking at her own reflection in a highly polished boot. 271-2 If the ideas [in the *Psalm of Life*] have become commonplace, it has been well said that it is this poem that has made them so. 272: "morally inspiring" in italics. Young men's hearts were stirred by it as by a bugle summons. It inspired them & enlarged their lives, roused them to high resolve. An American student was saved from suicide by reading this poem. A French gentleman whose son in the Franco-German war had been arrested by the German

the highest stage of advancement is the lowest descent in humility."



Don't blame me for writing you so short a note. It is only a forget-me-not.
"Stay, thou art so fair!" "Strive not too fast, O Time!"
a Pole on American ladies who have "the great charm of dotage" he meant dowry.
380 A day full of sunshine iced with an east wind
Samuel Ward to L.: "Is not Longfellow a tall, thin man?" said a lady to me the other day. L. in reply: "a little girl saw a "father-long-legs" crawl over her pillow: "Oh, mamma, here's Mr. Longfellow in here!"
authorities at Versailles, recovered his faith & conquered his despair by translating this
of Longfellow's self-gratulation on the Psalm's taking
poem: effect here & there"; P. 303. 304 My mind said, "Today is holiday & I will not work; get you another slave." 336 A fellow lodging in the house of a Jew buys of him all the flies in the house with permission to kill them as he pleases, for his amusement. He then coolly takes out his pistol & begins to shoot at them wherever they alight,—on windows, looking-glasses, no matter where; bang! bang! till finally the Jew is glad to buy him off. 349 on de Guy's French tr. of *Hyperion*: "It seems like seeing my own ghost." 364 The "learned blacksmith" Elihu Burritt sent L. a version of the *Psalm of Life* in Sanscrit made by himself & his pupils. Peirce was wishing that Dr Woods "would only publish that Oration on Science. Only let him print, that is all!" Why, he is like a ravenous shark, swimming round a vessel & saying to the Captain, "Only jump overboard, that's all". Somebody has written a pamphlet to refute Sumner; he will be like a fly bumping his head against a window, through which the bright light streams, & exhibits the darkness & littleness of the fly. A happy, if not a merry, Christmas.
P. 30 "Mrs Lee makes innumerable blunders in her tr. of the *Flegeljahre*. One of the worst is this: englisches Anlächeln (angelic smile)—she translates "English smile", & appends this note,—"Jean Paul often expresses his admiration of the frank
Lord Leveson Gower as to Goethe's own dissatisfaction
English smile." This is a step beyond Gower's "lisp in English when they lie" in
with G.'s tr. as recorded in Friedrich Förster & Crabb Robinson, see E. Dowden: *New Studies in Lit.* P. 308
his tr. of *Faust*. → *Faust*, 2141, Wagner: und lispeln englisch, wenn sie lügen. 33 Was ever a poet acknowledged by his age as its poet? Do the critics expect his advent heralded by signs & wonders? Or will he, too, come "like a thief in the night"? 36 — amused me. His organ of self-esteem is so large that it seems as if it would lift him off of his legs, as the zeal of Thomas Aquinas in prayer is said to have lifted him into the air. 44. Journal, June 12, 1846 There is a great difference between sculpture & painting on the one hand, & poetry on the other; namely in the manipulation,—the delightful sensation of the busy fingers, the electric pleasure of the touch; in the creative power of the hand following the creative power
Comedy is always exaggerated. Il faut de la charge; la nature n'est bonne qu'à se faire siffler.

Aguesseau, the great economist of quarts-d'heures, who wrote so many books
in the moments between "Qu'on serve le dîner," & "on a servi," between
ordering dinner & eating it.
* A.E. to Wm. Rothenstein: "When I write my best poem there is nothing to look at except
bad handwriting — the zest of the eye is not satisfied. But if I paint, something
of the Mind. This poetry has not; the Conception is all in all; the second has more pain
begins to grow under my fingers & my ignorance of painting prevents
than pleasure in it; the pen does not give form & colour, as the chisel & the brush.*
my knowing how bad it is." Wm. Rothenstein: Since Fifty 230
[on Hartley Coleridge]. Where is the father's inspiration? The law of entail is
abolished on Parnassus. The wind lulled, & with one great expiring blast
exhaled its soul. My department is to be reduced. Do as you please, gentle-
men. Like a bird, as Victor Hugo says, I feel the branch bend under, but —
j'ai des ailes. 63 Our duties to God ascend like the vapors, not to refresh
the sky, but to fall again in genial showers upon ourselves — from Dr
Noyes's sermon. With a body too large for his legs. As he was unsuccess-
ful in getting up war against England, he has on his own private account
declared a war against the English grammar, which he carries on vig-
orously. Many of Emerson's poems present themselves Sphinx-like, &, "str-
uggling to get free their hinder parts," offer a very bold front & challenge
your answer. What comes as snow departs as mud.
One of Grandville's caricatures, a société par admiration mutuelle: 4 friends
together, each swinging a censer to the others & smiling through clouds
of incense. 92 Actions in the view of most men change their colour when
seen in the aggregate mass & in the individual instance, as the deep blue of
the ocean is colorless in the drop — from Dr Nichols's sermon. 95 Presi-
dent Everett requested the audience "not to applaud with the least intellectual
part of the body — the heels." 109 Journal, Jan. 21st, 1848: What is Autobio-
graphy? What biography ought to be. The difference between Cambridge air &
Newport air is the difference between cotton & linen. The elasticity & vitality
are all wanting. At one step Mrs Stowe has reached the top of the stair-case
up which the rest of us climb on our knees year after year. He is said
to "contain Macaulay as a gentleman does the egg he has eaten at breakfast."



My birthday. I am now enrolled in the 49th regiment.

What a foe to civilisation such cold weather is! ~~What~~ Who wants to shave, or dress, or be elegant, in such weather?

235 Every work of art should explain itself. All prefaces are like labels coming out of the mouths of people in pictures. 255 A dying soldier on the field before Sebastopol was heard repeating the line, "Footprints on the Sands of Time" The end of the little ~~worth~~ month [February], shorter than his brothers, as if he had no heels to his boots. How a few cowards infect a whole land! He is an antediluvian après-moi-le-déluge president, who does not care what happens, if he gets safely thru his term. *Bear* the cross, yes; but what if one is stretched upon it! My best regards & worst regrets. 456 A man's friends are often those who seek him than those whom he seeks. I tried to say *No* so softly that she would think it better than *Yes*.

Il risque de s'endormir et d'entrer fort jeune dans le Peuple des Morts.

André Maurois: Études Littéraires, I.

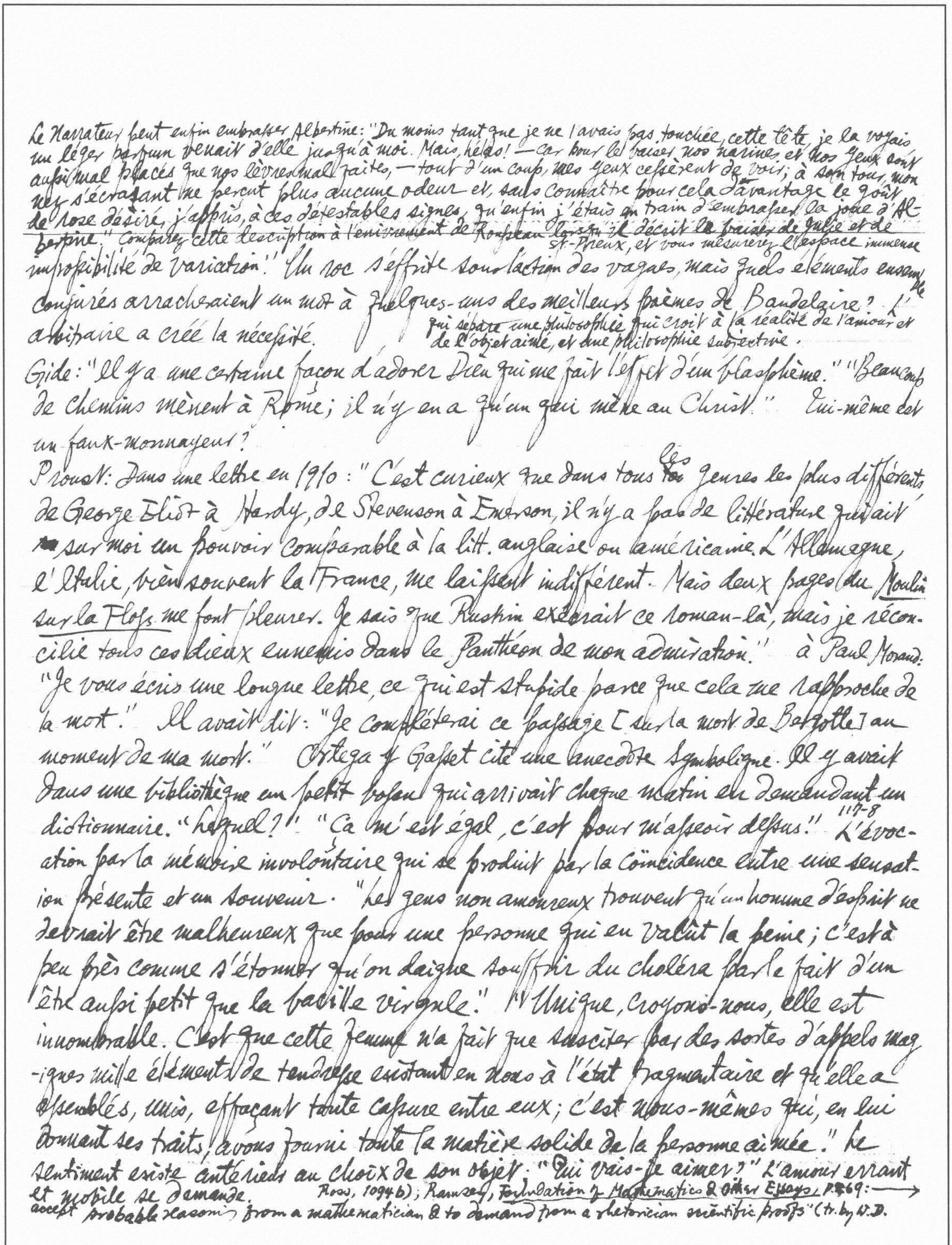
Préface: Quelques mois avant la guerre, je rendis visite à Henri Bergson (paralysé par un rhumatisme déformant). Ses 2 mains étaient immobiles; les muscles même du visage ne bougeaient plus. Soudain, de ce corps aboli, sortit une voix vigoureuse et pure. Bien souvent, au cours des longs voyages que je viens de faire de l'Atlantique au Pacifique, lorsque je lisais à des étudiants attentifs quelque beau texte français, j'ai pensé à l'émotion qu'avait éveillé en moi cette voix intacte, sortant de ce masque rigide. La France, elle aussi, n'est plus, en apparence, qu'un corps prisonnier de ses maux. Mais sa voix n'est pas morte!

Paul Valéry: "J'étais extrême dans le mépris, absolu dans l'admiration, aisé à impressionner, impossible à convaincre." La lecture d'Edgar Poë lui inspira l'idée de chercher le salut dans une pleine *conscience de soi*. Il essayait d'écrire les Mémoires de Dupin (le héros policier d'Edgar Poë): "La bêtise n'est pas mon fort." Comme il arrive toujours, sur celui qui avait choisi l'obscurité, le monde projeta sa plus vive lumière. Mais le temps héroïque est celui de *Monsieur Teste* et de la *Jeune Parque*. Comme dit Valéry, « le reste est vacarme ».

* Valéry, after a pyrrhonien scepticism of all knowledge, returns to "conventions" — a usual route of philosophers. His passion for precision & dismissal of philosophy as verbal & theory of "conventions" recall Vaihinger & the Cambridge linguistic scientists. Maurois is too ignorant of philosophy to see these associations.

Besoin de rigueur, horreur du vague. Dans sons discours de réception à l'Académie Française, sur Anatole France: "Il y avait dans ses livres, un art consommé de l'effleurement des idées et des problèmes les plus graves. Rien n'y arrêtait le regard, si ce n'est la merveille même de n'y trouver nulle résistance. Quoi de plus précieux que l'illusion délicieuse de la clarté qui nous donne le sentiment de nous enrichir sans effort, de goûter du plaisir sans peine, de comprendre sans attention, de jouir du spectacle sans payer?" Dans une conférence au Vieux-Colombier:[28] "Obscur? Moi? On me le dit et je fais effort pour le croire. Mais je me trouve moins obscur que Musset, que Hugo, que Vigny! Vous semblez étonnés? Considérez Musset. Je ne sais si quelqu'un de vous peut expliquer ces vers: 'Les plus désespérés sont les chants les plus beaux / Et j'en sais d'immortels qui sont de purs sanglots.' Pour moi, j'en suis incapable! Un chant est un rhythme; un pur sanglot est informe." "Je[30] me méfie de tous les mots, car la moindre méditation rend absurde ce que l'on dit... J'en suis venu, hélas! à comparer ces paroles par lesquelles on traverse si lestement l'espace d'une pensée à des planches légères jetées sur un abîme, qui souffrent le passage et point la station. L'homme en vite mouvement les emprunte et se sauve; mais s'il insiste le moins du monde, ce peu de temps les rompt et tout s'en va dans les profondeurs." Mais rien n'arrête Valéry, chasseur d'exactitude.* Quand il fait la table des "désirs idiots de l'homme", il inscrit: "Connaître l'avenir, être immortel, croire qu'il existe une réponse unique." "Nous désirons de voir ce qui aurait précédé la lumière." "Les discussions des philosophes ne portent pas sur la nature des choses, mais sur les rapports de certains mots." "Avec les philosophes il ne faut jamais craindre de ne pas comprendre. Il faut craindre énormément de comprendre."* "Chaque historien de l'époque tragique nous tend une tête coupée qui est l'objet de ses préférences." "L'impression de Beauté, si follement cherchée, si vainement définie, est peut-être le sentiment d'une

* That shows his amateurishness. Cf G. C. Field: *Studies in Philosophy*: "The Place of Definition in Ethics" on the possible dangers of premature clear thinking." Aristotle, *Eth. Nicom.*: "It is the mark of an educated man to look for precision in each class of things just so far as the nature of the subject admits; it is evidently foolish to



Le Narrateur peut enfin embrasser Albertine: "Du moins tant que je ne l'avais pas touchée, cette tête, je la voyais un léger parfum venait d'elle jusqu'à moi. Mais, hélas! — car pour le baiser nos narines et nos yeux sont aussi mal placés que nos lèvres mal faites, — tout d'un coup, mes yeux cessèrent de voir; à son tour, mon nez s'écrasant ne percut plus aucune odeur et, sans connaître pour cela davantage le goût de rose désiré, j'appris, à ces détestables signes, qu'enfin j'étais en train d'embrasser la joue d'Albertine." Comparez cette description à l'enivrement de Rousseau lorsqu'il décrit le baiser de Julie et de St-Preux, et vous mesurerez l'espace immense qui sépare une philosophie qui croit à la réalité de l'amour et de l'objet aimé, et une philosophie subjective.

impossibilité de variation." Un roc s'effrite sous l'action des vagues, mais quels éléments ensemble conjurés arracheraient un mot à quelques-uns des meilleurs poèmes de Baudelaire? L'arbitraire a créé la nécessité.

Gide: "Il y a une certaine façon d'adorer Dieu qui me fait l'effet d'un blasphème." "Beaucoup de chemins mènent à Rome; il n'y en a qu'un qui mène au Christ." Lui-même est un faux-monnayeur?

Proust: Dans une lettre en 1910: "C'est curieux que dans tous les genres les plus différents de George Eliot à Hardy, de Stevenson à Emerson, il n'y a pas de littérature qui ait sur moi un pouvoir comparable à la litt. anglaise ou américaine. L'Allemagne, l'Italie, bien souvent la France, me laissent indifférent. Mais deux pages du Moulin sur la Floss me font pleurer. Je sais que Ruskin exécrait ce roman-là, mais je réconcilie tous ces dieux ennemis dans le Panthéon de mon admiration." à Paul Morand: "Je vous écris une longue lettre, ce qui est stupide parce que cela me rapproche de la mort." Il avait dit: "Je compléterai ce passage [sur la mort de Bergotte] au moment de ma mort." Ortega y Gasset cite une anecdote symbolique. Il y avait dans une bibliothèque un petit bossu qui arrivait chaque matin en demandant un dictionnaire. "Lequel?" "Ça m'est égal, c'est pour m'asseoir dessus." 117-8 L'évocation par la mémoire involontaire qui se produit par la coïncidence entre une sensation présente et un souvenir. "Les gens non amoureux trouvent qu'un homme d'esprit ne devrait être malheureux que pour une personne qui en valût la peine; c'est à peu près comme s'étonner qu'on daigne souffrir du choléra par le fait d'un être aussi petit que le bacille virgule." "Unique, croyons-nous, elle est innombrable. C'est que cette femme n'a fait que susciter par des sortes d'appels magiques mille éléments de tendresse existant en nous à l'état fragmentaire et qu'elle a assemblés, unis, effaçant toute cassure entre eux; c'est nous-mêmes qui, en lui donnant ses traits, avons fourni toute la matière solide de la personne aimée." Le sentiment existe antérieur au choix de son objet. "Qui vais-je aimer?" L'amour errant et mobile se demande.

Ross, 1094b); Ramsey, Foundation of Mathematics & Other Essays, p. 269: →
accept probable reasoning from a mathematician & to demand from a rhetorician scientific proofs" (tr. by W.D.

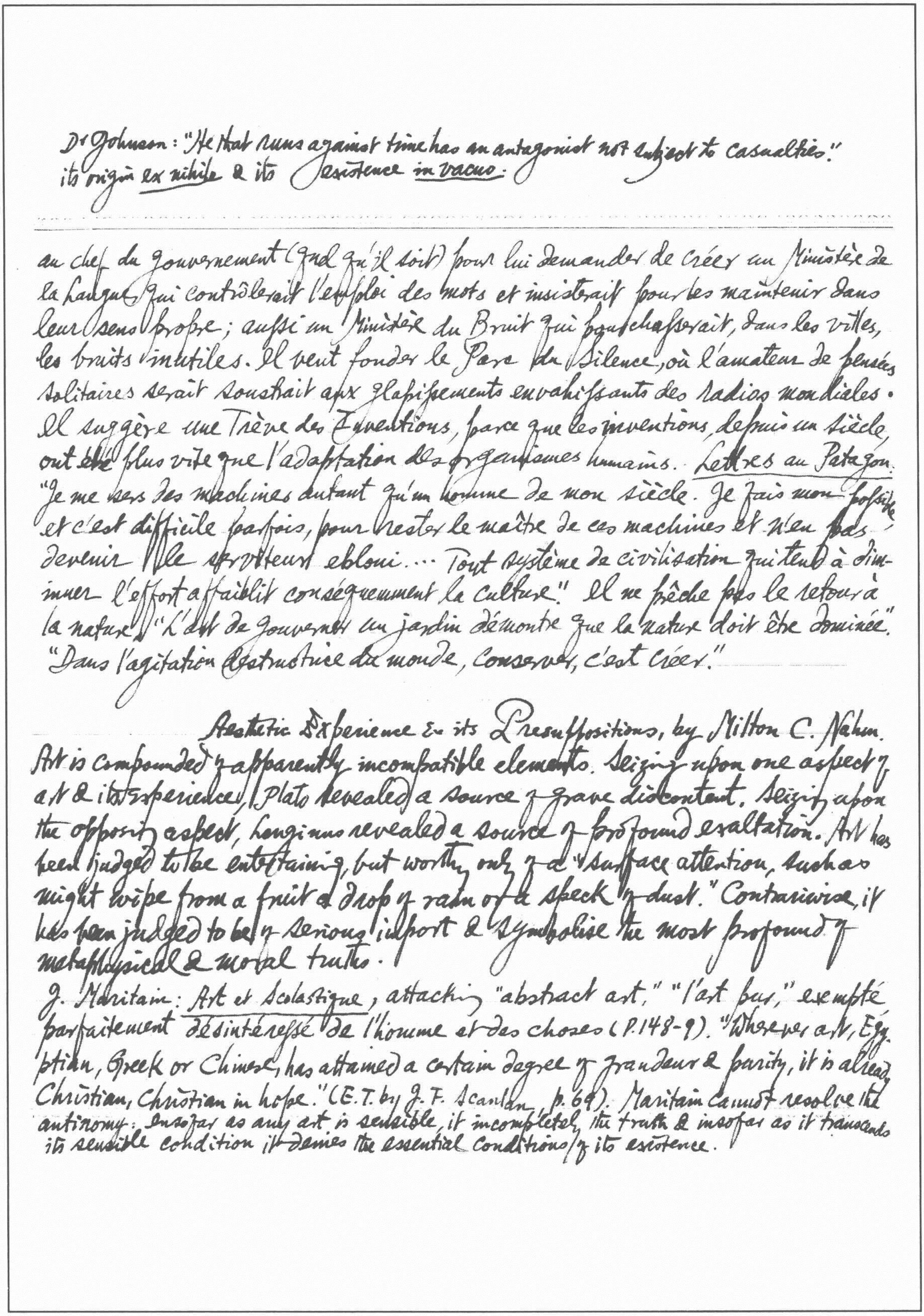
cette génération de l'entre-deux-guerres.

André Maurois: Etudes littéraires.

François Mauriac: Tous ses héros auront horreur du Tartuffe, "de cette gentillesse suspecte et curieuse qui rôde, toute proche encore de l'Inquisition.... Du chasseur divin, les traqueurs ne sont pas toujours habiles et souvent effarouchent le gibier qu'ils ont mission de rabattre vers le Maître." Le mariage dans ces familles paysannes, n'est pas l'union de 2 êtres, mais l'addition de 2 chiffres, la réunion de deux terres. Bernard Desqueyroux n'épouse pas Thérèse; des pins s'unissent à d'autres pins. A l'intérieur même de la famille, l'argent ronge toute pureté. Des enfants, parce qu'ils guettent un héritage, observent les rides, les syncopes, les essoufflements, cependant que tel père, conscient de cet espionnage, tente par d'ingénieuses et patientes procédures de déshériter les enfants indignes. cf. supra, Rilke

Georges Duhamel: Les Scènes de la vie future ont pris aux yeux du public européen, tout à fait contre le gré de l'auteur, allure d'attaque contre l'Amérique. Ce qu'il critiquait, c'était seulement la civilisation mécanique et collective, telle qu'il l'avait attaquée en Russie, telle qu'il allait plus tard la combattre en Allemagne: "Tant que nous n'avions pas de voiture, nous nous en passions à merveille. Maintenant, le besoin s'est introduit dans la place.... Toute la philosophie de cette dictature industrielle et commerciale aboutit à ce dessein impie: imposer à l'humanité des besoins, des appétits... Les êtres qui peuplent aujourd'hui les fourmilières américaines réclament des biens palpables, incontestés, dont l'usage leur est recommandé, mieux encore: prescrit par les divinités nationales... Ils veulent posséder le plus vite possible, tous ces objets si merveilleusement commodes et dont ils deviendront aussitôt, par un étrange retour de choses, les esclaves soucieux." Entrant dans un grand cinéma de Broadway, il avait été exaspéré par "ce faux luxe de lupanar international," par "cette fausse musique, cette musique de conserve, cette pâtée musicale," par le spectacle de l'écran, "divertissement d'idiots, passe-temps d'illettrés, de créatures misérables." Il adresse un messag

"The chief danger to our philosophy, apart from laziness & woolliness, is scholasticism, the essence of which is treating what is vague as if it were precise & trying to fit it into an exact logical category."



Dr Johnson: "He that runs against time has an antagonist not subject to casualties."
its origin *ex nihilo* & its existence *in vacuo*.

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au chef du gouvernement (quel qu'il soit) pour lui demander de créer un Ministère de la Langue, qui contrôlerait l'emploi des mots et insisterait pour les maintenir dans leur sens propre; aussi un Ministère du Bruit qui pourchasserait, dans les villes, les bruits inutiles. Il veut fonder le Parc du Silence, où l'amateur de pensées solitaires serait soustrait aux glapissements envahissants des radios mondiales. Il suggère une Trève des Inventions, parce que les inventions, depuis un siècle, ont été plus vite que l'adaptation des organismes humains. *Lettres au Patagon*. "Je me sers des machines autant qu'un homme de mon siècle. Je fais mon possible et c'est difficile parfois, pour rester le maître de ces machines et n'en pas devenir le serviteur ebloui... Tout système de civilisation qui tend à diminuer l'effort affaiblit conséquemment la culture." Il ne prêche pas le retour à la nature. "L'art de gouverner un jardin démontre que la nature doit être dominée." "Dans l'agitation destructrice du monde, conserver, c'est créer."

Aesthetic Experience & its Presuppositions, by Milton C. Nahm.

Art is compounded of apparently incompatible elements. Seizing upon one aspect of art & its experience, Plato revealed a source of grave discontent. Seizing upon the opposite aspect, Longinus revealed a source of profound exaltation. Art has been judged to be entertaining, but worthy only of a "surface attention, such as might wipe from a fruit a drop of rain or a speck of dust." Contrariwise, it has been judged to be of serious import & symbolise the most profound of metaphysical & moral truths.

J. Maritain: *Art et Scolastique*, attacking "abstract art," "l'art pur," exempté parfaitement *désintéressé* de l'homme et des choses (p.148-9). "Wherever art, Egyptian, Greek or Chinese, has attained a certain degree of grandeur & purity, it is already Christian, Christian in hope." (E.T. by J.F. Scanlan, p. 69). Maritain cannot resolve the antinomy: Insofar as any art is sensible, it incompletely the truth & insofar as it transcends its sensible condition it denies the essential conditions of its existence.

the earliest discussion of "form" as "something identical which makes different things beautiful" in Plato's Hippias Major.

P. 146–162: "Plato & the Tradition of the Canon of the Human Form."

Dionysius Areopagita: "Leave behind both sensible perceptions & intellectual efforts & all objects of sense & intelligence, & all things not being & being, & be raised aloft unknowingly to the union, as far as attainable, with Him Who is above every essence & knowledge" (Concerning Mystic Theology, chap. I. sect. I). "By inactivity of all knowledge, united in his better part to the altogether Unknown, & by knowing nothing, knowing above mind" (Ibid., sect. III). 莊子:以無知知

The Letters of Gerard Manley Hopkins, pp. 187 ff: "You [Bridges] do not mean by a mystery what a Catholic does. You mean an interesting uncertainty: the uncertainty ceasing interest ceases also... But a Catholic by mystery means an incomprehensible certainty: without certainty without formulation, there is no interest."

excitement [was high. [makes me blush purple.

G. M. Hopkins, by G. F. Lahey, S. J.

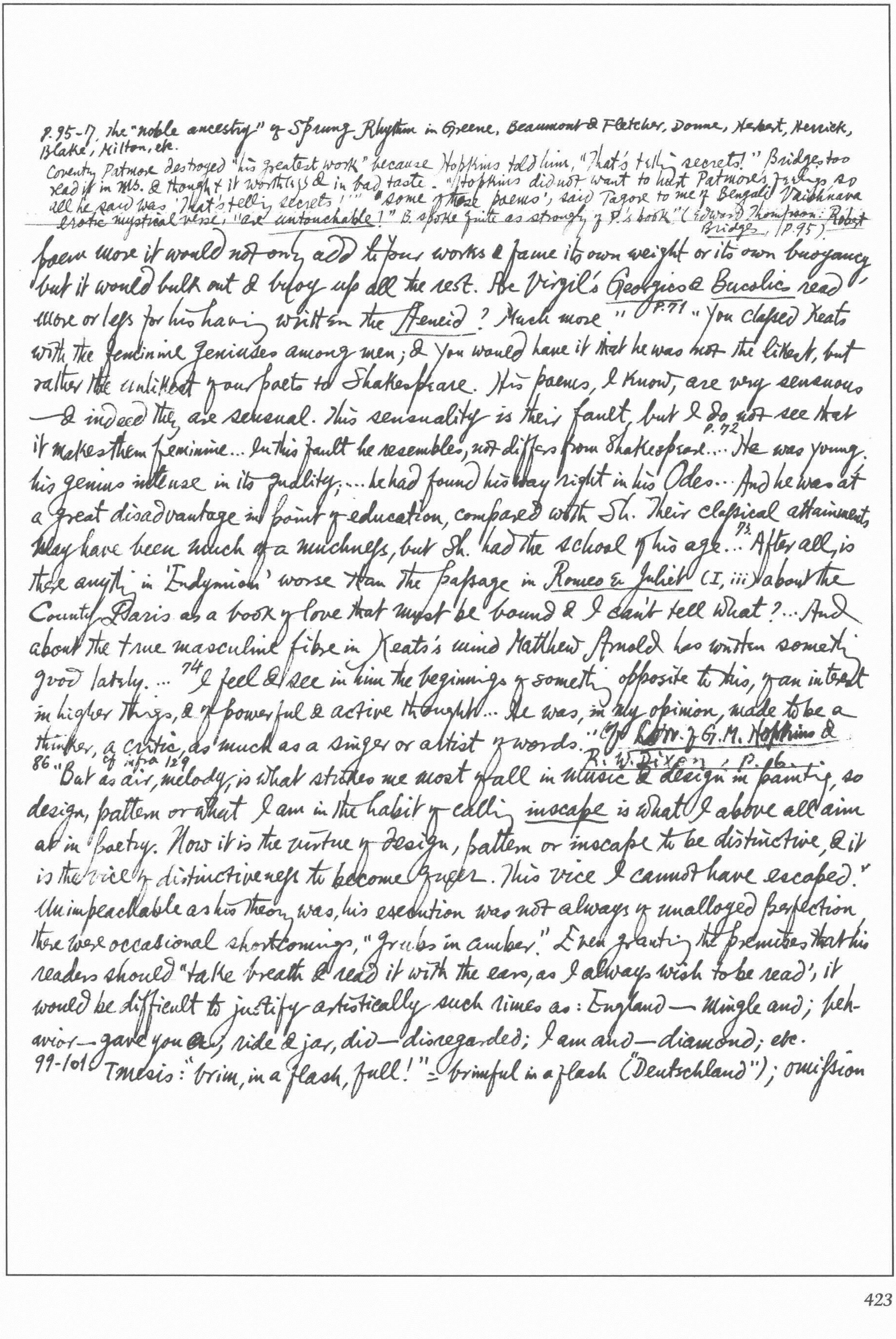
6 One day he informed his schoolmates that, observing that nearly everyone consumed more liquids than was good for them, he would prove the correctness of his theory by abstaining from drinking anything whatever for a week. The effect was that he collapsed when at drill.

7? On another occasion, he discovered that every one ate too much salt at their meats, & passed a week without taking any, in the same manner.

59 Patmore on H's poems: "System & learned theory are manifest in all these experiments; but they seem to me to be too manifest. 'Thoughts that involuntary move harmonious numbers' is, I suppose, the best definition of poetry that ever was spoken. Whenever your thoughts forget your theories they do so more... I cannot understand his [Bridges'] not seeing defects in your system which I seem to see so clearly; & when I do not understand a man's ignorance, I obey the Philosopher & think myself ignorant of his understanding!"* cf. Jules Renard: Journal, p. 7

63 Hopkins to Patmore: "Where there is high excellence in the work, labour in the execution, there volume, amount, quantity tells & helps to perpetuate all. If you wrote a considerable

* from Coleridge: Biog. Lit. J. Shawcross ed. vol. II. p. 160



P.95-7. the "noble ancestry" of Sprung Rhythm in Greene, Beaumont & Fletcher, Donne, Herbert, Herrick, Blake, Milton, etc.

Coventry Patmore destroyed "his greatest work" because Hopkins told him, "That's telling secrets!" Bridges too read it in MS. & thought it worthless & in bad taste. "Hopkins did not want to hurt Patmore's feelings so all he said was 'That's telling secrets!'" "Some of these poems', said Tagore to me of Bengali Vaishnava erotic mystical verse, "are untouchable!" B. spoke quite as strongly of P.'s book" (Edward Thompson: Robert Bridges, (P.95).

poem more it would not only add to your works & fame its own weight or its own buoyancy but it would bulk out & buoy up all the rest. Are Virgil's Georgics & Bucolics read more or less for his having written the Aeneid? Much more" P.71 "You classed Keats with the feminine geniuses among men; & you would have it that he was not the likest, but rather the unlikest of our poets to Shakespeare. His poems, I know, are very sensuous — & indeed they are sensual. This sensuality is their fault, but I do not see that it makes them feminine... In this fault he resembles, not differs from Shakespeare... P. 72 He was young, his genius intense in its quality,... he had found his way right in his Odes... And he was at a great disadvantage in point of education, compared with Sh. Their classical attainments may have been much of a muchness, but Sh. had the school of his age... 73. After all, is there anything in 'Endymion' worse than the passage in Romeo & Juliet (I, iii) about the County Paris as a book of love that must be bound & I can't tell what?... And about the true masculine fibre in Keats's mind Matthew Arnold has written something good lately.... 74 I feel & see in him the beginnings of something opposite to this, of an interest in higher things, & of powerful & active thought... He was, in my opinion, made to be a thinker, a critic, as much as a singer or artist of words." Cf Letters of G.M. Hopkins & R.W. Dixon, p. 6.

86 cf infra 129 "But as air, melody, is what strikes me most of all in music & design in painting, so design, pattern or what I am in the habit of calling inscape is what I above all aim at in poetry. Now it is the virtue of design, pattern or inscape to be distinctive, & it is the vice of distinctiveness to become queer. This vice I cannot have escaped." Unimpeachable as his theory was, his execution was not always of unalloyed perfection there were occasional shortcomings, "grubs in amber." Even granting the premises that his readers should "take breath & read it with the ears, as I always wish to be read", it would be difficult to justify artistically such rimes as: England — mingle and; behavior — gave you [illegible], ride & jar, did — disregarded; I am and — diamond; etc.

99-101 Tmesis: "brim, in a flash, full!" = brimful in a flash ("Deutschland"); omission

Bridges: "The Wreck of the Deutschland stands chronologically as well as logically in front of his book, like a great dragon folded in the gate to forbid all entrance."
"Pied Beauty": Glory be to God for dappled things –

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of the relative: "After-comers cannot guess the beauty [that has] been" ("Binsey Poplars"); Syncopation: "throughther" = "through the other"; marooning of prepositions: "What life half lifts the latch of, / What hell stalks towards the snatch of, / Your offering, with despatch, of!" ("Morning, Midday & Evening Sacrifice").
"O the mind, mind has mountains; cliffs of fall / Frightful, sheer, no-man-fathomed. Hold them cheap / May who ne'er hung there. Nor does long our small / Durance deal with that steep or deep. Here! creep, / Wretch, under a comfort [that] serves in a whirlwind: all / Life death does end & each day dies with sleep" (sestet of No. 41).
125 "Moonlight hanging on tree-tops like cobwebs." "It is a happy thing that there is no royal road to poetry. The world should know by this time that one cannot reach Parnassus except by flying thither. Yet from time to time more men go up & either perish in its gullies fluttering excelsior flags or else come down again with full folios & blank countenances."
129; seq 161 "All the world is full of inscape & chance left free to act falls into an order as well as purpose." "I thought how surely beauty of inscape was unknown & buried away from simple people & yet how near at hand it was if they had eyes to see it." "What you look hard at seems to look hard at you; hence the true & false instress of nature." "Even in withering the flower [the horned violet] ran through beautiful inscapes."
155 "the thunder musical & like gongs & rolling in great floors of sound." 159 "the air rinsed quite clear." 161 "Before I had always taken the sunset & the sun as quite out gauge with each other, as indeed physically they are, for the eye after looking at the sun is blunted to everything else & if you look at the rest of the sunset you must cover the sun, but to-day I inscaped them together & made the sun the true & ace of the whole, as it is." 166 "Very hot, though the wind dappled very sweetly on one's face & when I came out I seemed to put it on like a gown, as a man

p. 164: "the instress of its size;" 168: "I felt a certain awe & instress."

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puts on the shadow he walks into & hoods or hats himself with the shelter of a roof, a penthouse, or a copse of trees, I mean it rippled & fluttered like light linen, one could feel the folds & braids of it — & indeed a floating flag is like wind visible, & what weeds are in a current; it gives it thew & fibres it & bloods it in."

The Evolution of Modern Psychology, by R. Müller-Freienfels, E.T. by W. Béran Wolfe.

3. The formerly ostracised soul has won readmission, & with full honors, to the halls of science. The psychological laboratories were equipped with shiny metal apparatus like so many medieval torture chambers.

6 "One reason why the modern science was considered so completely "new" was that the old psychology was only superficially known.

cf Nietzsche, Ecce Homo (infra), S. 279 on Buddha as a "physiologist"

18 The primitive medicine men were undoubtedly past masters of certain up-to-date psychological techniques such as suggestion, hypnosis, & mental training long before modern science had any idea of them.

9. According to the Hindus, Karma accompanies the Atman throughout all its metamorphoses without causing the Atman to lose its essence, "as the crystal is not fused with color painted on it" (Deussen).

11 Greek psychology is partially a development of folk religious animism, partially a struggle against, the two often so fused with one another as to be hardly distinguishable.

20 Primitive animism lives once more in crude form in modern occultism & parapsychology. Aristotle's biological conception of the soul as the living form of the organism is revived in the neo-vitalistic theories. Even such a seemingly modern theory as that of the Unconscious has a forerunner in Leibniz. And the theory of the superindividual superconsciousness is presaged in the Upanishads.

I. How Psychology became Conscious of Consciousness.

36 The primitive "soul" was a material entity & in no way identical with consciousness. The concept συνειδησις first appears in Democritus & the Stoics and later goes over into Latin as conscientia. In Plato & Aristotle much of what we to-day call consciousness is ascribed more to the body than to the soul in its immortal aspect. Descartes 1st drew a sharp distinction between cogitatio or conscientia & the material world.

*cf Dante, ~~Parad.~~ Purgatorio, IV.1-12

**The Italian sentire is as "polysemous" as the Fr. sentir: to feel, to perceive, to hear or listen, to smell, to taste or savour of. (sentire caldo, sentire un

38 The chief interest was in static consciousness, consciousness objectively considered, & the weighty dilemma that consciousness is also subjective was not taken into consideration.

39 Colloquial language richer in its nuances of meaning than are the generalizings of science. Whereas science speaks of pleasurable feelings, colloquial speech distinguishes joy, pleasure, glee, delight, happiness, etc. It is the more general concepts that are loosely defined & often coincide with one another. I can use empfinden with love as well as fühlen. I say, "I intend (denke) to do something." Sentir = fühlen & empfinden (hence sensation & sentiment). Sentir also = smell.** English "to feel" = "to think". One says, "I see", when there is nothing visual to see but only something to be mentally understood.

54 "Simple sensations" imply the concentration of the entire mind upon simple stimuli. Even in an apparently simple sensation, it is the entire ego that is actually involved, & the "simplicity" can be obtained only as a result of complicated acts of thinking.*

72 Sensory psychology endeavored to give us an analysis of consciousness & constantly went beyond consciousness: in one instance by the introduction of unconscious mental connections in association, &, in the other instance, by the inclusion of motor acts. 73 Its passivism. It minces consciousness into atoms of sensation & then laboriously ties these atoms up with threads of association.

Franz Brentano was a Catholic priest who lost his post through marriage. A profound acquaintance with Aristotle ~~with~~ & the Schoolmen. 82 Now the Schoolmen had known something about consciousness which was later forgotten — "the intentional ~~existence~~ in-existence of objects."[8] ~~H~~ B. emphasised that every idea also includes an idea of that idea.

89 Bergson, James, Dilthey, each in his own way taught that consciousness is a totality.

II. Physiopsychology & Psychophysiology.

147 The human body proved itself, upon closer investigation, to be full of riddles & cryptic obscurities. We shall witness the remarkable spectacle of psychology at first trying

profumo, sentire la musica, sentire simpatia, etc)

[8] i.e. "in-esse", existing in mind (cf C. Spearman, Psychology Down the Ages, II, p. 306)

to rear itself upon biology & physiology, only to find that with the advance of investigation, biology & physiology came to borrow more & more from psychology, so that physiopsychology gradually changed into psychophysiology.[148] The old question of body-soul relation in a new dress.[149] The organ of the soul was alternately considered to be in the blood, the kidney, the heart, the diaphragm, the intestines, the genitals, & even in the saliva. Modern psychology occasionally reverts to such ideas, as, e.g., when the heart is placed in relation to emotions, when an influence upon mental life is ascribed to the blood & the endocrine secretions which enter it. Primitive men noticed very early the thumping of heart during a state of emotion or irritability as the result of "bilious" disorder.

[152] According to Fechner, the physical & the mental are fundamentally identical: the distinction is only a matter of different aspects of the same data. Just as a circle viewed from within is concave, & viewed from without is convex, so consciousness is the inner aspect & corporeality is the outer aspect. What is pain to me, is a prick of a needle to an external observer.

The relationship between mind & constitution was impressively illustrated by E. Kretschmer in Körperbau u. Charakter & Geniale Menschen. Fat people frequently have a comfortable, easy-going disposition. Shakespeare's Julius Caesar. An alienist by profession, K. noticed that two chief forms of mental disease — schizophrenic & manic-depressive psychoses — are frequently accompanied by certain physical appearances. 3 basic types: (1) asthenic or leptosomic: impaired growth in height & slight lateral growth, dry skin & bloodless, thin arms from narrow shoulders, flat chest. (2) Athletic: powerful, erect head, stout chest, broad shoulders, thick bony structure, above the average body size, flexible neck. (3) pyknic: stocky, thick-set, broad face, short neck, fat abdomen, soft skin. (4) the special type of dysplastic: the eunuchoid, polyglandular etc. (3) often manic-depressive, (1), (2), (4) schizophrenic. The (1) schizophrenic, an angular profile, long nose, oval-shaped face. The (2) sch. steep oval faces & coarse "high heads." The (3) m-d. a flat, pentagonal face.

the entire self is involved in every mental act, a fact borne out by language which says: I sense, I think, & the like. All mental experiences are "attitudes" of the totalitarian self.

Cyclic insanity, reddish face; schizophrenia, pale.

III. The Psychology of Action & Conduct.

227 In the primitive concept of soul, action was probably more important than consciousness. The essential nature of the souls imputed to things was not so much a form of consciousness as it was a form of activity.

247 Irony [is] something the behaviorist, incidentally, has scarcely any right to understand for in irony speaking & thinking are not identical but are antagonistic.

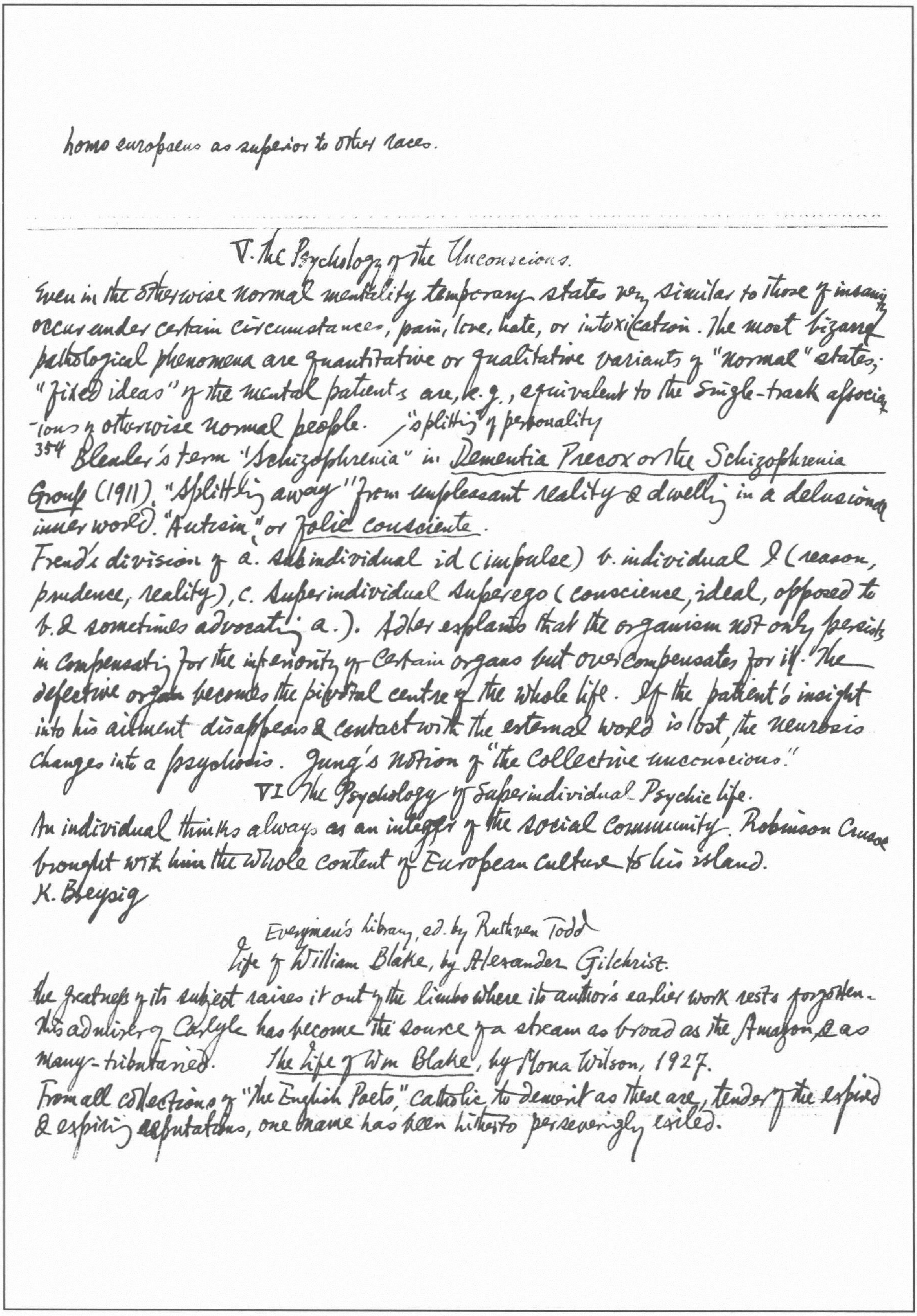
248 ff J. H. Michon: Système de graphologie (1875); W. Preyer: Psychologie des Schreibens (1895); G. Meyer: Die wissenschaftlichen Grundlagen der Graphologie (1901). Ludwig Klages in Ausdrucksbewegung u. Gestaltungskraft (1913) & Handschrift u. Charakter (1917) on the correlation of forms of writing & the writer's mental traits. Every action, according to K., discloses the vital unity of the agent. "The dual significance of expression": a violent action may be due either to the special attractive power of the goal or to the individual's lack of inner inhibition; a domineering will may indicate strength of will but also embittered feeling.

IV. The Psychology with "Soul".

290 Psychologists began to think gerundively. In place of consciousness known, we have consciousness knowing. A continuous capacity, e.g. seeing, thinking, etc, remains constant while its contents change. Thus we arrive at "faculties," "functions," etc. Having advanced thus far, a new problem arises, that of the correlation of the ~~correlation~~ of the separate faculties & the inner unity & totality of psychic life — Soul.

311 ff Husserl's distinction of the "bodily I," "mental I" & "pure I." 314 ff Lipps's "direct I."

329 The dual aspect of personality according to Stern: Experience occurs as an expression or as expressive action; but, as consciousness, it is simultaneously an impression.



homo europaeus as superior to other races.

V. The Psychology of the Unconscious.

Even in the otherwise normal mentality temporary states very similar to those of insanity occur under certain circumstances, pain, love, hate, or intoxication. The most bizarre pathological phenomena are quantitative or qualitative variants of "normal" states; "fixed ideas" of the mental patients are, e.g., equivalent to the single-track associations of otherwise normal people. / "splitting" of personality

354 Bleuler's term "Schizophrenia" in *Dementia Precox or the Schizophrenia Group* (1911). "Splitting away" from unpleasant reality & dwelling in a delusionary inner world. "Autism," or *Folie consciente*.

Freud's division of a. subindividual id (impulse) b. individual I (reason, prudence, reality), c. superindividual superego (conscience, ideal, opposed to b. & sometimes advocating a.). Adler explains that the organism not only persists in compensating for the inferiority of certain organs but overcompensates for it. The defective organ becomes the pivotal centre of the whole life. If the patient's insight into his ailment disappears & contact with the external world is lost, the neurosis changes into a psychosis. Jung's notion of "the collective unconscious."

VI The Psychology of Superindividual Psychic Life.

An individual thinks always as an integer of the social community. Robinson Crusoe brought with him the whole content of European culture to his island.
K. Breysig

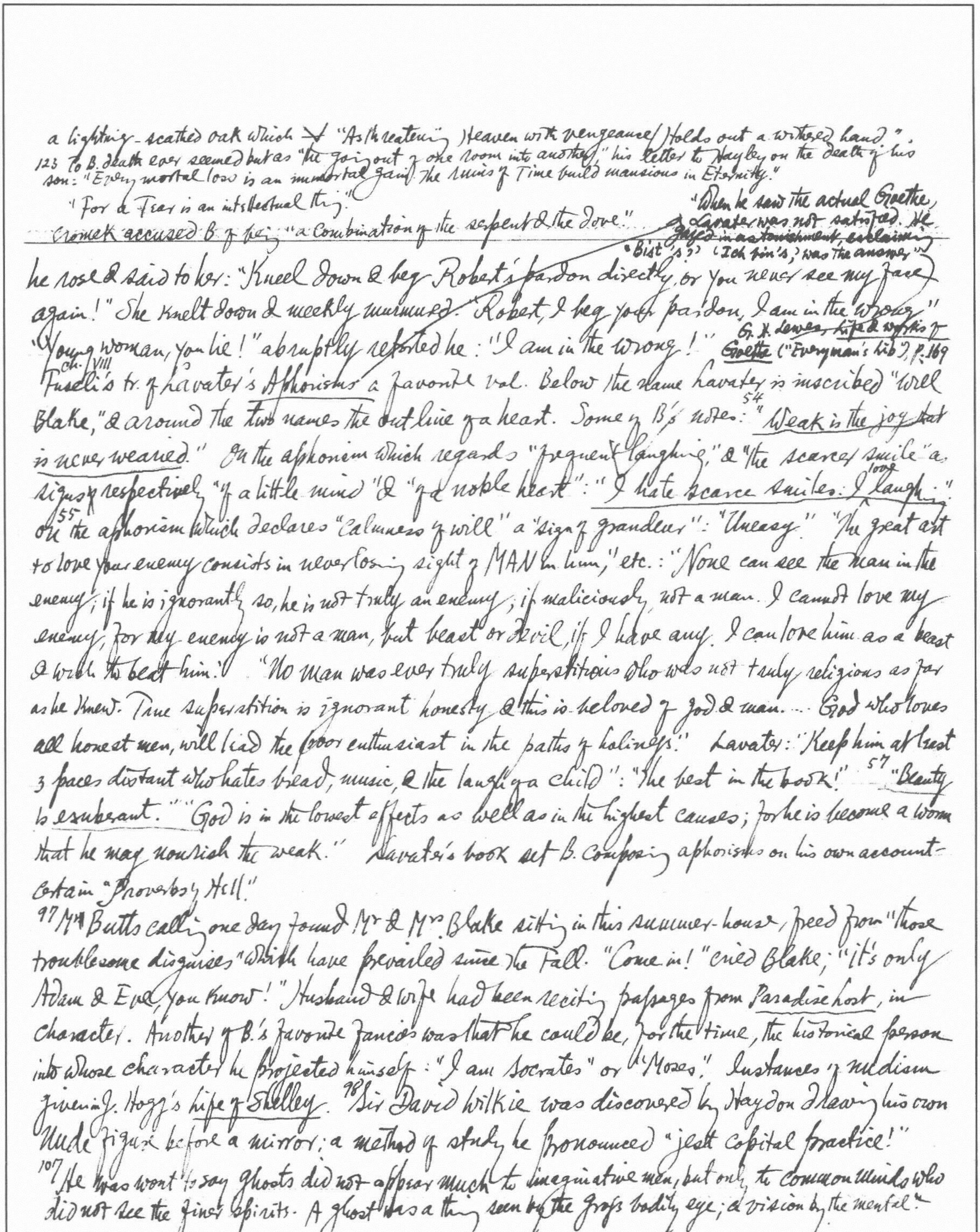
Everyman's Library, ed. by Ruthven Todd
Life of William Blake, by Alexander Gilchrist.

The greatness of its subject raises it out of the limbo where its author's earlier work rests forgotten. This admirer of Carlyle has become the source of a stream as broad as the Amazon, & as many-tributaried. *The Life of Wm Blake*, by Mona Wilson, 1927.

From all collections of "The English Poets," catholic to demerit as these are, tender of the expired & expiring reputations, one name has been hitherto perseveringly exiled.

Wordsworth to Mr Crabb Robinson: "There is something in the madness of this man which interests me more than the sanity of Lord Byron & Walter Scott."
Kittenish, though not without claws

The *Edinburgh Review* specified as a sin of "partiality" in Allan Cunningham's *Lives of British Painters* that he should have ventured to include this name, since its possessor could "scarcely be considered a painter" at all. In an age rigorous in its requirement of publicity his books & designs were, in the most literal sense of the words, *never published* at all. His drawings, when they issued further than his own desk, were bought as a kind of charity. His poems, obstructed by the same technical flaws & impediments — a semi-utterance as it were, snatched from the depths of the vague & unspeakable. A solitary, self-taught dreamer, "delivering the burning messages of prophecy by the stammering lips of infancy," as Ruskin has said of Cimabue & Giotto.
Sauntering along, the boy at 8 or 10 looked up & saw a tree filled with angels, bright angelic wings bespangling every bough like stars. Returned home he related the incident & only thru his mother's intercession escaped a thrashing from his honest father, for telling a lie.
8 Dr Benjamin Heath Malkin's *A Father's Memoirs of his Child* (1806) is a singular biography. The child is one of those hapless "prodigies of learning" who "commence their career at three, become expert linguists at four, profound philosophers at five, read the Fathers at six, & die of old age at seven." — W. W. Ryland then at the zenith of his reputation. 15: 果然:
Blake: "Father, I do not like the man's face: it looks as if he will live to be hanged."
18 "Gravelot once said to My Master, Basire, 'de English may be very clever in deir own opinions, but dey do not draw de draw.'" Lamb extracted *The Chimney Sweeper* & "Tiger"
Southey extracted the remarkable *Mad Song* in his *Doctor* for its rarity & singularity.
22 his note on Wordsworth's *Supplementary Essay*: "I believe both Macpherson & Chatterton, that what they say is Ancient is so." 26 "Natural Objects always did & now do weaken, deaden & obliterate Imagination in me!"
45 Fuseli used to declare: "Blake is damned good to steal from!"
One day a dispute arose between Robert & Mrs Blake. She in the heat of discussion used words to him his brother (though a husband too) thought unwarrantable. A silent witness thus far,



a lighting-scathed oak which ✗ "As threatening Heaven with vengeance / Holds out a withered hand".

123 To B. death ever seemed but as "the going out of one room into another," his letter to Hayley on the death of his son: "Every mortal loss is an immortal gain. The ruins of Time build mansions in Eternity."

"For a Tear is an intellectual thing."

Cromek accused B. of being "a combination of the serpent & the dove."

"When he saw the actual Goethe, Lavater was not satisfied. He gazed in astonishment, exclaiming "Bist 's?" 'Ich bin's,' was the answer."

he rose & said to her: "Kneel down & beg Robert's pardon directly, or you never see my face again!" She knelt down & meekly murmured: "Robert, I beg your pardon, I am in the wrong." "Young woman, you lie!" abruptly retorted he: "I am in the wrong!"

G. H. Lewes, *Life & works of Goethe* ("Everyman's Lib"), p. 169

Ch. VIII

Fuseli's tr. of Lavater's *Aphorisms* a favorite vol. Below the name Lavater is inscribed "Will Blake," & around the two names the outline of a heart. Some of B.'s notes: 54 "*Weak is the joy that is never wearied.*" On the aphorism which regards "frequent laughing," & "the scarce smile" as signs respectively "of a little mind" & "of a noble heart": "*I hate scarce smiles: I love laughing.*" 55 On the aphorism which declares "Calmness of will" a "sign of grandeur": "Uneasy." "The great art to love your enemy consists in never losing sight of MAN in him," etc.: "None can see the man in the enemy; if he is ignorantly so, he is not truly an enemy; if maliciously, not a man. I cannot love my enemy, for my enemy is not a man, but beast or devil, if I have any. I can love him as a beast & wish to beat him." "No man was ever truly superstitious who was not truly religious as far as he knew. True superstition is ignorant honesty & this is beloved of God & man. ... God who loves all honest men, will lead the poor enthusiast in the paths of holiness." Lavater: "Keep him at least 3 paces distant who hates bread, music, & the laugh of a child": "The best in the book!" 57 "*Beauty is exuberant.*" "God is in the lowest effects as well as in the highest causes; for he is become a worm that he may nourish the weak." Lavater's book set B. composing aphorisms on his own account—certain "Proverbs of Hell."

97 Mr Butts calling one day found Mr & Mrs Blake sitting in this summer-house, freed from "those troublesome disguises" which have prevailed since the Fall. "Come in!" cried Blake; "it's only Adam & Eve, you know!" Husband & wife had been reciting passages from *Paradise Lost*, in character. Another of B.'s favorite fancies was that he could be, for the time, the historical person into whose character he projected himself: "I am Socrates" or "Moses." Instances of mediumism given in J. Hogg's *Life of Shelley*. 98 Sir David Wilkie was discovered by Haydon drawing his own nude figure before a mirror; a method of study he pronounced "jest capital practice!"

107 He was wont to say ghosts did not appear much to imaginative men, but only to common minds who did not see the finer spirits. "A ghost was a thing seen by the gross bodily eye; a vision by the mental."

To the Editor of the Monthly Magazine: "O Englishmen! know that every man ought to be a judge of pictures, & every man is so who has not been connoisseured out of his senses." (p. 229)

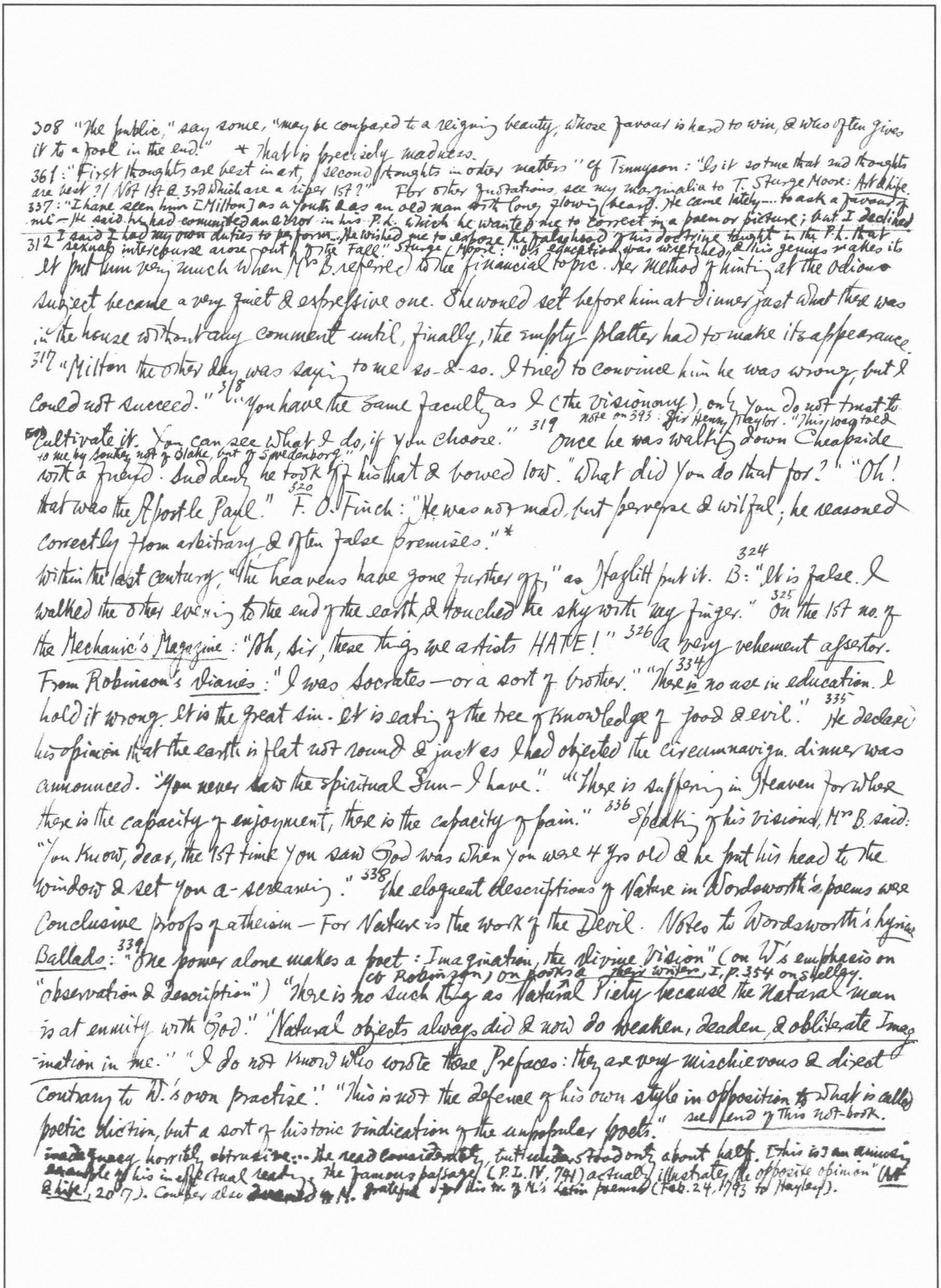
Fuseli: "Why! Mr Blake, you a student! You ought to teach us!"

* Cf. Wm Stubbs: *Lectures on Early English History*, ed. Hassall, p. 194: "In 9 cases out of 10 a generalisation is founded rather on ignorance of the points in which the particulars differ than in any strong grasp of one in which they agree." Cf. Kierkegaard, *The Journals*, tr. A. Dru, p. 147 (in J. Wild, *The Challenge of Existentia* P. 29)

John Varley was a genial, kind-hearted man; & his disposition the grand dimensions of his person — which, when in a stooping posture, suggested to beholders the rear view of an elephant — well accorded with. He cultivated his own credulity. At his ^V's^ house & under his ^V's^ own eye, B. drew those visionary heads or portraits of his spiritual visitants. V. would say: "Draw me Moses." B. would answer: "There he is!" & paper & pencil being at hand, he would begin drawing. Ingenuous V., meanwhile, strained wistful eyes into vacancy & saw nothing. In the midst of his portrait, B. would suddenly leave off, & in his ordinary quiet tones remark: "I can't go on — it is gone!" or "It has moved. The mouth is gone." The most curious is the "Ghost of a Flea", an account of which is given in V.'s *A Treatise on Zodiacal Physiognomy* & quoted in Southey's *Doctor*. 266 The flea told B. that all fleas were inhabited by the souls of such men as were ^[illegible]^ by nature bloodthirsty to excess, & were therefore providentially confined to the size & form of insects.

Notes on Reynolds: 83 "This man was hired to depress art." 270 "Here Enthusiasm is the All in All!" 271 "If it [inspiration] is deceit, the whole Bible is madness. This Opinion originates in the Greeks' calling the Muses Daughters of Memory." (cf. 340 on Wordsworth: "Imagination has nothing to do with memory.") "The man who on examining his own mind finds nothing of Inspiration ought not to dare to be an artist. R. wished none but fools to be in the arts & in order to this, he calls all others vague enthusiasts or madmen." "Knowledge of Ideal Beauty is not to be acquired. It is born with us. Innate ideas are in every man." "All forms are perfect in the Poet's mind, but these are not abstracted nor compounded from Nature, but are from Imagination." 272 "To generalize is to be an idiot.* To particularise is the alone distinction of merit." "Execution is the chariot of genius." "Invention depends altogether upon execution or organization; as that is right or wrong so is the invention perfect or imperfect." ([illegible] on Tieck) (cf. Goethe: *Sprüche in Prosa*, § 272.) (Cf. Whistler, "Ten O'Clock" (The [illegible] 278 [illegible])) "Ages are all equal. But Genius is always above the Age." p. 154-5 "I do not believe that Rafael taught Mich. Angelo, or that Mich. Angelo taught Rafael, any more than I believe that the Rose teaches the Lilly ^how^ to grow, or the Apple teaches the Pear tree how to bear Fruit."

276 Just as he called Sir Joshua "Cunning Knave," he called Bacon "liar," "atheist," "fool," "Satan" & even (most singular of all) "stupid." "Good advice for Satan's Kingdom" is the inscription on the title-page of *Essays*.



308 "The public," say some, "may be compared to a reigning beauty, whose favour is hard to win, & who often gives it to a fool in the end." + That is precisely madness.

361: "First thoughts are best in art, / second thoughts in other matters" Cf Tennyson: "Is it so true that 2nd thoughts are best?/ Not 1st & 3rd which are a riper 1st?" For other quotations, see my marginalia to T. Sturge Moore: Art & Life.

337: "I have seen him [Milton] as a youth & as an old man with long flowing beard. He came lately ... to ask a favour of me — He said he had committed an error in his P.L. which he wanted me to correct in a poem or picture; but I declined I said I had my own duties to perform. He wished me to expose the falsehood of his doctrine taught in the P.L. that sexual intercourse arose out of the Fall." Sturge Moore: "B's education was wretched, & his genius makes its

312 It put him very much when Mrs B. referred to the financial topic. Her method of hinting at the odious subject became a very quiet & expressive one. She would set before him at dinner just what there was in the house without any comment until, finally, the empty platter had to make its appearance.

317 "Milton the other day was saying to me so-&-so. I tried to convince him he was wrong, but I could not succeed." 318 "You have the same faculty as I (the visionary) only you do not trust to cultivate it. You can see what I do, if you choose." 319 Once he was walking down Cheapside with a friend. Suddenly he took off his hat & bowed low. "What did you do that for?" "Oh! that was the Apostle Paul." 320 F. O. Finch: "He was not mad, but perverse & wilful; he reasoned correctly from arbitrary & often false premises."*

note on 393: Sir Henry Taylor: "This was told to me by Southey not of Blake, but of Swedenborg."

Within the last century, "the heavens have gone further off," as Hazlitt put it. 324 B: "It is false. I walked the other evening to the end of the earth & touched the sky with my finger." 325 On the 1st no. of the Mechanic's Magazine: "Oh, sir, these things we artists HATE!" 326 a very vehement assertor. From Robinson's Diaries: "I was Socrates — or a sort of brother." 334 "There is no use in education. I hold it wrong. It is the great sin. It is eating of the tree of knowledge of good & evil." 335 He declared his opinion that the earth is flat not round & just as I had objected the circumnavign. dinner was announced. "You never saw the spiritual Sun — I have." "There is suffering in Heaven for where there is the capacity of enjoyment, there is the capacity of pain." 336 Speaking of his visions, Mrs B. said: "You know, dear, the 1st time you saw God was when you were 4 yrs old & he put his head to the window & set you a-screaming." 338 The eloquent descriptions of Nature in Wordsworth's poems were conclusive proofs of atheism — For Nature is the work of the Devil. Notes to Wordsworth's Lyrical Ballads: 339 "One power alone makes a poet: Imagination, the Divine Vision" (on W's emphasis on "observation & description") "There is no such thing as Natural Piety because the Natural man is at enmity with God." "Natural objects always did & now do weaken, deaden, & obliterate Imagination in me." "I do not know who wrote these Prefaces: they are very mischievous & direct contrary to W.'s own practise." "This is not the defence of his own style in opposition to what is called poetic diction, but a sort of historic vindication of the unpopular poets." see end of this note-book.

cf Robinson, on books & their writers, I, p. 354 on Shelley.

inadequacy horribly obtrusive... He read considerably, but understood only about half. [This is an amusing example of his ineffectual reading. The famous passage (P.L. IV, 741) actually illustrates the opposite opinion" (Art & Life, 207). Cowper also dreamed of M. grateful for his tr. of M.'s Latin poems (Feb. 24, 1793 to Hayley).

P. 8: the "g" is hard The ink was scarcely dry on those leaves when the tornado reached the British shores.

tr. by Alec Brown 1935

The Intelligentsia of Great Britain, by Dmitri Mirsky (ci-devant Prince Mirsky).

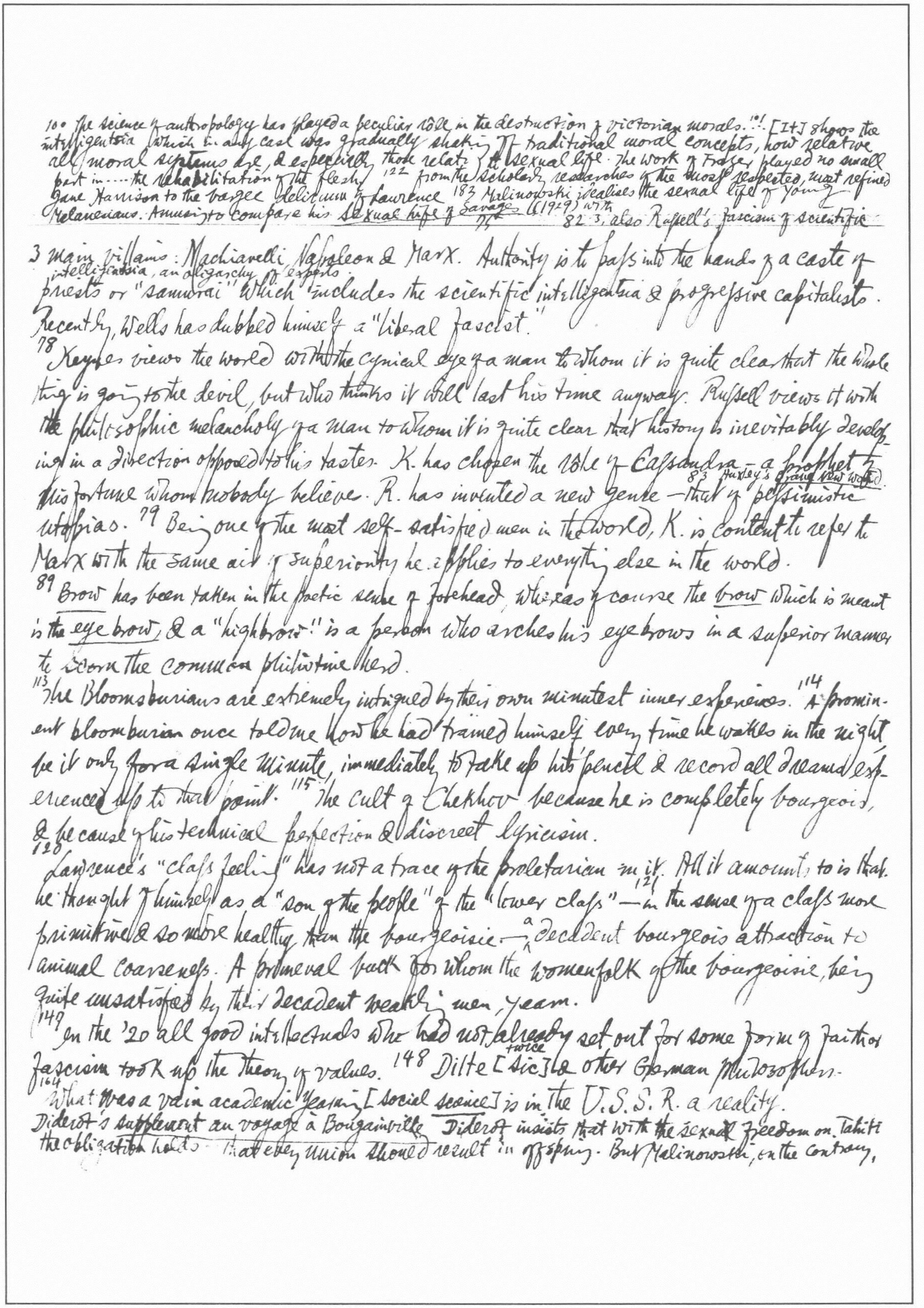
9 Earlier, the intellectuals made no attempt to think independently of their class, but rather were proud of belonging to it. In short, there were no intellectuals — no intelligentsia — as a special class. There were simply the "educated classes," absolutely identical with the propertied classes. 20 This socialism of the progressive intelligentsia was a cunning protective measure of Capitalism during its transformation into imperialism. Side by side with this, another type of intelligentsia which also considered itself something apart from the bourgeoisie — the "bohemian," highbrow, individualistic intelligentsia of those who did not fit in, the "outsiders" who had no seat at the capitalist banquet-table. 35 The barren intellectuals found in Catholicism salvation from the burden of individualism & went through a schooling which was a preparation for the class discipline of fascism. 41 The literary & artistic section go by way of "classicism" which amounts to accepting some external authority in preference to personal persuasion; in political life, to accepting the authority of organisation as against liberty, & in artistic life, to the supremacy of form over content. Classicism carried out thoroughly, leads to Catholicism & certainly Catholicism shows the greatest likelihood of satisfying the fascised intelligentsia.

57 A critique within the ruling class — a critique of the antiquated culture of that class from the point of view only of the new possibilities & new interests of that same class.... not directed against the bourgeoisie, merely against its old-fashioned forms.

52 Butler posed as an eccentric, as an "original" — which had from the outset been allowed in Great Britain as a safety-valve against the harsh discipline of the early days of capitalism.

68 It is worth mentioning that the authorities took all steps possible for Russell to serve his sentence as comfortably as possible, & under quite different conditions from those of Dartmoor to which objectors from the "common orders" were sent.

[on the Outline of History] 72 of: his complete inability to see farther than his nose, his complete incapacity for generalisation. 2 underlying concepts: (1) all good things are due to great thinkers who are either civilised parasites gentlemen-scholars able to give up all their time to contemplation or disinterested persons prophet-moralists stirred by the spirit. (2) popular revolutions never produce anything good: His



100 The science of anthropology has played a peculiar rôle in the destruction of victorian morals.101 [It] shows the intelligentsia (which in any case was gradually shaking off traditional moral concepts, how relative all moral systems are, & especially those relating to sexual life. The work of Frazer played no small part in ..... the rehabilitation of the flesh. 122 from the scholarly researches of the most respected, most refined Jane Harrison to the bargee delirium of Lawrence 183 Malinowski idealises the sexual life of young Melanesians. Amusing to compare his Sexual Life of Savages (1929) with 77 82 3, also Russell's fascism of scientific

3 main villains: Machiavelli, Napoleon & Marx. Authority is to pass into the hands of a caste of intelligentsia, an oligarchy of experts priests or "samurai" which includes the scientific intelligentsia & progressive capitalists. Recently, Wells has dubbed himself a "liberal fascist."

78 Keynes views the world with the cynical eye of a man to whom it is quite clear that the whole thing is going to the devil, but who thinks it will last his time anyway. Russell views it with the philosophic melancholy of a man to whom it is quite clear that history is inevitably developing in a direction opposed to his tastes. K. has chosen the rôle of Cassandra – a prophet of misfortune whom nobody believe. R. has invented a new genre – that of pessimistic utopias. 83 Huxley's Brave New World 79 Being one of the most self-satisfied men in the world, K. is content to refer to Marx with the same air of superiority he applies to everything else in the world.

89 Brow has been taken in the poetic sense of forehead, whereas of course the brow which is meant is the eye brow, & a "highbrow" is a person who arches his eyebrows in a superior manner to scorn the common philistine herd.

113 The Bloomsburians are extremely intrigued by their own minutest inner experiences. 114 A prominent bloomburian once told me how he had trained himself every time he wakes in the night be it only for a single minute, immediately to take up his pencil & record all dreams experienced up to that point. 115 The cult of Chekhov because he is completely bourgeois, & because of his technical perfection & discreet lyricism.

120 Lawrence's "class feeling" has not a trace of the proletarian in it. All it amounts to is that he thought of himself as a "son of the people" of the "lower class" – 121 in the sense of a class more primitive & so more healthy than the bourgeoisie – a decadent bourgeois attraction to animal coarseness. A primeval buck for whom the womenfolk of the bourgeoisie, being quite unsatisfied by their decadent weakling men, yearn.

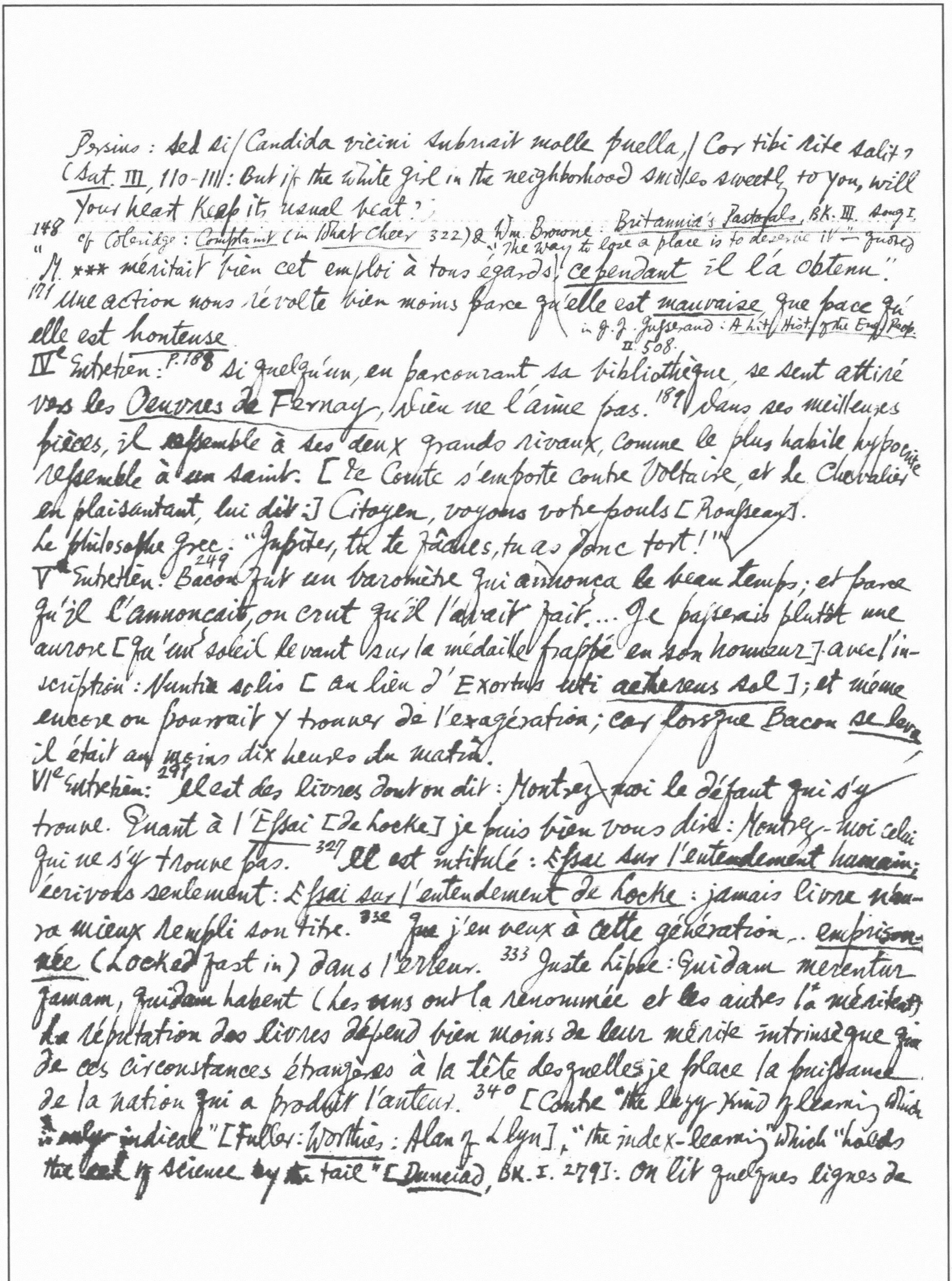
147 In the '20 all good intellectuals who had not already set out for some form of faith or fascism took up the theory of values. 148 Dilte [sic] twice & other German philosophers.

164 What was a vain academic yearning [social science] is in the U.S.S.R. a reality.

Diderot's Supplement au voyage à Bougainville Diderot insists that with the sexual freedom on Tahiti the obligation holds – that every union should result in offspring. But Malinowski, on the contrary, emphasises that the young Melanesian female is able to do all she pleases & live with whomever she will with the one condition that there is no offspring before marriage — the desire of a bourgeoisie in decline to have all the sexual delights possible without the responsibility of children. The book raised M.'s prestige among the intelligentsia to an astonishing degree.

Roy Campbell's quatrain on Smuts: 191 "The love of Nature burning in his heart / Our new St Francis offers us his book. / The Saint who fed the birds at Bondelswaart, / And fattened up the vultures at Bull Hoek." Bon. & B. H. being a native tribe & settlement which were bombarded during Smuts's premiership.
217 Cole, a veteran in the culinary art of pot-roasting Marx (or cooking Marx in his own steam in order to de-marx him)
Murry's *The Necessity of Communism*: 225 "He spills the beans all over the place, though they are so widely scattered & on such bean-coloured soil that it needs a keen eyes for beans to detect them. A home-made article labelled with a lion & "Communism—buy British.""

I. Cf infra Nietzsche *Kunst und Künstler* *Les Soirées de Saint-Pétersbourg*, par J. de Maistre (Classiques Garnier)
7. [on symposiums] C'était une assez belle idée que celle de faire asseoir Bacchus et Minerve à la même table, pour défendre à l'un d'être libertin et à l'autre d'être pédante.
10. la superstition *croit de croire*; l'orgueil croit *ne pas croire*.
En tout cela le souverain agit, comme la Junon d'Homère, de son plein gré, mais fort à contre-coeur (*Iliad*, IV, 43: Jupiter to Juno: "Even as I yield to thee of free will, yet with soul unwilling.")
Seneca: *Ep.* XCV: Innumerabiles esse morbos miraris? Coquos numera (Seriez-vous par hasard étonné de cette innombrable quantité de maladies? Comptez les cuisiniers).
40 exciter un appétit menteur qui nous tue.
63 L'homme entier n'est qu'une maladie (Hippocrates: Ὅλος ἄνθρωπος νόσος)
Cicero: *Tusc. Quaest.*, I. 23: *Plebeii* videntur appellandi omnes *philosophi* qui à Platone et Socrate et ab eâ familiâ dissident — Il me semble qu'on pourrait appeler plébéiens tous ces philosophes qui ne sont pas de la société de Platon, de Socrate et de toute leur famille. Sénèque: Quaest. nat. V, 26: Philosophi credula gens. * cf Félix Ravaisson-Mollien (in Benrubi)



Persius: Sed si / Candida vicini subrisit molle puella, / Cor tibi rite salit?
(Sat. III, 110-111): But if the white girl in the neighborhood smiles sweetly to you, will
Your heart keep its usual beat?;
148 cf Coleridge: Complaint (in What Cheer 322) & Wm. Browne: Britannia's Pastorals, BK. III. Song I. "The way to lose a place is to deserve it" — quoted
"M. *** méritait bien cet emploi à tous égards; cependant il l'a obtenu."
171 Une action nous révolte bien moins parce qu'elle est mauvaise que parce qu'elle est honteuse in J. J. Jusserand: A Lit. Hist. of the Eng. Peop. II. 508.
IVe Entretien: P. 188 Si quelqu'un, en parcourant sa bibliothèque, se sent attiré
vers les Oeuvres de Ferney, Dieu ne l'aime pas. 189 dans ses meilleures
pièces, il ressemble à ses deux grands rivaux, comme le plus habile hypocrite
ressemble à un saint. [Le Comte s'emporte contre Voltaire, et le Chevalier
en plaisantant, lui dit:] Citoyen, voyons votre pouls [Rousseau].
Le philosophe grec: "Jupiter, tu te fâches, tu as donc tort!"
Ve Entretien: 249 Bacon fut un baromètre qui annonça le beau temps; et parce
qu'il l'annonçait, on crut qu'il l'avait fait.... Je passerais plutôt une
aurore [qu'un soleil levant sur la médaille frappée en son honneur] avec l'inscription: Nuntia solis [au lieu d'Exortus uti aethereus sol]; et même
encore on pourrait y trouver de l'exagération; car lorsque Bacon se leva
il était au moins dix heures du matin.
VIe Entretien: 291 Il est des livres dont on dit: Montrez-moi le défaut qui s'y
trouve. Quant à l'Essai [de Locke] je puis bien vous dire: Montrez-moi celui
qui ne s'y trouve pas. 327 Il est intitulé: Essai sur l'entendement humain;
écrivons seulement: Essai sur l'entendement de Locke: jamais livre n'aura mieux rempli son titre. 332 Que j'en veux à cette génération.. emprisonnée (Locked fast in) dans l'erreur. 333 Juste Lipse: Quidam merentur
famam, quidam habent (Les uns ont la renommée et les autres la méritent)
La réputation des livres dépend bien moins de leur mérite intrinsèque que
de ces circonstances étrangères à la tête desquelles je place la puissance
de la nation qui a produit l'auteur. 340 [Contre "the lazy kind of learning which
is only indical" [Fuller: Worthies: Alan of Llyn], "the index-learning" which "holds
the eel of science by the tail" [Dunciad, BK. I. 279]: On lit quelques lignes de

*cf Jonas d'Orléans cité Ruffians et Ribaudes, 118.

Malebranche: Que Dieu est le lieu des esprits comme l'espace est le lieu des corps (Recherche de la vérité.

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l'index; sur la foi d'un index, on démêle le passage dont on a besoin pour appuyer ses propres idées.

II 7f Monter sur un monceau de cadavres, pour voir de plus loin, comme disait Charron

18 Au milieu du sang qu'il [le guerrier] fait couler, il est humain comme l'épouse est chaste dans les transports de l'amour* cf Seneca; W. Schlegel: "War is at home on earth. There must be war on earth" (Oskar Walzel: German Romanticism, E.T. 136).

25 La guerre est donc divine en elle-même, puisque c'est une loi du monde.

3f C'est l'opinion qui perd les batailles, et c'est l'opinion qui les gagne. 32 Qu'est-ce qu'une bataille perdue? C'est une bataille qu'on croit avoir perdu

Le Spinosa de Voltaire dit à Dieu: "Je crois bien entre nous que vous n'existez pas.

185 父没年，二女在家，各殊其心，一女取父像置榻上以同眠，欲其暖，一女斥其非：Prenez garde de le casser. Mais si vous deviez épouser l'une ou l'autre de ces 2 soeurs, dites-moi, choisiriez-vous la logicienne ou la superstitieuse?

*cf Victor Cousin: Introduction à l'Histoire de la Philosophie vol IX, p. 193: "La guerre doit avoir aussi des lois nécessaires ... le vainqueur est plus moral que le vaincu" etc. (cité Brunschvicg: Le Progrès de la Conscience II. 422-3.

Has led him far afield but not far astray.

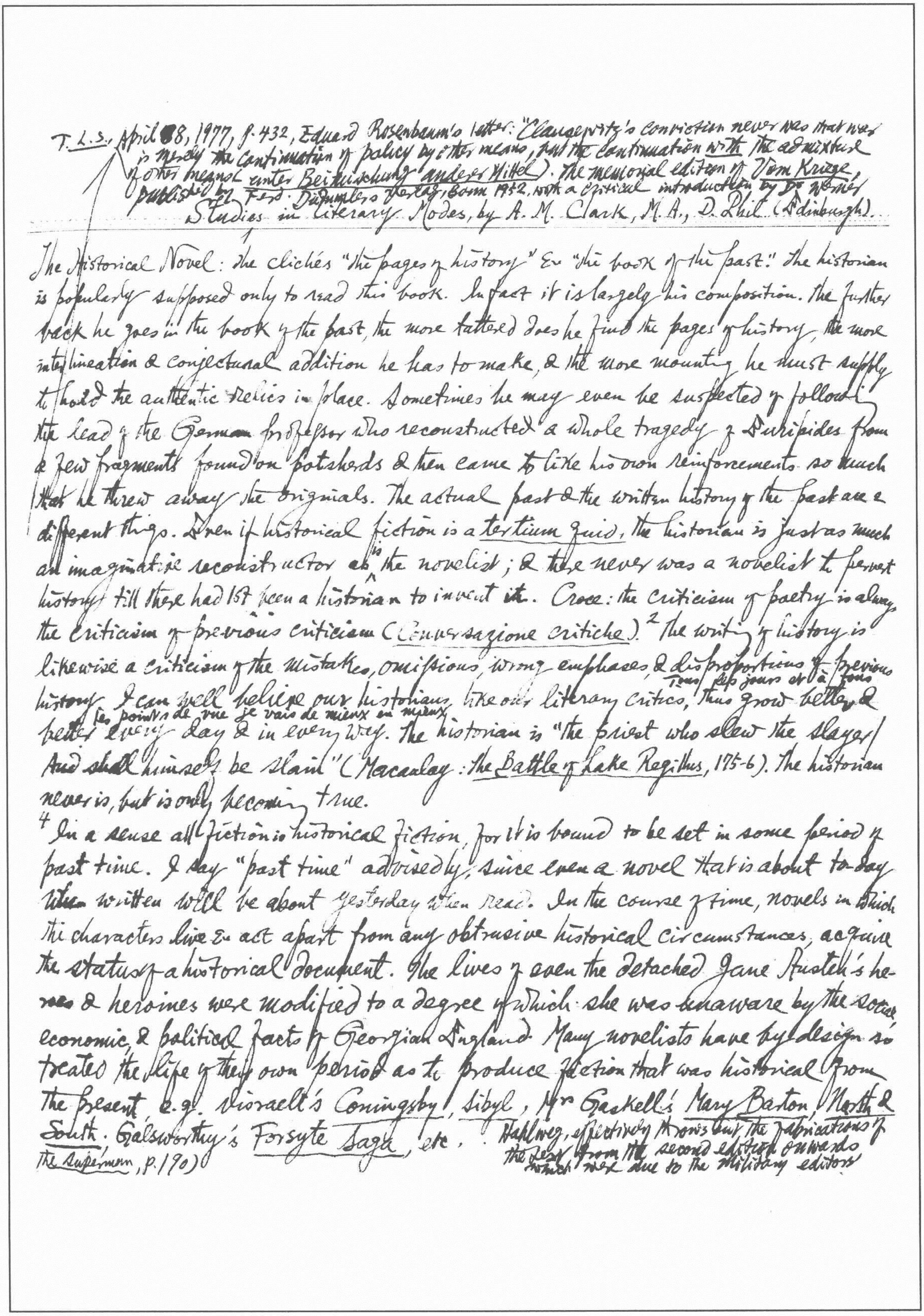
That is not my aim in the 1st place or indeed in any place before the nth.

Landor: "If ever foolish men had read Gebir, I should have continued to write poetry. There is something of summer in the hum of insects." "When I write a poem, my heart & all my feelings are upon it. I never commit adultery with another, & high poems will not admit flirtation." "Such trash as Werter & Wilhelm Meister. 50 pages of Shelley contain more of pure poetry than a hundred of Goethe

Browning on science as a new ignorance: "A lamp's death when, replete with oil, it chokes" ("A Death in the Desert"). ~~passion~~, an "outlaw of space & time".

M. de Vitrolles sur Lamennais's Paroles d'un Croyant: "C'est un bonnet rouge planté sur une croix."

Karl von Klausewitz, Vom Kriege, hrsg. von Fr. von Cochenhausen, S. 79: "Der Krieg ist eine blosse Fortsetzung der Politik mit andern Mitteln" (I. Kapitel, § 24). Spengler inverts Clausewitz's dictum: "Politiks is a continuation of war by other means" (E. Bentley, The Cult of



T.L.S., April 8, 1977, p. 432, Eduard Rosenbaum's letter: "Clausewitz's conviction never was that war is merely the continuation of policy by other means, but the continuation with the admixture of other means (unter Beimischung anderer Mittel). The memorial edition of Vom Kriege, published by Ferd. Dümmlers Verlag, Bonn 1952, with a critical introduction by Dr Werner Hahlweg, effectively throws out the falsifications of the text from the second edition onwards which were due to the military editors

Studies[1] in Literary Modes, by A. M. Clark, M.A., D.Phil. (Edinburgh).

The Historical Novel: the clichés "the pages of history" & "the book of the past." The historian is popularly supposed only to read this book. In fact it is largely his composition. The further back he goes in the book of the past, the more tattered does he find the pages of history, the more interlineation & conjectural addition he has to make, & the more mounting he must supply to hold the authentic relics in place. Sometimes he may even be suspected of following the lead of the German professor who reconstructed a whole tragedy of Euripides from a few fragments found on potsherds & then came to like his own reinforcements so much that he threw away the originals. The actual past & the written history of the past are 2 different things. Even if historical fiction is a tertium quid, the historian is just as much an imaginative reconstructor as is the novelist; & there never was a novelist to pervert history till there had 1st been a historian to invent it. Croce: the criticism of poetry is always the criticism of previous criticism (Conversazione critiche).[2] The writing of history is likewise a criticism of the mistakes, omissions, wrong emphases, & disproportions of previous history. I can well believe our historians, like our literary critics, thus grow better & better every day & in every way. Tous les jours et à tous les points de vue je vais de mieux en mieux. The historian is "the priest who slew the slayer / And shall himself be slain" (Macaulay: The Battle of Lake Regillus, 175-6). The historian never is, but is only becoming true.

[4] In a sense all fiction is historical fiction, for it is bound to be set in some period of past time. I say "past time" advisedly, since even a novel that is about to-day when written will be about yesterday when read. In the course of time, novels in which the characters live & act apart from any obtrusive historical circumstances, acquire the status of a historical document. The lives of even the detached Jane Austen's heroes & heroines were modified to a degree of which she was unaware by the social, economic, & political facts of Georgian England. Many novelists have by design so treated the life of their own period as to produce fiction that was historical from the present, e.g. Disraeli's Coningsby, Sibyl, Mrs Gaskell's Mary Barton, North & South, Galsworthy's Forsyte Saga, etc.

The Superman, p. 190)

narrative, as it runs, is always in danger of bumping its head against the time-barrier.

*. 傳奇的传记 which Hayward with the characteristic French of Stratford-at-Bowe calls vies romantiques & which my wife with the characteristic obstinacy of a safely married woman refuses to criticise because I have pointed out the mistake.

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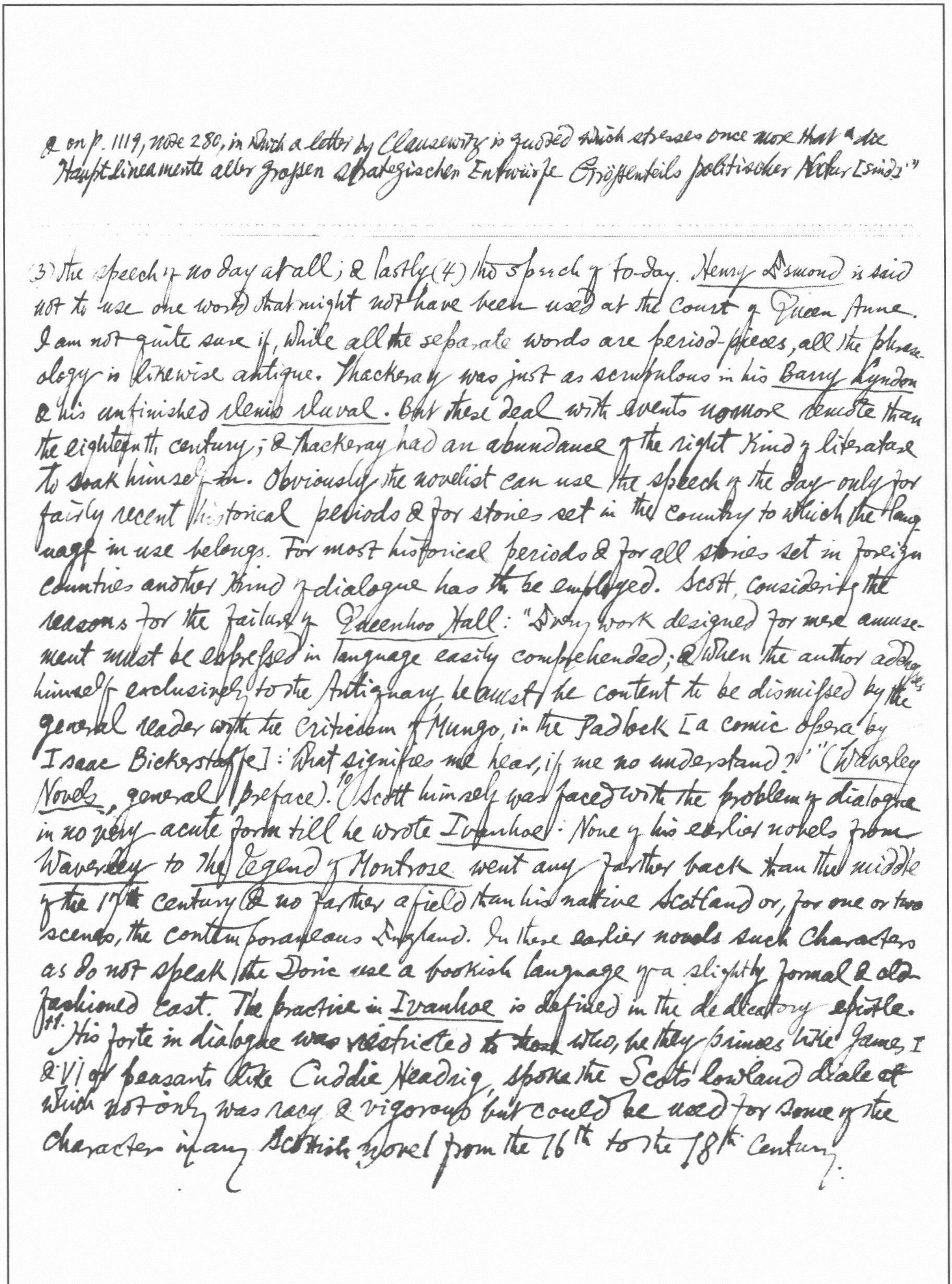
5 the characters, the action, the dialogue, & the sentiments must be in such an intimate relation to a particular time-factor & all which derives from it & manifests it as to be modified or even determined by it. In most historical novels, the characters are less free agents in the conduct of their lives than are the characters in most non-historical novels. The often-noted passivity of Scott's heroes whose fortunes are made for them more than by them is only an extreme illustration.

6 It is quite possible to have a historical novel without any definite historical event or even the echo of one & without a single person known to history; e.g. in Guy Mannering only the general social conditions of a fairly well-defined time, not particular events & persons, are historical. Or history provides some of the events but few or no persons e.g. Vanity Fair, Tale of Two Cities. Conversely historical persons may appear in purely or largely fictitious events, e.g. Fortunes of Nigel, Gaston de Latour. Or historical persons called in to transact historical events, e.g. Lytton's Rienzi, Harold & the Last of Barons, Kingsley's Hypatia, & Mr Robert Graves's novels of imperial Rome.

7 Out of the last type has developed the anomalous vie romancée* in which the boundaries of fact & fiction are deliberately blurred & for which the literary classifications of history or biography & novel are alike inappropriate. A more legitimate effect sometimes secured by novelising fact by transposing it from one age & setting to another & by altering names & details. Scott frequently derived material from family history & private life, as he admits in his introductions.8

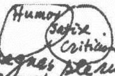
9 Novels have been written with next to no dialogue at all. Peregrine Pickle gives most of the speeches in oratio obliqua; the psychological novelists from Meredith & Henry James downwards have been partial to characters who say little but think a lot, like the Irishman's parrot. ~~But~~ The different kinds of dialogue adopted by historical novelists: (1) the speech of the day in which the story is set; (2) the speech of an unspecified yesterday, not always easily distinguishable from

8 cf. Eckermann, Gespräche, 31 Jan. 1827 on Manzoni anxiety to exclude the political element. The decisive sentences are to be found on p. 888 of the final edition



& on p. 1119, note 280, in which a letter by Clausewitz is quoted which stresses once more that "die Hauptlineamente aller groſsen strategischen Entwürfe Gröſstenteils politischer Natur [sind]."

(3) the speech of no day at all; & lastly (4) the speech of to-day. *Henry Esmond* is said not to use one word that might not have been used at the Court of Queen Anne. I am not quite sure if, while all the separate words are period-pieces, all the phraseology is likewise antique. Thackeray was just as scrupulous in his *Barry Lyndon* & his unfinished *Denis Duval*. But these deal with events no more remote than the eighteenth century; & Thackeray had an abundance of the right kind of literature to soak himself in. Obviously the novelist can use the speech of the day only for fairly recent historical periods & for stories set in the country to which the language in use belongs. For most historical periods & for all stories set in foreign countries another kind of dialogue has to be employed. Scott, considering the reasons for the failure of *Queenhoo Hall*: "Every work designed for mere amusement must be expressed in language easily comprehended; & when the author addresses himself exclusively to the Antiquary he must be content to be dismissed by the general reader with the criticism of Mungo, in the Padlock [a comic opera by Isaac Bickerstaffe]: 'What signifies me hear, if me no understand?'" (*Waverley Novels*, general preface).[10] Scott himself was faced with the problem of dialogue in no very acute form till he wrote *Ivanhoe*. None of his earlier novels from *Waverley* to *the Legend of Montrose* went any farther back than the middle of the 17th century & no farther afield than his native Scotland or, for one or two scenes, the contemporaneous England. In these earlier novels such characters as do not speak the Doric use a bookish language of a slightly formal & old-fashioned cast. The practice in *Ivanhoe* is defined in the dedicatory epistle.[11] His forte in dialogue was restricted to those who, be they princes like James I & VI or peasants like Cuddie Headrig, spoke the Scots lowland dialect which not only was racy & vigorous but could be used for some of the characters in any Scottish novel from the 16th to the 18th century.

* F. T. Russell: Satire in the Victorian Novel: 

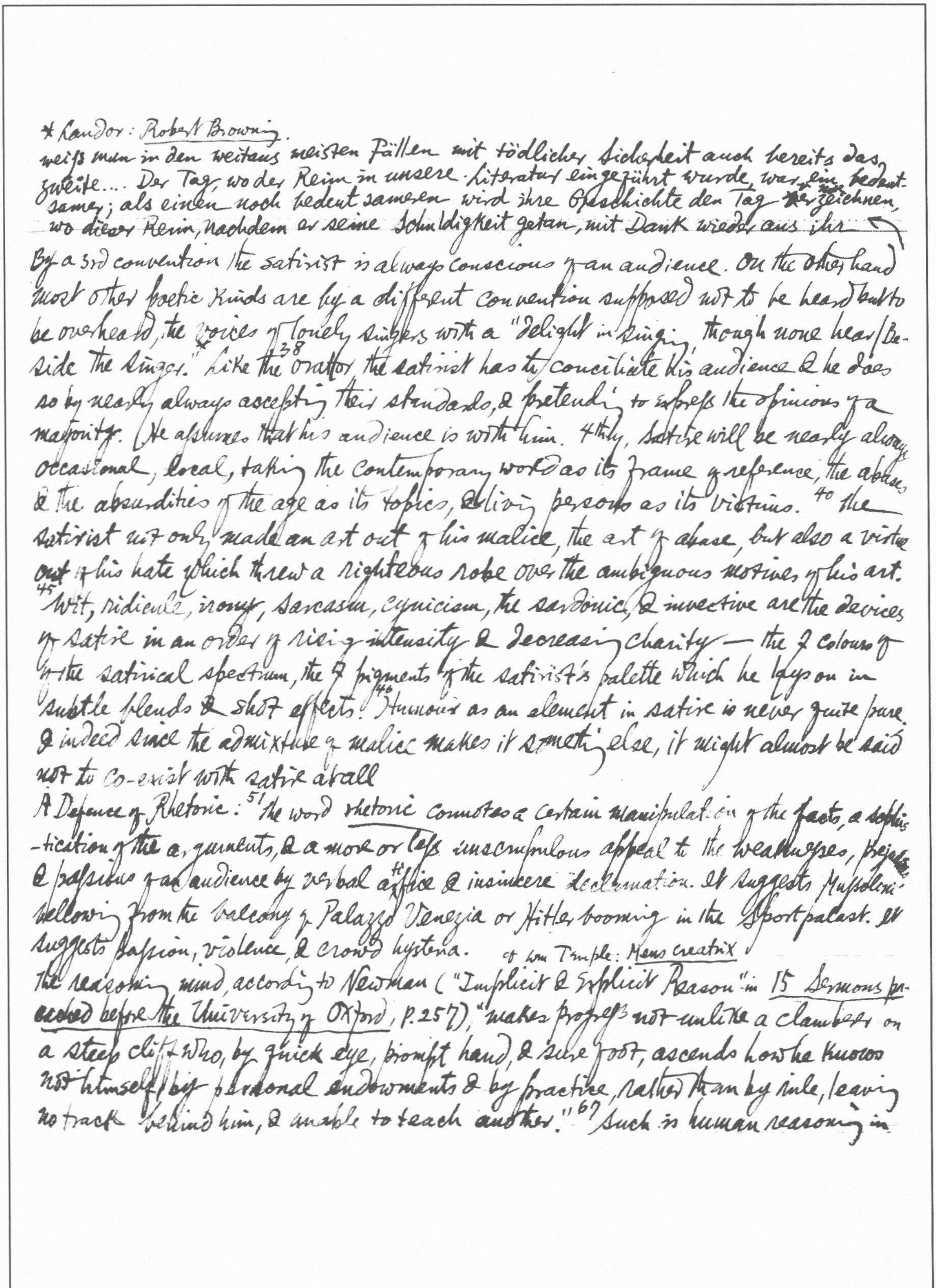
Minimum of humor in Juvenal or Johnson; Minimum of criticism in Horace or Gay. hinaus Komplimentiert würde"
Horace: Ridiculum acri / Fortius et melius magnas plerumque secat res (Sat., I, 10, 15). cf. Jonson: Every Man in his Humor, preface: "Sport with human follies, not with crimes." / Such errors, as you'll all confess, / By laughing at them." Duke of Buckingham: Essay on Satire: "Men aim rightest when they shoot in jest". Young's Preface to the Seven Satires: "Turn into ridicule ... Vice & Folly". Tom Jones: Dedication. Browning: Aristophanes' Apology. Milton: Apology for Smectymnuus. John Brown: An Essay on Satire (occasioned by the

What Scott called the speech of his grand-parents was really a sort of Wardour-street modification of the speech that his grandparents might have spoken if they had been English born & bred & if, like their grandson, they had been mighty readers of romances & Elizabethan plays. 13 The risk in using the language of to-day is of introducing at the same time the feeling of to-day.

17 "Such overloading of the background, as in Salammbô, misdirects the eye. We are more interested in the people in a room than in its furniture, in them as persons than in their clothes. It is true that in the historical novel the very unfamiliarity of the background of body & mind claims more of our attention. But the best way for the novelist to satisfy our curiosity is like the best kind of annotation — to give the maximum of relevant information with the minimum of distraction.

21 [on historical drama]: the more deeply one is stirred emotionally, the more one is aware of being alive there & then in a 20th-century theatre. Sight & hearing are very practical senses. What the eye sees & the ear hears is happening for them now. The transport is emotional, not temporal or spatial. On the other hand, when the reader is reading a novel, he knows that what he is reading is historic. The matter-of-fact senses of sight & hearing are in abeyance, except for the purely mechanical use of the eye in reading.

The Art of Satire* 36: Do the knave & the fool really read satire like guilty creatures sitting at a play & resolving to confess & make amends? Does the satirist really chasten whom he loveth, & expect a cure? Have satirists been men of such unblemished characters that no beam obstructed their vision of the motes in the eyes of others? 37 Just as it is by convention that the love-lyrist treats of love, the elegies of grief, & the tragic dramatist of the most serious issues of life, so it is by an exactly co-ordinate convention that the satirist concerns himself with vice & folly. It is, too, by convention that the satirist, in relation to his twofold subject, poses as either the moralist or the social arbiter.' death of Pope). Lionel Johnson: Post Liminium.



* Landor: Robert Browning.

weiss man in den weitaus meisten Fällen mit tödlicher Sicherheit auch bereits das zweite.... Der Tag, wo der Reim in unsere Literatur eingeführt wurde, war ein bedeutsamer; als einen noch bedeutsameren wird ihre Geschichte den Tag bezeichnen, wo dieser Reim, nachdem er seine Schuldigkeit getan, mit Dank wieder aus ihr

By a 3rd convention the satirist is always conscious of an audience. On the other hand most other poetic kinds are by a different convention supposed not to be heard but to be overheard, the voices of lonely singers with a "delight in singing though none hear / Beside the singer."* Like the[38] orator the satirist has to conciliate his audience & he does so by nearly always accepting their standards, & pretending to express the opinions of a majority. He assumes that his audience is with him. 4thly, satire will be nearly always occasional, local, taking the contemporary world as its frame of reference, the abuses & the absurdities of the age as its topics, & living persons as its victims.[40] The satirist not only made an art out of his malice, the art of abuse, but also a virtue out of his hate which threw a righteous robe over the ambiguous motives of his art.[45] Wit, ridicule, irony, sarcasm, cynicism, the sardonic, & invective are the devices of satire in an order of rising intensity & decreasing charity — the 7 colours of the satirical spectrum, the 7 pigments of the satirist's palette which he lays on in subtle blends & shot effects.[46] Humour as an element in satire is never quite pure & indeed since the admixture of malice makes it something else, it might almost be said not to co-exist with satire at all

A Defence of Rhetoric:[51] The word rhetoric connotes a certain manipulation of the facts, a sophistication of the arguments, & a more or less unscrupulous appeal to the weaknesses, prejudices & passions of an audience by verbal artifice & insincere declamation. It suggests Mussolini bellowing from the balcony of Palazzo Venezia or Hitler booming in the Sportpalast. It suggests passion, violence, & crowd hysteria. cf Wm Temple: Mens creatrix

The reasoning mind, according to Newman ("Implicit & Explicit Reason" in 15 Sermons preached before the University of Oxford, p. 257), "makes progress not unlike a clamberer on a steep cliff who, by quick eye, prompt hand, & sure foot, ascends how he knows not himself, by personal endowments & by practice, rather than by rule, leaving no track behind him, & unable to teach another."[67] Such is human reasoning in

the bored readers can shut the book & read no more that day, or any other.
Coleridge: "A poem of any length neither can be, nor ought to be all poetry" — *Bio. Lit.* ed. Shawcross, II. 11. Cf Poe & Banville.

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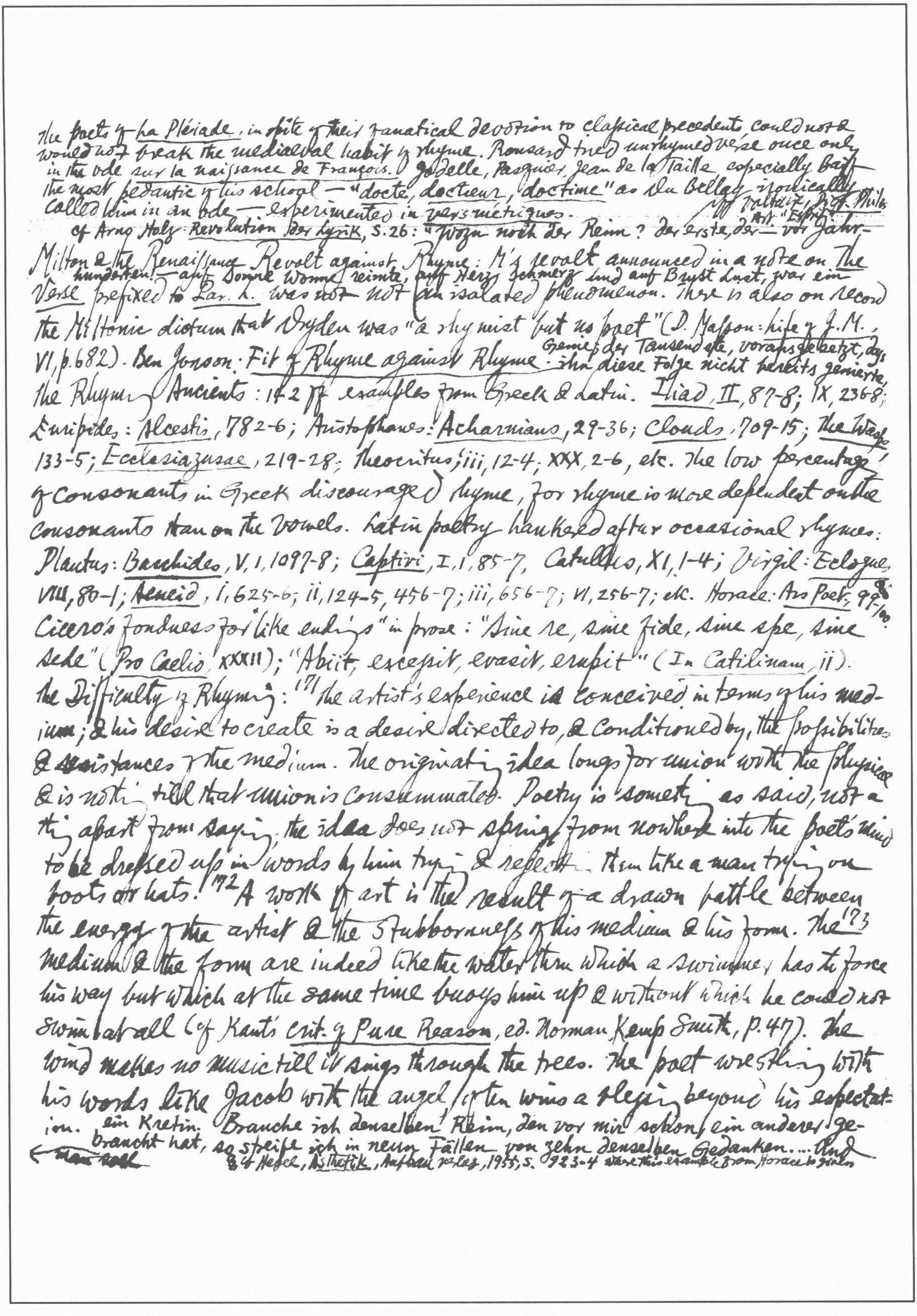
practice, as distinct from theory. It is a complex interplay of knowledge, deduction & induction, of syllogism, enthymeme, analogy, illustration, metaphor, & symbol, of feelings, passions, & prejudices, of memories, associations, & imagination. Sometimes the going is slow, like that of a frigate in a calm which makes way by tacking with every fugitive breeze. Sometimes it is swift, like that of a monkey speeding thru an equatorial jungle. It varies just as much with the character of the individual — from the man who leaps to the desired goal in one bound, to the man who tries every step ahead before he will move his weight from his right foot to his left.

Poetry & Verse: [82] Aristotle 1st stated that verse was one of the accidents of poetry & that mimesis was its quiddity, whether in prose or verse, hence Homer a poet vs Empedocles a versifier of physics (cf *Theaetetus* in Jowett, IV, 298). Scaliger diametrically opposed to his master: "Poetae igitur nomen non a fingendo ut putarunt (*Poetices libri septem*, p3 — quoted in *Croce, Estetica*:) quia fictis uteretur; sed initio a faciendo versu ductum est" — an echo (The name of the poet is not, then, as men have thought, drawn from his 'feigning' [illegible] of their origin, that from his being a maker of verse.) of Dante: "Recolimus nos eos qui vulgariter versificantur plerumque vocasse poetas... si poesim recte consideremus, que nichil aliud est quam fictio rethorica musicaque posita" (*De Vulg. Eloq.* II, iv, 2; cf *Il Convivio*, II, vi, 4). But Ronsard (*La Franciade*: *Au lecteur apprentif*: "autant de difference entre un poëte et un versificateur qu'entre un bidet et un genereux coursier de Naples"), Sidney ("verse but an ornament & no cause to poetry), Shelley ("distinction between poets & prose-writers a vulgar error" Plato, Bacon etc poets without verse), Coleridge ("poetry of the highest kind may exist without meter," e.g. Plato, Jeremy Taylor — *Bio. Lit.* ed. Shawcross, ii, p.11).

[85] Metre alone does not make poetry. But can we have poetry without it? [87] "Out of the struggle between external form & organic that artistic beauty is born. Art makes the organic which is free & infinitely various & incalculable, submit to the external which is stable & harmoniously repetitive & predictable.

man soll mir die Reime nennen, die in unserer Sprache noch nicht gebraucht sind!.. Es gehört wirklich kaum "Übung" dazu: hört man heute ein erstes Reimwort, so



The poets of *La Pléiade*, in spite of their fanatical devotion to classical precedent, could not &
would not break the mediaeval habit of rhyme. Ronsard tried unrhymed verse once only
in the ode *sur la naissance de François*. Jodelle, Pasquier, Jean de la Taille especially Baïf
the most pedantic of his school — "*docte*, *docteur*, *doctime*" as Du Bellay ironically
called him in an ode — experimented in *vers métriques*. cf Voltaire, *Dict. Philos.* Art. "Esprit"
cf Arno Holz: *Revolution der Lyrik*, S.26: "Wozu noch der Reim? Der erste, der — vor Jahr-
Milton & the Renaissance Revolt against Rhyme: M's revolt announced in a note on *The*
hunderten! — auf Sonne Wonne reimte, auf Herz Schmerz und auf Brust Lust, war ein
Verse prefixed to *Par. L.* was not not an isolated phenomenon. There is also on record
the Miltonic dictum that Dryden was "a rhymist but no poet" (D. Masson: *Life of J.M.*,
Genie; der Tausendste, vorausgesetzt, daß
VI, p.682). Ben Jonson: *Fit of Rhyme against Rhyme*. ihn diese Folge nicht bereits genierte,
The Rhyme of Ancients: 1 & 2 ff examples from Greek & Latin. *Iliad*, *II*, 87-8; IX, 236-8;
Euripides: *Alcestis*, 782-6; Aristophanes: *Acharnians*, 29-36; *Clouds*, 709-15; *The Wasps*
133-5; *Ecclesiazusae*, 219-28; Theocritus, iii, 12-4; XXX, 2-6, etc. The low percentage
of consonants in Greek discouraged rhyme, for rhyme is more dependent on the
consonants than on the vowels. Latin poetry hankered after occasional rhymes:
Plautus: *Bacchides*, V, 1, 1097-8; *Captivi*, I, 1, 85-7, Catullus, XI, 1-4; Virgil: *Eclogue*,
VIII, 80-1; *Aeneid*, i, 625-6; ii, 124-5, 456-7; iii, 656-7; vi, 256-7; etc. Horace: *Ars Poet.*, 99/100
Cicero's fondness for "like endings" in prose: "Sine re, sine fide, sine spe, sine
sede" (*Pro Caelio*, XXXII); "Abiit, excessit, evasit, erupit" (In *Catilinam*, ii).
The Difficulty of Rhyming: [171] The artist's experience is conceived in terms of his med-
ium; & his desire to create is a desire directed to, & conditioned by, the possibilities
& resistances of the medium. The originating idea longs for union with the physical
& is nothing till that union is consummated. Poetry is 'something as said,' not a
thing apart from saying; the idea does not spring from nowhere into the poet's mind
to be dressed up in words by him trying & rejecting them like a man trying on
boots or hats. [172] A work of art is the result of a drawn battle between
the energy of the artist & the stubbornness of his medium & his form. The [173]
medium & the form are indeed like the water thru which a swimmer has to force
his way but which at the same time buoys him up & without which he could not
swim at all (cf Kant's *Crit. of Pure Reason*, ed. Norman Kemp Smith, p.47). The
wind makes no music till it sings through the trees. The poet wrestling with
his words like Jacob with the angel often wins a blessing beyond his expectat-
ion. ein Kretin. Brauche ich denselben Reim, den vor mir schon ein anderer ge-
braucht hat, so streife ich in neun Fällen von zehn denselben Gedanken.... Und
← cf Hegel, *Ästhetik*, Aufbau Verlag, 1955, S. 923-4 where this example from Horace is given

Wm Cowper at 49: "My days steal away silently & march on (as poor Mad King Lear would have made his soldiers march) as if they were shod with felt; not so silently but that I can hear them". He has not the magic-carpet of Coleridge & is tied to his village

176 cf Marjorie Fleming in Autolycus' Pack & Marginalia.

Dante often declared, according to his son & 1st commentator, that never did a rhyme force him to say anything otherwise than he wanted to. whereas he himself had forced many a word to say what it never intended.

regarded by his juniors with a kind of affectionate condescension. a bleak privilege.

An Unfinished Autobiography, by H. A. L. Fisher

7. Wordsworth, the family mentor, was strongly opposed to the idea that his young friend (my aunt Emmeline Cookson) should be encouraged in authorship. In a series of solemn letters he warned my grandmother against allowing her daughter to publish poetry or to train herself for anything but a career of domestic duty. 20 My cousin Virginia Woolf. / very brilliant & distinguished brothers & sister who married F.W. Maitland & then Sir Francis Darwin

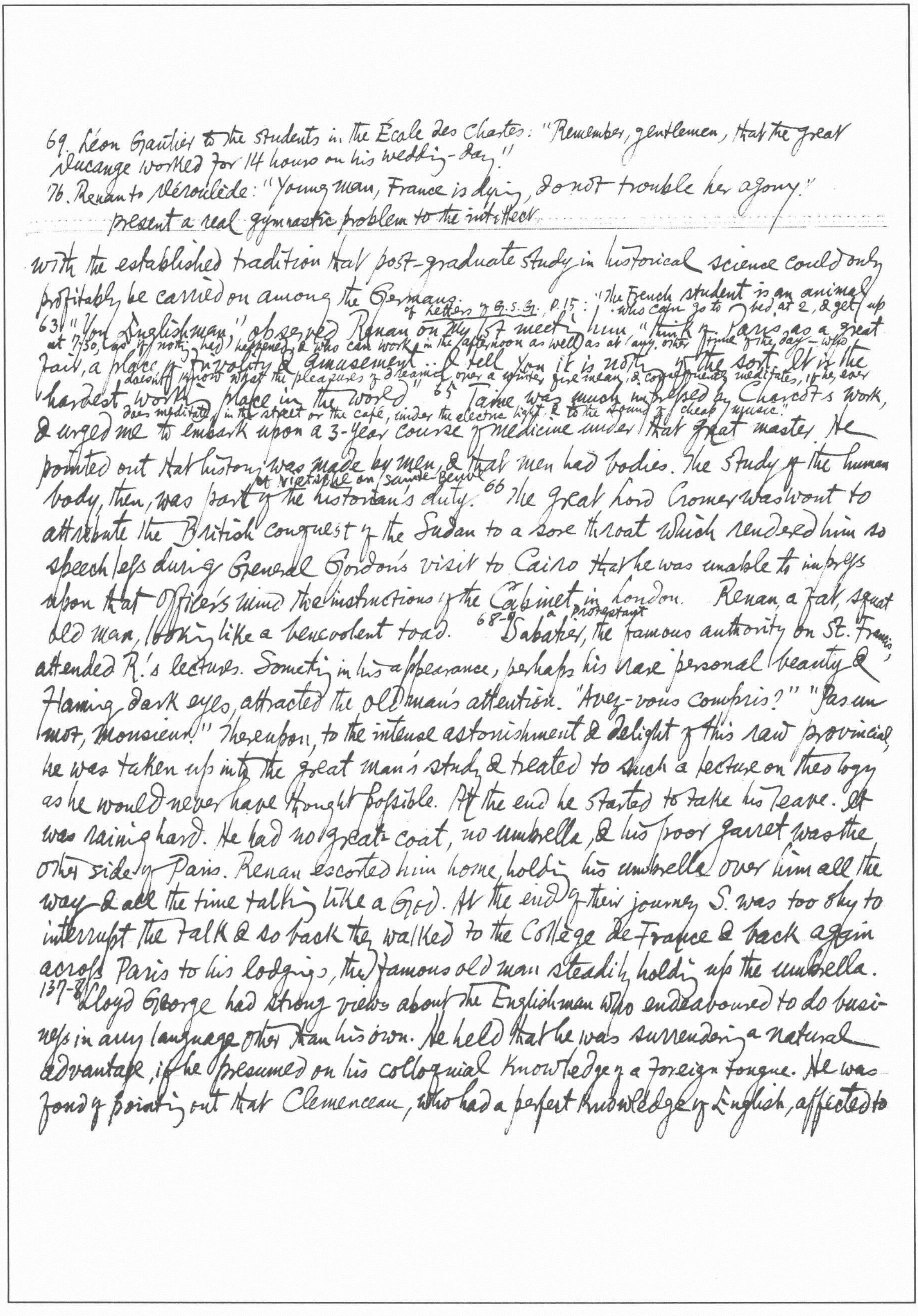
26 As I trotted by his side Tennyson recited or intoned choice passages from his poetry & turned round to me from time to time with a childish satisfaction & say, "Isn't that grand?" He could sustain himself for long periods with effortless ease in the rarefied atmosphere of poesy. 27 Spoiled by admiring ladies. liked strong language & strong drink. I was privileged to witness the preparation for the poet's weekly bath, the round shallow tub on the landing, & the tall cans of hot water which it was the office of the coachman to pour over the stalwart frame of the seated Laureate.

37 A certain aura surrounded Lionel Johnson for he was reputed to be a Buddhist, to have read all the books in the school [Winchester] library, & to drink eau de Cologne for his amusement.

53 Since Pater abjured affairs & shrank from teaching, he attracted little notice in the University. Withdrawn into his own private world of beauty, he was content that the whirling stream of our vulgar life should pass him by.

56 [a tutor in philosophy at New College]: Some undergraduates (1st among them a brilliant boy named A. E. Taylor) read me their essays on Plato.

58 I was advised by York Powell to go to Paris. The sceptre of history, I was told, had definitely passed from the Germans to the French. 59 To the best of my belief no Oxford man had preceded me in that quest. I was the 1st of a long series, the 1st to break



69. Léon Gautier to the students in the École des Chartes: "Remember, gentlemen, that the great
Ducange worked for 14 hours on his wedding-day."
76. Renan to Déroulède: "Young man, France is dying, do not trouble her agony."

present a real gymnastic problem to the intellect

with the established tradition that post-graduate study in historical science could only
profitably be carried on among the Germans.
of Letters of G.S.G. p. 15: "The French student is an animal who can go to bed at 2, & get up
63 "You Englishmen," observed Renan on my 1st meeting him "think of Paris as a great
at 7.30, as if nothing had happened, & who can work in the afternoon as well as at any other time of the day — who
fair, a place of frivolity & amusement. I tell you it is nothing of the sort. It is the
doesn't know what the pleasures of dreaming over a winter fire mean, & consequently meditates, if he ever
hardest working place in the world." 65 Taine was much impressed by Charcot's work,
does meditate, in the street or the café, under the electric light & to the sound of cheap music."
& urged me to embark upon a 3-year course of medicine under that great master. He
pointed out that history was made by men, & that men had bodies. The study of the human
cf Nietzsche on Sainte-Beuve
body, then, was part of the historian's duty. 66 The great Lord Cromer was wont to
attribute the British conquest of the Sudan to a sore throat which rendered him so
speechless during General Gordon's visit to Cairo that he was unable to impress
upon that officer's mind the instructions of the Cabinet in London. Renan, a fat, squat
a protestant
old man, looking like a benevolent toad. 68-9 Sabatier, the famous authority on St. Francis,
attended R.'s lectures. Something in his appearance, perhaps his rare personal beauty &
flaming dark eyes, attracted the old man's attention. "Avez-vous compris?" "Pas un
mot, Monsieur." Thereupon, to the intense astonishment & delight of this raw provincial,
he was taken up into the great man's study & treated to such a lecture on theology
as he would never have thought possible. At the end he started to take his leave. It
was raining hard. He had no great-coat, no umbrella, & his poor garret was the
other side of Paris. Renan escorted him home, holding his umbrella over him all the
way & all the time talking like a God. At the end of their journey S. was too shy to
interrupt the talk & so back they walked to the College de France & back again
across Paris to his lodgings, the famous old man steadily holding up the umbrella.
137-8 Lloyd George had strong views about the Englishman who endeavoured to do business
in any language other than his own. He held that he was surrendering a natural
advantage, if he presumed on his colloquial knowledge of a foreign tongue. He was
fond of pointing out that Clemenceau, who had a perfect knowledge of English, affected to

*The devoted Mrs Vice-chancellor of Oxford & her husband's friends — & her husband himself too — never suspected that this barren fastidiousness is only a cloak for spiritual & intellectual poverty — the lack of "the root of the matter" in him. cf Joubert: "To write (XLV) well a man should have a natural facility & an acquired difficulty." A man of "the right size" — as H. A. L. Fisher says of Charles Spooner (Unfin. Autob., p. 48) — for Oxford!

be wholly ignorant of the language in public business, whereas Austen Chamberlain, knowing French so well, was tempted by his excellent knowledge to use it in his dealings with French statesmen. However well an Englishman may know French, a Frenchman will probably know it better. My own practice on doing public business abroad was a compromise; 1st to establish relations of sympathy & confidence by the use of the foreign language, & then to recur to my own language when it became necessary to state in unmistakable terms what the position of the British Government really was. Eyre Crowe of the Foreign Office at 1st feared that I was one of those Englishmen who knew just enough French to be dangerous." 什男的[illegible]使西回忆录一

favorite student of Walter Raleigh & J. S. Phillimore at Glasgow

The Letters of G. S. Gordon, 1902–1942

5: "that unaccountable reluctance to put pen to paper," occasional references to the "feeling" of being on the verge of a 'fruitful period'." (131) His absorption in craftsmanship & finish seemed to make him shrink from the finality of print.* VII "Sometimes I hate this lecturing. They listen to me — they write down what I say — I and my lecture become something to them. But I want Shakespeare to become something to them." The roar of the Times changes to a pitiable mew when read on the other side of the channel. 21 These early hours are very hard on a lotus-eater like myself. Go out & air your jaws. These books give some strenuous athletics to my French.

9 How is it that girls, in the teeth of higher education, manage to retain their birthright, a fine sense for good mother English?

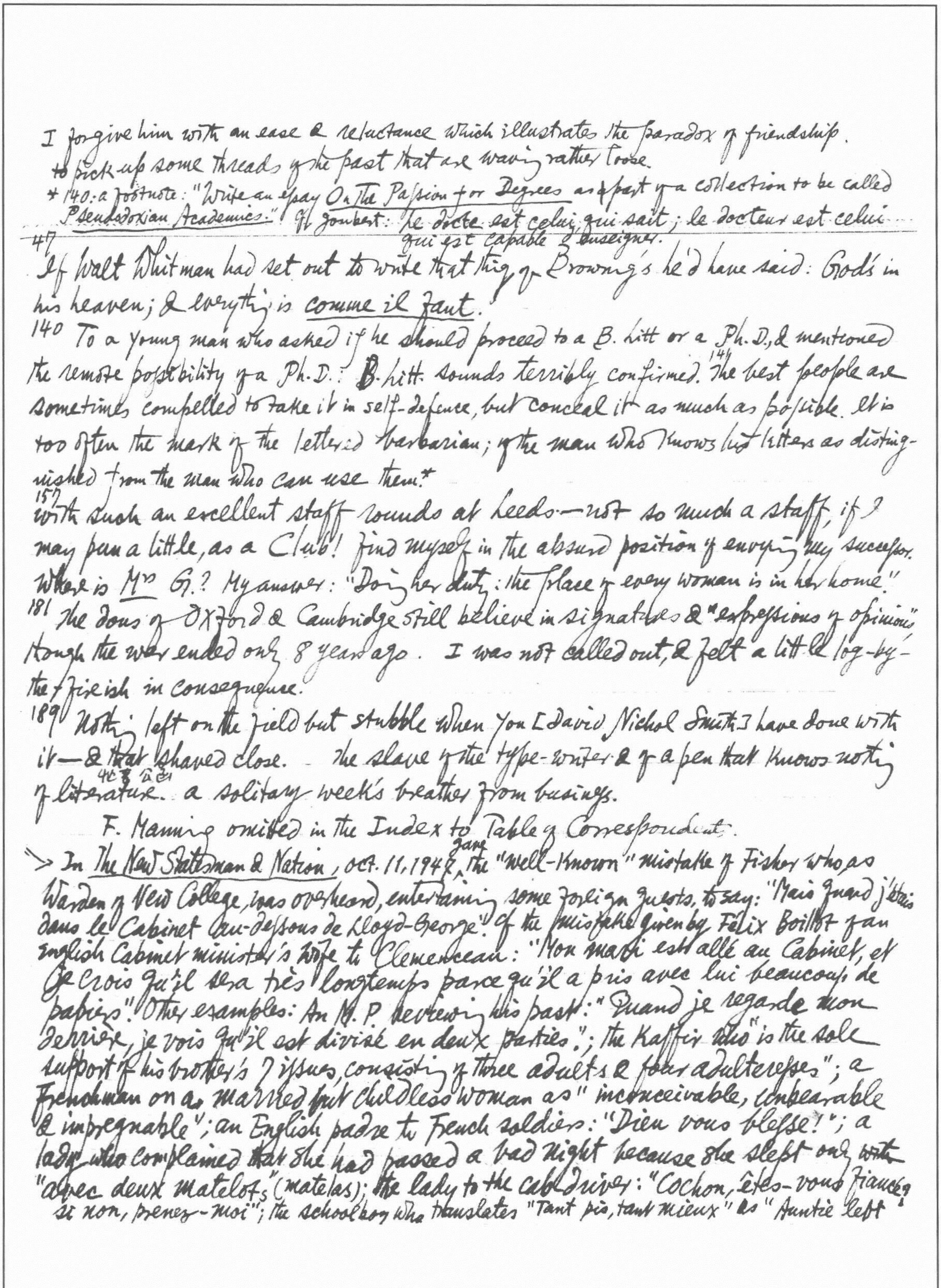
Don't you think the Daily Bread is coming nearer? There is even some hint of butter to it.

23. What a language [German]! It wants oiling so badly.

32 Raleigh has just discovered that Dr Johnson wore his boots indifferently, either on either foot. 33 To M. C. B. [future Mrs G.]: I am up to the eyes in papers. Even when I read your delightful letter this morning I had an impulse to put a mark at the end of it.

39 When I am dull & historical, they write very fast in their books. When I am impressive, they suit their faces to it, as if they were at a sermon.

He's of the higher order of human beings, though denied wings. is in danger of the lasso for life noose — marriage



I forgive him with an ease & reluctance which illustrates the paradox of friendship.
to pick up some threads of the past that are waving rather loose.
* 140: a footnote: "Write an essay On The Passion for Degrees as part of a collection to be called Pseudodoxian Academics." Cf Joubert: le docte est celui qui sait; le docteur est celui qui est capable d'enseigner.

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47 If Walt Whitman had set out to write that thing of Browning's he'd have said: God's in his heaven; & everything is comme il faut.

140 To a young man who asked if he should proceed to a B. Litt or a Ph. D., I mentioned the remote possibility of a Ph. D.: B. Litt. sounds terribly confirmed. 141 The best people are sometimes compelled to take it in self-defence, but conceal it as much as possible. It is too often the mark of the lettered barbarian; of the man who knows his letters as distinguished from the man who can use them.*

157 with such an excellent staff sounds at Leeds — not so much a staff, if I may pun a little, as a Club! find myself in the absurd position of envying my successor. Where is Mrs G.? My answer: "Doing her duty: the place of every woman is in her home."

181 The dons of Oxford & Cambridge still believe in signatures & "expressions of opinion" though the war ended only 8 years ago. I was not called out, & felt a little log-by-the-fireish in consequence.

189 Nothing left on the field but stubble when you [David Nichol Smith] have done with it — & that shaved close. The slave of the type-writer & of a pen that knows nothing of literature. [illegible] a solitary week's breather from business.

F. Manning omitted in the Index to Table of Correspondents.

→ In The New Statesman & Nation, Oct. 11, 1942, gave the "well-known" mistake of Fisher who as Warden of New College, was overheard, entertaining some foreign guests, to say: "Mais quand j'étais dans le Cabinet au-dessous de Lloyd-George". Cf the mistake given by Félix Boillot of an English Cabinet minister's wife to Clemenceau: "Mon mari est allé au Cabinet, et je crois qu'il sera très longtemps parce qu'il a pris avec lui beaucoup de papiers". Other examples: An M.P. reviewing his past: "Quand je regarde mon derrière, je vois qu'il est divisé en deux parties."; the Kaffir who "is the sole support of his brother's 7 issues, consisting of three adults & four adulteresses"; a Frenchman on a married but childless woman as "inconceivable, unbearable & impregnable"; an English padre to French soldiers: "Dieu vous blesse!"; a lady who complained that she had passed a bad night because she slept only with "avec deux matelots" (matelas); the lady to the cab driver: "Cochon, êtes-vous fiancé? si non, prenez-moi"; the schoolboy who translates "Tant pis, tant mieux" as "Auntie left"

* What Jung calls "Enantiodromia", Adler: "Compensation"!

the room [to piss], Auntie felt better" Wm. Plomer, At Home, 215: "I will keep my bomb stories to
myself, except to say that I made the acquaintance of more than one 'near miss'—which
~~them I~~ translated, for the benefit of a Free French acquaintance, as demi-vierge"!

Nietzsches Werke, Taschen-Ausgabe, Bd. XI. (Alfred Kröner Verlag).

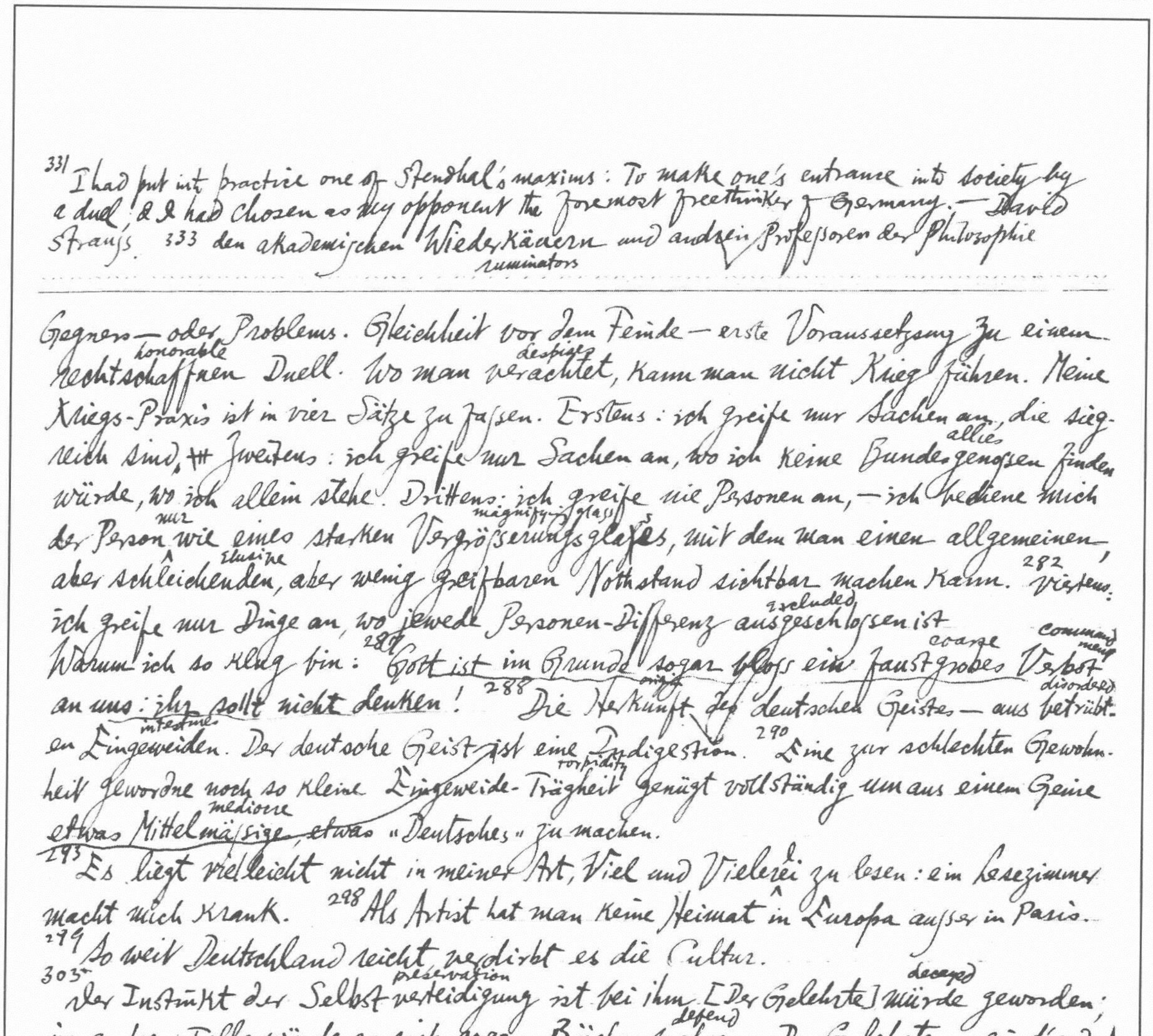
Ecce Homo

Vorwort: 262 Götzen (mein Wort für „Ideale) umwerfen (overthrow) — das gehört schon eher zu meinem Handwerk. Man hat die Realität in dem Grade (in proportion) um ihren Werth, ihren Sinn, ihre Wahrhaftigkeit gebracht (deprive), als man eine ideale Welt erlog (invent). 263 Wie viel Wahrheit erträgt (bear), wie viel Wahrheit wagt (dare) ein Geist? Irrthum — der Glaube an's Ideal — ist nicht Blindheit, Irrthum ist Feigheit (cowardice). ~~Zarathustra:~~

Warum ich so weise bin: 270 Im Winter darauf (following), meinem ersten Genueser (Genoa) Winter, brachte jene Versüssung und Vergeistigung, die mit einer extremen Armuth (poverty) an Blut und Muskel beinahe bedingt (together) ist, die "Morgenröthe" hervor... Mitten in Martern (agony)... besass ich eine Dialektiker-Klarheit par excellence. 272 So in der That erscheint mir jetzt jene lange Krankheits-Zeit: ich entdeckte das Leben gleichsam neu, mich selber eingerechnet (included)... die Jahre meiner niedrigsten (lowest) Vitalität waren es, wo ich aufhörte (give up), Pessimist zu sein: der Instinkt der Selbst-Wiederherstellung (recovery) verbot (forbid) mir eine Philosophie der Armuth und Entmuthigung (desperation). * 273 ein "guter Europäer."

278 Hinunterschlucken (to swallow a grievance) macht nothwendig einen schlechten Charakter, — es verdirbt (spoils) selbst den Magen (stomach). Alle Schweiger (silent men) sind dyspeptisch. Hiergegen [against illness] hat der Kranke nur Ein grosses Heilmittel — ich nenne es den russischen Fatalismus, 279 jenen Fatalismus ohne Revolte, mit dem sich ein russischer Soldat, dem der Feldzug (campaign) zu hart wird, zuletzt in den Schnee legt... Weil man zu schnell sich verbrauchen (use up) würde, wenn man überhaupt reagirte, reagirt man gar nicht mehr. Und mit Nichts brennt (consumes) man rascher ab, als mit den Ressentiments-Affekten... Das begriff (understood) jener tiefe Physiolog Buddha. Seine "Religion", die man besser als eine Hygiene bezeichnen dürfte, machte ihre Wirkung abhängig von dem Sieg über das Ressentiment.

280 Ein ander Ding ist der Krieg. Ich bin meiner Art nach kriegerisch. Angreifen (attack) gehört zu meinen Instinkten. Feind sein Können, Feind sein — das setzt (presupposes) vielleicht eine starke Natur voraus. 281 Die Stärke des Angreifenden hat in der Gegnerschaft, die er nötig hat, eine Art Maass; jedes Wachsthum verräth (betrays) sich im Aufsuchen eines gewaltigen (formidable)



331 I had put into practice one of Stendhal's maxims: To make one's entrance into society by
a duel, & I had chosen as my opponent the foremost freethinker of Germany. — David
Strauss. 333 den akademischen Wiederkäuern und andren Professoren der Philosophie
ruminators

Gegners — oder Problems. Gleichheit vor dem Feinde — erste Voraussetzung zu einem
honorable despises
rechtschaffnen Duell. Wo man verachtet, kann man nicht Krieg führen. Meine
Kriegs-Praxis ist in vier Sätze zu fassen. Erstens: ich greife nur Sachen an, die sieg-
allies
reich sind, ## Zweitens: ich greife nur Sachen an, wo ich keine Bundesgenossen finden
würde, wo ich allein stehe. Drittens: ich greife nie Personen an, — ich bediene mich
nur magnifying glass
der Person wie eines starken Vergrösserungsglases, mit dem man einen allgemeinen,
elusive
aber schleichenden, aber wenig greifbaren Nothstand sichtbar machen kann. 282 Viertens:
excluded
ich greife nur Dinge an, wo jede Personen-Differenz ausgeschlossen ist
coarse commandment
Warum ich so klug bin: 287 Gott ist im Grunde sogar bloss ein faustgrobes Verbot
origin disordered
an uns: ihr sollt nicht denken! 288 Die Herkunft des deutschen Geistes — aus betrübt-
intestines
en Eingeweiden. Der deutsche Geist ist eine Indigestion. 290 Eine zur schlechten Gewohn-
torpidity
heit gewordne noch so kleine Eingeweide-Trägheit genügt vollständig um aus einem Genie
mediocre
etwas Mittelmässige, etwas »Deutsches« zu machen.

293 Es liegt vielleicht nicht in meiner Art, Viel und Vielerlei zu lesen: ein Lesezimmer
macht mich krank. 298 Als Artist hat man keine Heimat in Europa ausser in Paris.

299 So weit Deutschland reicht, verdirbt es die Cultur.

303 preservation decayed
Der Instinkt der Selbstvertheidigung ist bei ihm [Der Gelehrte] mürbe geworden;
defend
im andren Falle würde er sich gegen Bücher wehren. Der Gelehrte — ein décadent.
"read to pieces"
"Zu Schanden gelesen"

some
Warum ich so gute Bücher schreibe: 309 Ich selber bin noch nicht an der Zeit, Einige
312 3: 78 = Darwin & Carlyle i 83 n 17 anti-ass
werden posthum geboren. 313 Ich bin der Antiesel par excellence. 316 Man weiss vor mir
nicht, was man mit der deutschen Sprache kann. 318 Ein kleines Weib, das seiner Rache
bent annihilate
nachrennt, würde das Schicksal selbst über den Haufen rennen... Güte am
Weibe ist schon eine Form der Entartung. Medi-cynisch. Der Kampf um gleiche
Rechte ist sogar ein Symptom von Krankheit. 329 das Wort "Bildungsphilister"
ist von meiner Schrift [Die Unzeitgemässen] her in der Sprache übriggeblieben

8 N. & P. were actually music critics of the time; Kohl meaning nonsense

Do men then now not reck his rod? // Generations have trod, have trod, have trod; / And all is seared with trade; bleared, smeared with toil; // And wears man's smudge & shares man's smell: the soil / Is bare now, nor can foot feel, being shod" Isaac Vossius, the Dutch scholar, had his hair combed by the rules of prosody, having lighted on certain barbers & valetmen who could, in combing, imitate iambics, trochees & dactyls.

333 "Wo ihr ideale Dinge seht, sehe ich — Menschliches, ach nur Allzumenschliches!"
334 "[like Voltaire], ich auch bin ein grand-seigneur des Geistes. ein unbarmherzigen relentless Geist, der alle Schlupfwinkel hiding places kennt, wo das Ideal heimisch ist. Das Ideal wird nicht widerlegt — es erfriert freeze. 335 Nohl, Pohl, Kohl8 mit Grazie in infinitum
342 dies Buch [Morgenröthe] schliesst mit einem "Oder?" — es ist das einzige Buch, das mit einem "Oder?" schliesst. 353 Es giebt Etwas, das ich die rancune des Grossen nenne: alles Grosse, ein Werk, eine That, wendet sich einmal vollbracht completed, unverzüglich instantly gegen den, der sie that.

Kunst und Künstler.

S. 1.
§1 Das Stille-werden vor dem Schönen ist ein tiefes Erwarten, ein Hören-wollen auf die feinsten, fernsten Töne

§7 3 Die Verfeinerung der Grausamkeit gehört zu den Quellen der Kunst. Joseph de Maistre, supra. I, 87

§79 45 Wie verstehe ich es, dass Epikur bei Tische sich die ästhetischen Gespräche verbat forbid? — er dachte zu gut vom Essen und von den Dichtern, als dass er das Eine zur Zukost seasoning des Andern machen wollte!

§92 [on "L'école du document humain" founded by Ed. de Goncourt]: 51 Wissenschaftliche Hysterie — sage ich. cf §93: 52 eine Art von "fait-alisme". cf Bd. X. S. 298

§123 66 Scribe: kennt das Metier, aber er kennt die Kunst nicht.

§127 67 Beyle stammt von Voltaire, Flaubert von Victor Hugo.

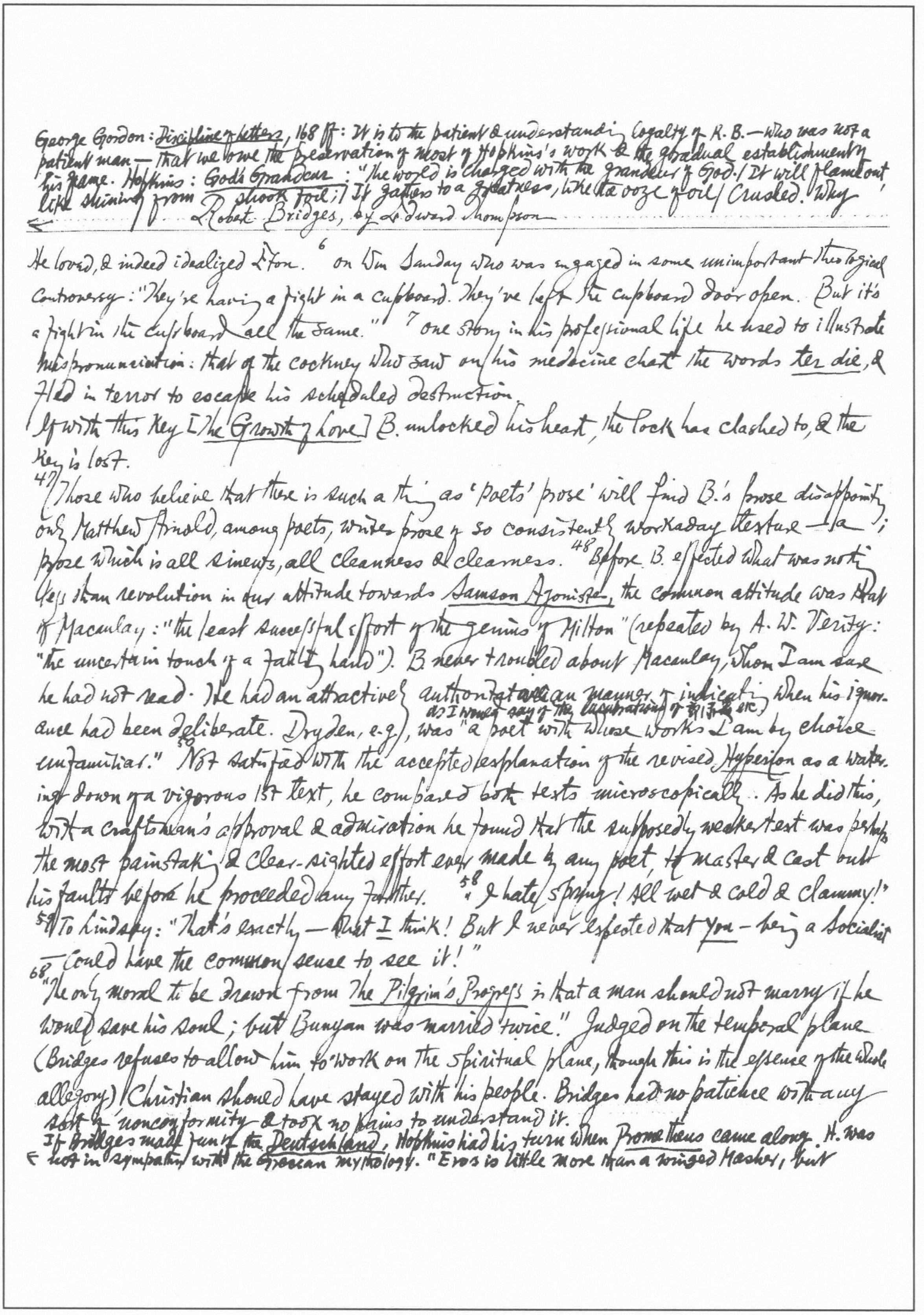
§129 68 Die Psychologie dieser Herren Flaubert ist in summa falsch: sie sehen immer nur die Aussenwelt wirken und das ego geformt (ganz wie Taine?) — sie kennen nur die Willens-Schwachen, wo désir an Stelle des Willens steht.

But Nietzsche's spiritual kin Strindberg loves the Goncourts (Foreword to Julie, in 12 Plays, Elizabeth Sprigge p 64).

Thomas Campion: "Now winter nights enlarge / The number of their hours

Keats has an unforgettable reference to Milton's quality of glancing pathos, thrown up in a phrase almost spoken under the breath

Psyche is a success, a sweet little 'body' rather than 'soul'." "Believe me, the Greek gods are a totally unworkable material... they are poor ignoble conceptions ennobled bodily only (as if they had bodies) by the artists, but once in motion & action worthless — not gentlemen or ladies, cowards, loungers; old bucks, young bucks & baby buckskins!"



George Gordon: Discipline of Letters, 168 ff: It is to the patient & understanding loyalty of R.B.—who was not a patient man—that we owe the preservation of most of Hopkins's work & the gradual establishment of his fame. Hopkins: God's Grandeur: "The world is charged with the grandeur of God. / It will flame out, like shining from shook foil; / It gathers to a greatness, like the ooze of oil / Crushed. Why

← Robert Bridges, by Edward Thompson

He loved, & indeed idealized Eton.[6] on Wm Sanday who was engaged in some unimportant theological controversy: "They're having a fight in a cupboard. They've left the cupboard door open. But it's a fight in the cupboard all the same."[7] one story in his professional life he used to illustrate mispronunciation: that of the cockney who saw on his medicine chart the words ter die, & fled in terror to escape his scheduled destruction.

If with this key [The Growth of Love] B. unlocked his heart, the lock has clashed to, & the key is lost.

[47] Those who believe that there is such a thing as 'poets' prose' will find B.'s prose disappointing; only Matthew Arnold, among poets, writes prose of so consistently workaday texture—a prose which is all sinews, all cleanness & clearness.[48] Before B. effected what was nothing less than revolution in our attitude towards Samson Agonistes, the common attitude was that of Macaulay: "the least successful effort of the genius of Milton" (repeated by A. W. Verity: "the uncertain touch of a faltering hand"). B. never troubled about Macaulay, whom I am sure he had not read. He had an attractively authoritarian manner of indicating when his ignorance had been deliberate. Dryden, e.g. (as I would say of the lucubrations of [illegible] etc.), was "a poet with whose works I am by choice unfamiliar."[50] Not satisfied with the accepted explanation of the revised Hyperion as a watering down of a vigorous 1st text, he compared both texts microscopically. As he did this, with a craftsman's approval & admiration he found that the supposedly weaker text was perhaps the most painstaking & clear-sighted effort ever made by any poet, to master & cast out his faults before he proceeded any farther.[58] "I hate spring! All wet & cold & clammy!"

[59] To Lindsay: "That's exactly what I think! But I never expected that you—being a Socialist—could have the common sense to see it!"

[68] "The only moral to be drawn from The Pilgrim's Progress is that a man should not marry if he would save his soul; but Bunyan was married twice." Judged on the temporal plane (Bridges refuses to allow him to work on the spiritual plane, though this is the essence of the whole allegory) Christian should have stayed with his people. Bridges had no patience with any sort of nonconformity & took no pains to understand it.

If Bridges made fun of the Deutschland, Hopkins had his turn when Prometheus came along. H. was ← not in sympathy with the Grecian mythology. "Eros is little more than a winged Masher, but

To have honest woman made of her the Muse must have her liberties of elision marked ponderously in print, as "vi'lets", "whisp'ring", & so on.
Saintsbury: "The Muses are feminine & demand a man's whole time."

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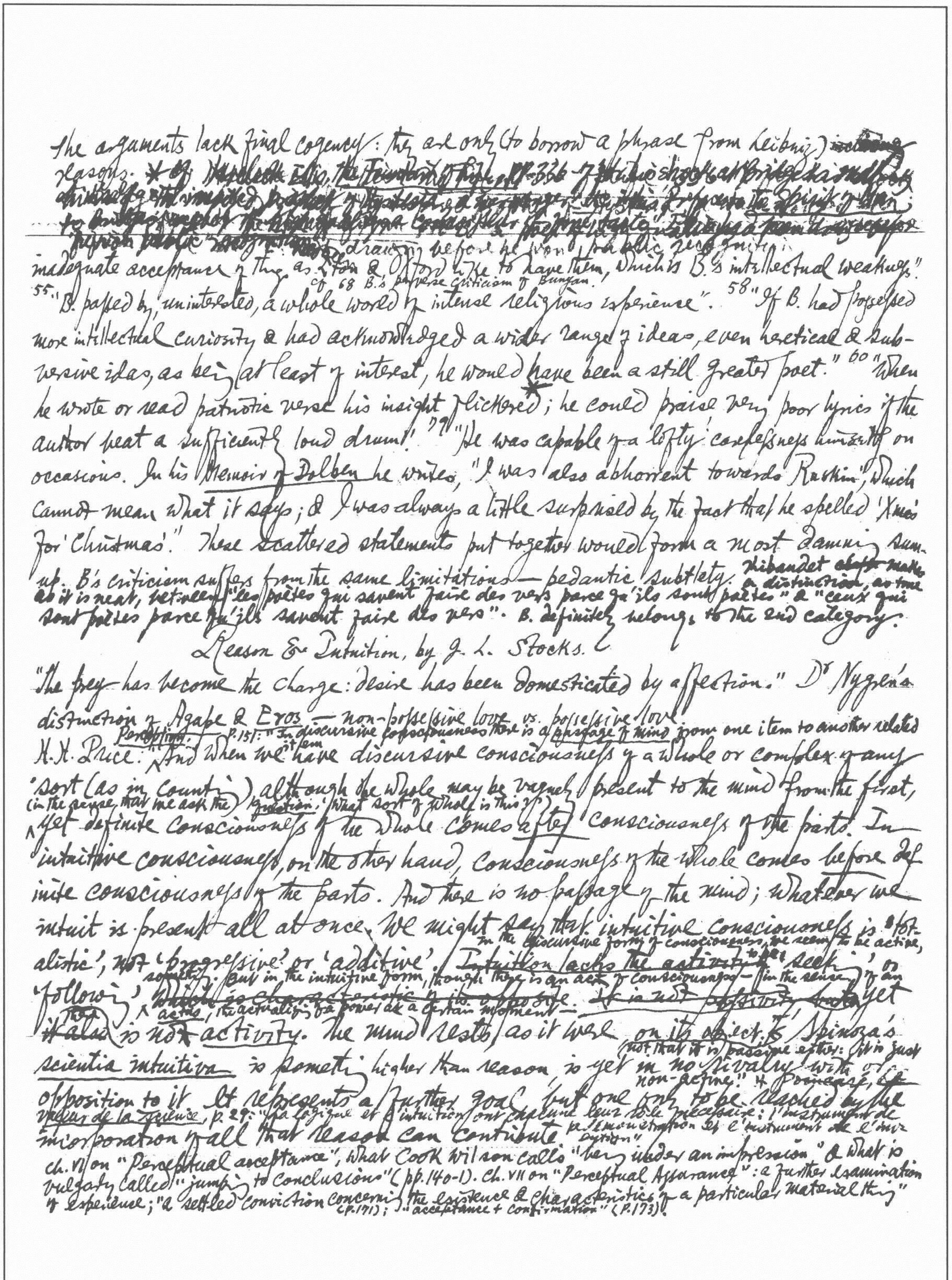
69 "When I read Dryden & Pope, I said to myself — if that's poetry, then I — never want to write poetry!" "My chief puzzle about Dryden has been to understand how he did not see how monstrously dull he was."
78 He never stood any nonsense from physical infirmities. When over 80, he had a tooth extracted & refused even a local anaesthetic. 79 When he dropped in on me to discuss some matter, he often not merely refused to come indoors (he almost seemed to distrust being within four walls) but of choice lay flat on the ground & talked looking upwards.
81 As for contemporaries, it was only by accident or caprice that he ever became aware of a man's verse, & his occasional pronouncements on the poets of his time were almost always those of dismissal. He had never read Rossetti & preferred Kipling to Wordsworth.
86 Had not a copy of Tennyson in his house. "Browning was no good." 120 "a perfectly confused mind" 91 "I don't care much for Ben Jonson." 120 "I am not interested in the British poets!"
87 Hopkins must have been deeply absorbed if he could go on for years sending Bridges his own poems & discussing poetry with him, without discovering that the latter himself wrote poetry.
96 "Rob always likes to see you", was my reward, in Mrs Bridges's report, "because you never stay long." 97 "King's canary refuses to chirp." The late Prof. Margoliouth found him one day in Blackwell's bookshop & in his grimly serious manner expressed surprise that he could squander his time thus. "You must just now be very busy!" "Why?" asked B. "Writing your ode for the Duchess's new baby." B. was too astonished to be altogether articulate.
102 The original title of The Testament of Beauty was De Hominum Natura. The best bk (also the shortest) is Bk. I.

A sensitive & lucid study. "flawless" "knit" — 2 overused epithets. written with a soft nib wherever B's defects are concerned: 20 "Passion hardly entered his world, & the grievous things were rarely close at hand; they were known by report if known at all." 27 "That

cf G. N. Clark on B.'s "The Old Ship's — England going down! And I'm — going down — with it!": "He's thinking of the fellows on the quarterdeck! not the poor devils down in the engine-room!" p.93



the arguments lack final cogency: they are only (to borrow a phrase from Leibniz) ~~[illegible]~~ reasons. ~~* Cf. Havelock Ellis, the Fountain of Life, pp. 336–7~~ [illegible] drawing before he won public recognition inadequate acceptance of things as Eton & Oxford like to have them, which is B.'s intellectual weakness." cf. 68 B.'s perverse criticism of Bunyan. 55 "B. passed by, uninterested, a whole world of intense religious experience". 58 "If B. had possessed more intellectual curiosity & had acknowledged a wider range of ideas, even heretical & subversive ideas, as being at least of interest, he would have been a still greater poet." 60 "When he wrote or read patriotic verse his insight flickered; he could praise very poor lyrics if the author beat a sufficiently loud drum." 79 "He was capable of a lofty carelessness himself on occasions. In his *Memoir of Dolben* he writes, "I was also abhorrent towards Ruskin", which cannot mean what it says; & I was always a little surprised by the fact that he spelled 'Xmas' for 'Christmas'." These scattered statements put together would form a most damning sum-up. B's criticism suffers from the same limitations — pedantic subtlety. Thibaudet ~~[illegible]~~ makes a distinction, as true as it is neat, between "les poètes qui savent faire des vers parce qu'ils sont poètes" & "ceux qui sont poètes parce qu'ils savent faire des vers". B. definitely belongs to the 2nd category.

Reason & Intuition, by J. L. Stocks.

"The prey has become the charge: desire has been domesticated by affection." Dr Nygren's distinction of Agape & Eros — non-possessive love vs. possessive love.

H. H. Price: *Perception*, p. 151: "In discursive consciousness there is a passage of mind from one item to another related item. And when we have discursive consciousness of a whole or complex of any sort (as in counting) although the whole may be vaguely present to the mind from the first, (in the sense that we ask the question: 'What sort of whole is this?') yet definite consciousness of the whole comes after consciousness of the parts. In intuitive consciousness, on the other hand, consciousness of the whole comes before definite consciousness of the parts. And there is no passage of the mind; whatever we intuit is present all at once. We might say that intuitive consciousness is 'totalistic', not 'progressive' or 'additive'. In the discursive form of consciousness, we seem to be active, Intuition lacks the activity to 'seek' or 'follow' something. But in the intuitive form, though there is an act of consciousness — (in the sense of an actus, the actualizing of a power at a certain moment — ~~which is characteristic of its opposite~~. ~~It is not passivity, but~~ yet ~~it also~~ there is not activity. The mind rests, as it were, on its object. (not that it is passive either: it is just non-active." cf. Spinoza's *scientia intuitiva* is something higher than reason, is yet in no rivalry with or opposition to it. It represents a further goal, but one only to be reached by the incorporation of all that reason can contribute. cf. Poincaré, *Valeur de la Science*, p. 29: "La logique et l'intuition ont chacune leur rôle nécessaire: l'instrument de la démonstration et l'instrument de l'invention".

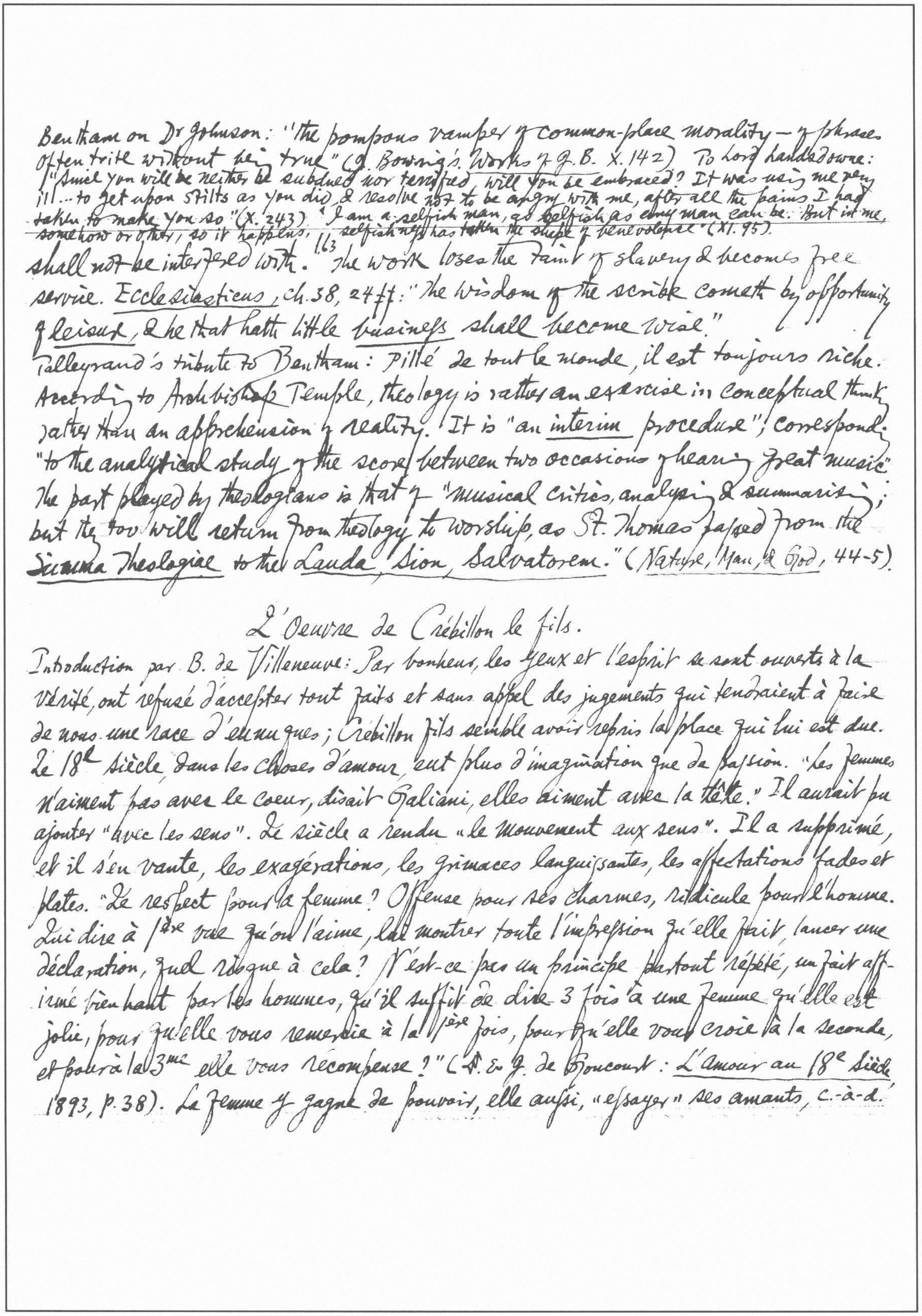
Ch. VI on "Perceptual acceptance", what Cook Wilson calls "being under an impression" & what is vulgarly called "jumping to conclusions" (pp. 140–1). Ch. VII on "Perceptual Assurance": a further examination of experience; "a settled conviction concerning the existence & characteristics of a particular material thing" (p. 171); "acceptance + confirmation" (p. 173).

Rousseau: "Were there a people of gods, their governement would be democratic. So perfect a government is not for men." On this account he was attacked as a traitor to democracy in a contemporary pamphlet bearing the title *Jean-Jacques Rousseau Aristocrate*. "The people of England are free only at the time of a general election", i.e. when the representative body does not exist.

"Die Weltgeschichte ist das Weltgericht"; or, as we might put it more bluntly, from fact there is no appeal.

In Germany, we are faced by the *ultimate* prospect of a people (in the pathetic refrain of a song current in 1914) "when you're all dressed up & no place to go." by B.H. Burt (*The Oxford Dictionary of Quotations*, 63)

Leisure:[152] "It is commonly believed," says Aristotle in his *Ethics*, "that happiness consists in leisure: we forgo leisure that we may have leisure, just as we go to war in order that we may live in peace" (*Nic. Eth.* 1177b4).[153] He distinguishes leisure from 2 things which are also excluded from its opposite, unleisure or business, viz. play & recreation. Leisure is the actual use of time in certain ways. The playing of games is not one of the uses consistent with the conception of leisure; nor is recreation—things done to remedy the overstrain of strenuous effort.[154] Leisure comprises those activities in which man is truly "creative" & self-determining instead of being "derivative" & acquiescent to orders & ideas from others or co-operating in a plan not of his own devising, activities which have their excellence in themselves. The business of the state is to develop in the citizen the capacity for leisure.[155] He makes war the symbol of unleisure because it limits the field of choice.[156] No leisure for slaves and lower-grade artisans. The mark of passivity in all employees & wage-earners. The economic implication: if you have no property of your own you must work for some one else, & if working for others excludes leisure, leisure therefore presupposes what we call private means.[157] Riches are plainly no guarantee of the initiative which Aristotle requires of his citizen: the richest man may live in slavish subservience to the whims of others & the dictates of circumstance. Riches do not create leisure but the struggle with poverty definitely excludes it. The ethical ideal, the conception of life as culminating, at least for a select few, in spiritual freedom,[159] in contemplation, which demands of the environment only that it



Bentham on Dr Johnson: "the pompous vamper of common-place morality — of phrases often trite without being true" (J. Bowring's *Works of J.B.* X. 142) To Lord Lansdowne: "Since you will be neither be subdued nor terrified, will you be embraced? It was using me very ill ... to get upon stilts as you did & resolve not to be angry with me, after all the pains I had taken to make you so" (X. 243) "I am a selfish man, as selfish as any man can be. But in me, somehow or other, so it happens, selfishness has taken the shape of benevolence" (XI. 95).

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shall not be interfered with." The work loses the taint of slavery & becomes free service. *Ecclesiasticus*, ch. 38, 24ff: "The wisdom of the scribe cometh by opportunity of *leisure*, & he that hath little *business* shall become wise."

Talleyrand's tribute to Bentham: Pillé de tout le monde, il est toujours riche.

According to Archbishop Temple, theology is rather an exercise in conceptual thinking rather than an apprehension of reality. It is "an *interim* procedure", corresponding "to the analytical study of the score between two occasions of hearing great music". The part played by theologians is that of "musical critics, analysing & summarising; but they too will return from theology to worship, as St. Thomas passed from the *Summa Theologiae* to the *Lauda, Sion, Salvatorem*." (*Nature, Man, & God*, 44-5).

L'Oeuvre de Crébillon le fils.

Introduction par B. de Villeneuve: Par bonheur, les yeux et l'esprit se sont ouverts à la vérité, ont refusé d'accepter tout faits et sans appel des jugements qui tendraient à faire de nous une race d'eunuques; Crébillon fils semble avoir repris la place qui lui est due. Le 18e siècle, dans les choses d'amour, eut plus d'imagination que de passion. "Les femmes n'aiment pas avec le coeur, disait Galiani, elles aiment avec la tête." Il aurait pu ajouter "avec les sens". Le siècle a rendu «le mouvement aux sens». Il a supprimé, et il s'en vante, les exagérations, les grimaces languissantes, les affectations fades et plates. "Le respect pour la femme? Offense pour ses charmes, ridicule pour l'homme. Lui dire à 1re vue qu'on l'aime, lui montrer toute l'impression qu'elle fait, lancer une déclaration, quel risque à cela? N'est-ce pas un principe partout répété, un fait affirmé bien haut par les hommes, qu'il suffit de dire 3 fois à une femme qu'elle est jolie, pour qu'elle vous remercie à la 1ère fois, pour qu'elle vous croie à la seconde, et pour à la 3me elle vous récompense?" (E. & J. de Goncourt: *L'Amour au 18e Siècle* 1893, p. 38). La femme y gagne de pouvoir, elle aussi, «essayer» ses amants, c.-à-d.

"En quoi consiste la vertu?" demanda Moclès. "Dans la privation absolue des choses qui flattent le plus les sens. Qui peut savoir quelle est la chose qui les flatte le plus? Celui-là seul qui a joui de toutes. Si la jouissance du plaisir peut seul apprendre à le connaître, celui qui ne l'a point éprouvé ne le connaît pas; que peut-il donc sacrifier? Rien, une chimère; car quel autre nom donner à des désirs qui ne portent que sur une chose qu'on ignore? Et si la difficulté du sacrifice en fait seule tout le prix, quel mérite peut avoir celui qui ne sacrifie qu'une idée?" s'étourdir en des caprices successifs, en des fantaisies d'un instant. Elle aura soin seulement de sauvegarder, dans ce libertinage, sa dignité et sa pudeur, cette « belle vertu qu'on attache sur soi avec des épingles". Et le partenaire, qui songe à peine à se vanter de cette conquête facile, va porter ailleurs son désir de mâle quêteur et pratiquer "l'art de saisir le moment"; et cherchant une nouvelle victoire avec des protestations brutales il prétend avoir au fond plus d'égards pour la femme que le timide, "et la respecter plus effectivement en lui épargnant le long supplice des concessions successives, et la honte de sentir qu'elle se manque et de le dire inutilement." Un jour que Duclos demandait au poète tragique quel était celui de ses ouvrages qu'il préférait: "La question est assez embarrassante", fit-il en souriant. Et désignant son fils, il ajouta: "A mon avis, voici toujours celui que je considère comme le plus mauvais." A quoi du tac au tac le fils riposta: "Pas tant d'orgueil, monsieur, attendez qu'il soit prouvé que toutes vos oeuvres sont bien de vous."

Le Sopha[8], A Pekin, chez l'Imprimeur de L'Empereur.

Schah-Baham, petit-fils de Schah-Rias [即 Schéhérazade 之夫]. 命臣子講故事, 首講者為 Amanzei, 信奉佛教者: Nous autres sectateurs de Brahma, nous croyons la métempsycose. Je me souviens parfaitement d'avoir été sopha. Brahma [après avoir enfermé mon âme dans cet meuble] ajouta que mon âme ne commencerait une nouvelle carrière que quand deux personnes se donneraient mutuellement et sur moi leurs prémices. La permission qu'il me donna de me transporter, quand je le voudrais, de sopha en sopha, calma un peu ma douleur. [21] S'il est vrai qu'il y ait peu de héros pour les gens qui les voient de près, ~~puis~~ je puis dire aussi qu'il y a, pour leur sopha, bien peu de femmes vertueuses.

Peu de temps après que je fus dans le cabinet, ma Fatmé maîtresse entra. Elle m'essaya avec un soin qui m'annonçait qu'elle ne comptait pas faire de moi un meuble de simple parade. [27] Il était bien difficile qu'entre des personnes d'un si rare mérite la conversation ne fût pas aux dépens d'autrui. [Fatmé 與 Brahmine 通奸, 為夫所見, 棒殺之. 沙發中魂遂入他處]

[8] Elizabeth Barrett to Miss Mitford, ed. Betty Miller: "And did you ever look at — I don't say read — the 'Sofa' of Crébillon fils. I sent for it once in the innocence of my ignorance, & after a quarter of an hour's

53 Dites-moi un peu, dit le Sultan, croyez-vous que si j'avais été femme, j'eusse été vertueuse?
En vérité, Sire, répondit Amanzéi, stupéfait de la question, je n'en sais rien.

* Proust, Woolfe, Joyce etc.

ed. E. Flammarion, pp. 138-9

34
L'oisiveté à laquelle on me condamnait dans cette maison m'ennuya enfin, et je quittai le sopha de cette dame, charmé d'être convaincu par moi-même qu'il y avait des femmes vertueuses, mais désirant assez peu d'en retrouver de pareilles.

Quelque impatience qu'il marquât, il ne put empêcher qu'Amine, qui était la prudence même, ne comptât l'argent qu'il venait de lui donner. Ce n'était pas, disait-elle, qu'elle se défiât de lui, mais il pouvait lui-même s'être trompé; enfin, elle ne se rendit à ses désirs que quand elle fut sûre qu'il n'avait point commis d'erreur de calcul.

73
Mais je veux dire, répondit la Sultane, que votre remarque porte à faux. Toutes ces idées tumultueuses qui occupaient Almaïde et Moclès se succédaient avec une extrême promptitude; et, si vous voulez bien y penser, vous verriez que ce qu'Amanzéi ne nous a dit qu'en un quart d'heure ne dut pas suspendre 2 minutes leurs résolutions. — Eh bien! répliqua le Sultan, le conteur est ~~bê~~ donc une bête, s'il emploie tant de temps à rendre ce que les gens dont il parle pensèrent avec tant de promptitude.*

114
Mais pourquoi, interrompit le Sultan, dans une histoire ou dans un conte, comme vous voudrez, tout n'est-il pas intéressant? — Par bien des raisons, dit la Sultane; ce qui sert à amener un fait ne saurait, par exemple, être aussi intéressant que le fait même; d'ailleurs, si les choses étaient toujours au même degré d'intérêt elles lasseraient par la continuité; l'esprit ne peut toujours être attentif, le coeur ne pourrait soutenir d'être toujours ému, et il faut nécessairement à l'un et à l'autre des temps de repos. — J'entends, répondit le Sultan, c'est comme, pour se divertir mieux, il est à propos de s'ennuyer quelquefois.

i.e., $\frac{2}{3}$ of serie of Mazulkim's

Nassès, pour la remercier, voulut d'abord lui baiser la main, mais la bouche de Zulica se trouvant plus près de lui, ce fut à elle qu'il jugea à propos de témoigner sa reconnaissance. 159 Nassès: "Il y a 10 ans que je suis dans le monde, j'en ai 28, et vous êtes la 33e beauté que j'ai conquise en affaire réglée.... Je n'ai pas le coeur épuisé. Il y a bien peu d'affaires où l'on se sert du sentiment. L'occasion, la convenance, le désoeuvrement les font naître presque toutes." cf. p. 231 cf. 164 Zulica: "Quand je dis des amants,

turning the leaves dropped it like a burning iron. It is the most disgusting sensual work I ever tried to read — I didn't read, I assure you" (Quoted in TLS, July 30, 1954, p. 488)

* cf infra. 231; also 243 Clitandre: Comment voulez-vous qu'on fasse? On est dans le monde, on s'y ennuie, on voit des femmes qui, de leur côté, ~~ne~~ s'y amusent guère: on est jeune; la vanité se joint au désoeuvrement. Si avoir une femme n'est pas toujours du plaisir, du moins c'est toujours une sort d'occupation. cf Henri Delacroix: *La Psychologie de Stendhal*, p.46-7, 173.

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j'entends cette foule de gens désoeuvrés qui disent qu'ils aiment, plus par habitude que par sentiment; qu'on écoute parce qu'il le faut et qui parviennent plus aisément à nous faire croire que nous sommes aimables qu'à se le faire trouver eux-mêmes*.....

166 "Mais voir un amant timide, un amant adoré, mais qui ne sait pas son bonheur, pénétré de sentiment, de crainte, de respect, venir à vos pieds, vous déclarer tout ce qu'il sent pour vous; manquer même d'expression en voulant vous l'apprendre; tremblant autant de l'émotion que son amour lui donne que de la crainte qu'il ne soit pas agréé; voler au-devant de ses paroles, se les répéter tout bas, se les graver dans le coeur, en lui répondant qu'on ne les crois pas, se faire intérieurement un crime de son mensonge... Croyez-moi, de tous les plaisirs, ceux dont je vous parle sont assurément les plus doux." Zéïnis女 與 Phéléas男 初试之句 4卷. Enfin, un cri plus perçant qu'elle poussa, une joie plus vive que je vis briller dans les yeux de Phéléas m'annoncèrent mon malheur et ma délivrance.

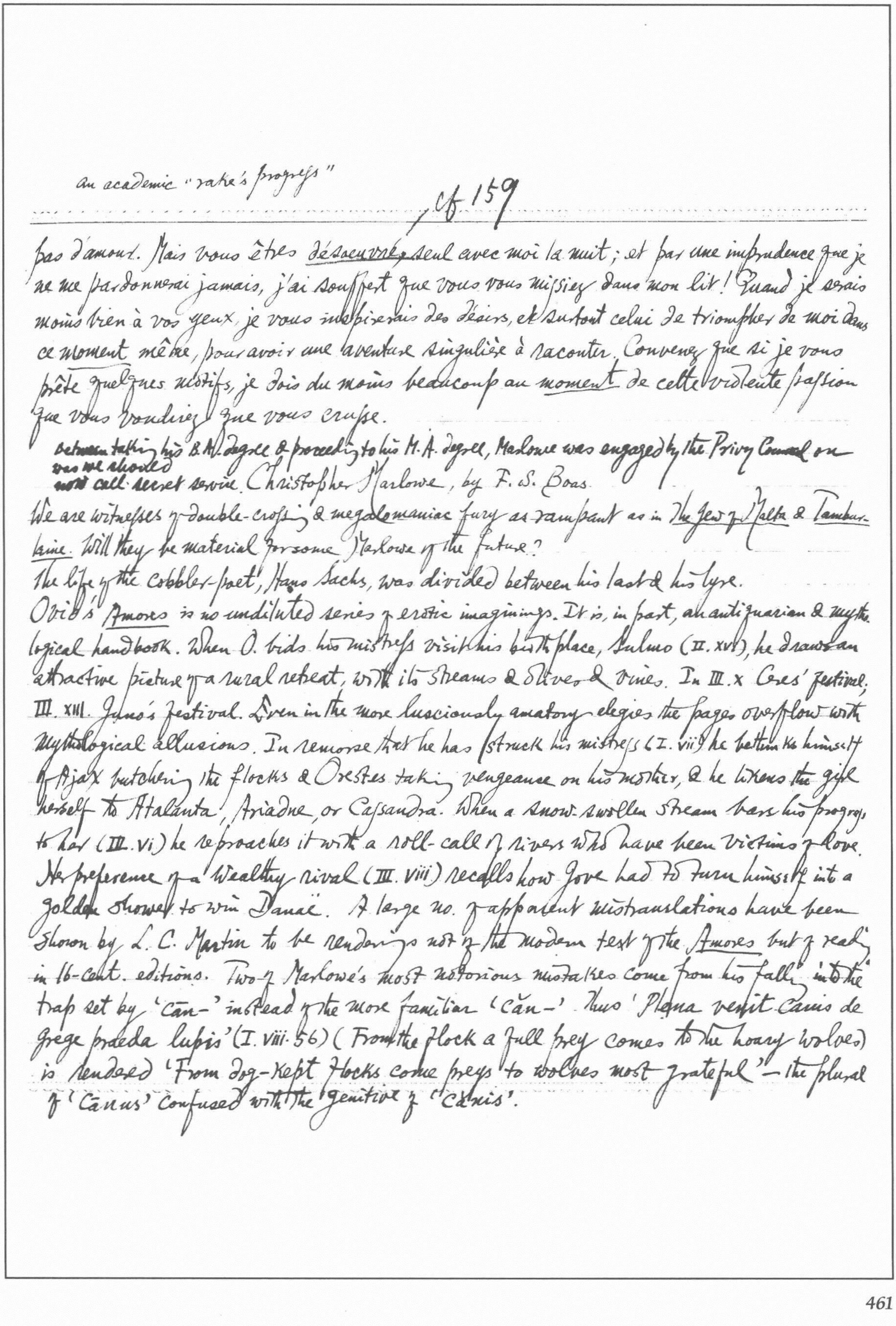
3冊 P.173 La Nuit et Le Moment.

[Clitandre: Venez vous recoucher. Cidalise: Et mon lit? Vous m'avez promis de me le refaire. Clitandre: Volontiers. Je puis dire, sans trop me vanter, que Justine Cid.之婢 toute fameuse qu'elle est, ne fait pas un lit mieux que moi. Cid.: Mais, de grâce, allez-vous-en!... (Il ouvre la porte.) Ah! Clitandre, bien doucement, je vous prie. Clit: Un autre talent que j'ai, c'est d'ouvrir une porte plus doucement que personne et de marcher avec une légèreté incompréhensible*.

Cid: Quelques faveurs! Ah! je n'en accorde pas, ou je les accorde toutes. Clit: Toutes! eh bien, soit! 231 Cid: J'admire les hommes, et je considère avec effroi tout ce que le moment[8] peut sur eux! Vous n'étiez pas venu ici dans l'intention de me marquer tant de tendresse, et quoiqu'il se puisse que vous ayez toujours eu pour moi une sort de goût et que même je doive croire que depuis que vous me voyez libre, il s'est accru, j'ai plus d'une raison de penser que je ne vous inspire

[8] Italics mine

* cf M. Nicolas, II.170



an academic "rake's progress"

cf 159

pas d'amour. Mais vous êtes *désoeuvré*, seul avec moi la nuit; et par une imprudence que je ne me pardonnerai jamais, j'ai souffert que vous vous missiez dans mon lit! Quand je serais moins bien à vos yeux, je vous inspirerais des désirs, et surtout celui de triompher de moi dans ce *moment* même, pour avoir une aventure singulière à raconter. Convenez que si je vous prête quelques motifs, je dois du moins beaucoup au *moment* de cette violente passion que vous voudriez que vous crusse.

between taking his B.A. degree & proceeding to his M.A. degree, Marlowe was engaged by the Privy Council on what we should now call secret service. Christopher Marlowe, by F. S. Boas

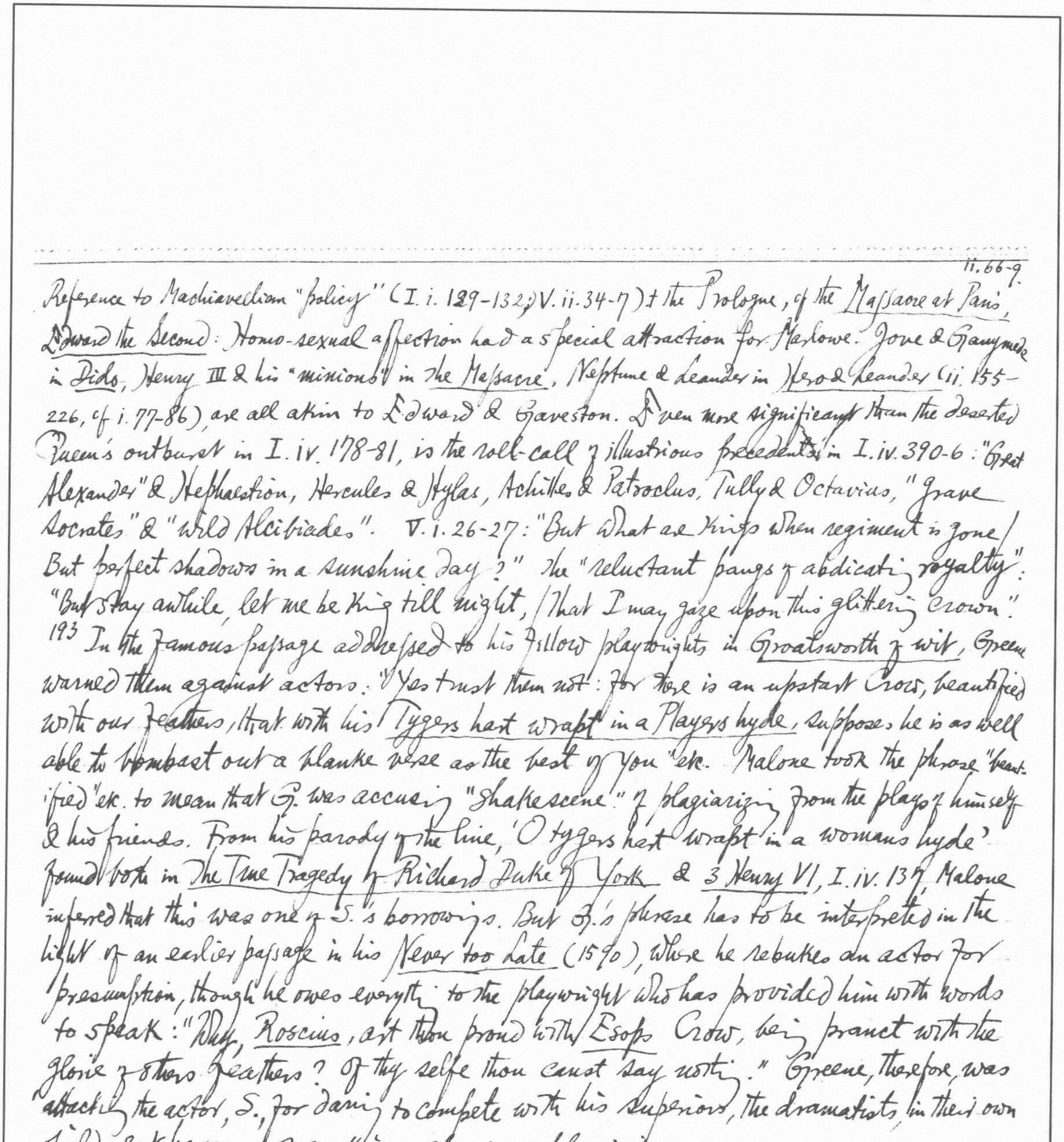
We are witnesses of double-crossing & megalomaniac fury as rampant as in *The Jew of Malta* & *Tamburlaine*. Will they be material for some Marlowe of the future?

The life of the cobbler-poet, Hans Sachs, was divided between his last & his lyre.

Ovid's *Amores* is no undiluted series of erotic imaginings. It is, in part, an antiquarian & mythological handbook. When O. bids his mistress visit his birthplace, Sulmo (II. xvi), he draws an attractive picture of a rural retreat, with its streams & olives & vines. In III. x Ceres' festival; III. xiii. Juno's festival. Even in the more lusciously amatory elegies the pages overflow with mythological allusions. In remorse that he has struck his mistress (I. vii) he bethinks himself of Ajax butchering the flocks & Orestes taking vengeance on his mother, & he likens the girl herself to Atalanta, Ariadne, or Cassandra. When a snow-swollen stream bars his progress to her (III. vi) he reproaches it with a roll-call of rivers who have been victims of love. Her preference of a wealthy rival (III. viii) recalls how Jove had to turn himself into a golden shower to win Danaë. A large no. of apparent mistranslations have been shown by L. C. Martin to be renderings not of the modern text of the *Amores* but of readings in 16-cent. editions. Two of Marlowe's most notorious mistakes come from his falling into the trap set by 'cān-' instead of the more familiar 'căn-'. Thus 'Plena venit cānis de grege praeda lupis' (I. viii. 56) (From the flock a full prey comes to the hoary wolves) is rendered 'From dog-kept flocks come preys to wolves most grateful" – the plural of 'cānus' confused with the genitive of "cănis'.

* I. ii. 173-6: "I hold the fates fast bound in iron chains, / And with my hand turn Fortune's wheel about" etc. cf The Massacre at Paris, the Guise: "Or mount the top with my aspiring wings, / Although my downfall be the deepest hell" (ii. 46-7) "Give me .... A hand that with a grasp may grip the world" (ii. 102).

In Lucan's First Book, there is an almost inspired blunder – 'tuneful planeting', with reference to the music of the spheres, in l. 640 for 'numerisque moventibus astra', i.e. 'calculations affecting the stars'.
Dido: Her cry (IV. iv. 123): "And he'll make me immortal with a kiss" anticipates Faustus's invocation to Helen (V. i. 109), as do also V. i. "For in his looks I see eternity, / And etc." 146-8. And the line (II. i. 231), "threatening a thousand deaths at every glance" reappears unchanged in Hero & Leander (i. 382). The grisly details in II. i. are apparently burlesqued in Hamlet, II. ii. 420-82; Dido is the play that was "caviare to the general". V. i. 148: "And I be called a second Helena" 144: "And all the world calls me a 2nd Helen" – the name of Helen had always a talismanic effect on Marlowe. cf Tamburlaine, Pt. II. II. iv. 87-8: "Helen, whose beauty summoned Greece to arms, / And drew a thousand ships to Tenedos." Faustus, V. i. 107-8.
Tamburlaine: Chief source Petrus Perondinus: Magni Tamerlanis Scythiarum Imperatoris Vita (1553). A figure who was not the sport of Fortune but her lord, who held the Fates fast bound in iron chains.* The billowy music of the verse & the sonorous roll of eastern place-names to whose magic Marlowe, like Milton after him, had the key. Never good at the invention of entirely original episodes. Exercised some chronological legerdemain & dovetailed incidents of Turkish history into the later fortunes of T. Theridamus: "Ah, good my lord, be patient! she is dead, / And all this raging cannot make her live" (II. iv. 119-20). Tamburlaine must content himself with carrying Zenocrate's body wherever he goes in a golden coffin, & with burning down the ~~town~~ where she has breathed her last. IV. iii a grotesque scene to appeal to the sadistic instincts of the audience where T. appears drawn in his chariot by two of the conquered kings, "with bits in their mouths, reins in his left hand, & in his right hand a whip with which he scourgeth them". T.'s rebuke to his sluggish human steeds (1-2): "Holla, ye pampered jades of Asia! / What, can ye draw but 20 miles a day?"
The Jew of Malta: the Portuguese Jew, Juan Miques or Michesius is the proto-type, with features borrowed from another Jew, David Passi of Constantinople. Barabas: "It's no sin to deceive a Christian" (II. iii. 310). cf Baldwin in Tamburlaine, Pt. II. ii. i. 33 ff: "with such infidels / (Turks) In whom no faith nor true religion rests, / We are not bound to those accomplishments / The holy laws of Christendom enjoin!"



ii.66-9.

Reference to Machiavellian "policy" (I.i.129-132; V.ii.34-7) & the Prologue, of the *Massacre at Paris*,

Edward the Second: Homo-sexual affection had a special attraction for Marlowe. Jove & Ganymede in *Dido*, Henry III & his "minions" in *the Massacre*, Neptune & Leander in *Hero & Leander* (ii.155-226, cf i.77-86), are all akin to Edward & Gaveston. Even more significant than the deserted Queen's outburst in I.iv.178-81, is the roll-call of illustrious precedents in I.iv.390-6: "Great Alexander" & Hephaestion, Hercules & Hylas, Achilles & Patroclus, Tully & Octavius, "grave Socrates" & "wild Alcibiades". V.i.26-27: "But what are Kings when regiment is gone / But perfect shadows in a sunshine day?" The "reluctant pangs of abdicating royalty": "But stay awhile, let me be King till night, / That I may gaze upon this glittering crown".

193 In the famous passage addressed to his fellow playwrights in *Groatsworth of wit*, Greene warned them against actors: "Yes trust them not: for there is an upstart Crow, beautified with our feathers, that with his *Tygers hart wrapt in a Players hyde*, supposes he is as well able to bombast out a blanke verse as the best of you" etc. Malone took the phrase "beautified" etc. to mean that G. was accusing "Shakescene" of plagiarizing from the plays of himself & his friends. From his parody of the line, 'O tygers hart wrapt in a womans hyde' found both in *The True Tragedy of Richard Duke of York* & *3 Henry VI*, I.iv.137, Malone inferred that this was one of S.'s borrowings. But G.'s phrase has to be interpreted in the light of an earlier passage in his *Never too Late* (1590), where he rebukes an actor for presumption, though he owes everything to the playwright who has provided him with words to speak: "Why, *Roscius*, art thou proud with *Esops* Crow, being pranct with the glorie of others feathers? Of thy selfe thou canst say nothing." Greene, therefore, was attacking the actor, S., for daring to compete with his superiors, the dramatists, in their own field. But he was not making a charge of plagiarism.

Faustus: It was fortunate that M. made the acquaintance of the legend in the Eng. tr. by an unidentified "P.F." & not in the original *Historia von D. Johann Fausten*. The German *Historia* was written avowedly as an awful example of the terrible fate that befell anyone who to gratify his unlawful desires sold himself to the devil. Yet writing under Renaissance influences the anonymous author could not help endowing his Faustus with something of humanist intellectual ardour. This feature became much more prominent in P.F.'s Eng. version, together with a more subdued presentation of the Doctor's sins & vices. It is in this version & there only, that M. could find the statement that F. at Padua "entred his name into the Vniversitie of the Germane nation, & wrote himself Dr Faustus, the Vnsatiable Speculator". Cf Tamburlaine: "Our souls whose faculties can comprehend / The wondrous architecture of the world, / And measure every wandering planet's course, / Still climbing after knowledge infinite, / And always moving as the restless spheres, / Will us to wear ourselves & never rest." I. iii. 75-81 "A sound magician is a demi-god." Faust: "Where are you damned?" / Meph.: "In hell." / F.: "How comes it then that thou art out of hell?" / Meph.: "Why this is hell, nor am I out of it. / Think'st thou that I, that saw the face of God, / And tasted the eternal joys of heaven, / Am not tormented with ten thousand hells, / In being depriv'd of everlasting bliss?" Cf II. i. 122-7 Meph.: "Hell hath no limits, nor is circumscrib'd / In one self place, but where we are is hell, / And where hell is, there must we ever be: / ---- / ---- / All places shall be hell that is not heaven."* A Spiritualised presention of hell. The memorable scene in which F. agonizes over his sin & its inevitable penalty (V. ii. 140 ff): "Stand still you ever-moving spheres of heaven, / That time may cease, & midnight never come." And never did M's classical ardour leap into such startlingly miraculous flame as when he puts into the lips of the doomed F. the invocation of the poet of the *Amores* as he lay with Corinna by his side, "*O lente, lente currite, noctis equi!*" As the clock strikes the half-hour, the thought of the eternity of his damnation forces from him the agonised outburst: "Let Faustus live in hell a thousand years, / A hundred thousand, & at last be sav'd, / O, no end is limited to damned souls." And the contrast between himself, with the fatal dower of immortality, & the beasts that perish finds voice in a last wistful recall of classical lore: "Ah, Pythagoras' metempsychosis were that true, / This soul should fly from me & I be changed / Into some brutish beast!" But the midnight hour strikes. The devils

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*Cf *Paradise Lost*, ~~IV. 75~~ I. 254-5: "The mind is its own place", etc.; IV. 18-23: "Horror & doubt distract" etc. 75: "Which way I fly is Hell; myself am Hell"; XII. 585-7: "Then wilt thou not be loth / To leave this Paradise, but shalt possess / A Paradise within thee, happier far"; *Comus*, 385: "Himself is his own dungeon."

come to claim their victim, & he vanishes with the despairing cry, "I'll burn my books". So, some 20 yrs later, another magician, Prospero, adjures the practice of his art with the declaration, "I'll drown my book".

Hero & Leander: Echoes from Ovid's Elegies were ringing in M's ears, cf I. 207-8 with El. I. iii. 5-6, 13-14. I. 231-42: Leander on "Lone women like to empty houses perish" "vessels of brass oft handled, brightly shine, | Rich robes themselves & others do adorn; neither themselves nor others, if not worn" etc. an expansion of El. I. viii, 51-2: "Brass shines with ~~garments~~ use: good garments would be worn; | Houses not dwelt in are with filth forlorn". Leander's father & Hero's jealousy, etc. not in Musaeus. Influenced by Ovid, M. crowds his canvas with mythological lore. I. 167-8: "It lies not in our power | to love, or hate, | For will in us is over-rul'd by fate." The 2nd line seems the negation of the dominant spirit of Marlovian drama where the human will soars above all limitations. But "will" is here to be interpreted in its narrower Elizabethan sense of amorous desire which does not spring from conscious reasoning: "Where both deliberate, the love is slight; | Who ever lov'd that lov'd not at 1st sight?" i. 329-32: "These arguments he us'd, & many more, | Wherewith she yielded, that was won before. | Hero's looks yielded, but her words made war; | Women are won when they begin to jar." "My turret stands.... | Come thither.' As she spake this, her tongue tripp'd, | For unawares 'Come thither' from her slipped." II. is a minute study of the stages by which Leander progresses to the full possession of Hero. At their 1st encounter in the tower he has to be content with kisses & embraces. Hero though "seeming lavish, sav'd her maidenhead". "Jewels being lost are found again, this never, | 'Tis lost but once & once lost, lost for ever." The metaphysical touch in II. 287-93: "Love is not full of pity, as men say, | But deaf & cruel where he means to prey" etc.

Greene in his exhortation in Groatsworth of Wit & Kyd in his letter to the Lord Keeper when he was arrested on the charge of "mutinous sedition" accused Marlowe of irreligion, atheism & the study of "pestilent Machivilian pollicie". The informer Richard Baines's "A Note containing the opinion of one Christopher Marly concerning his damnable judgment of religion & scorn of Gods word".

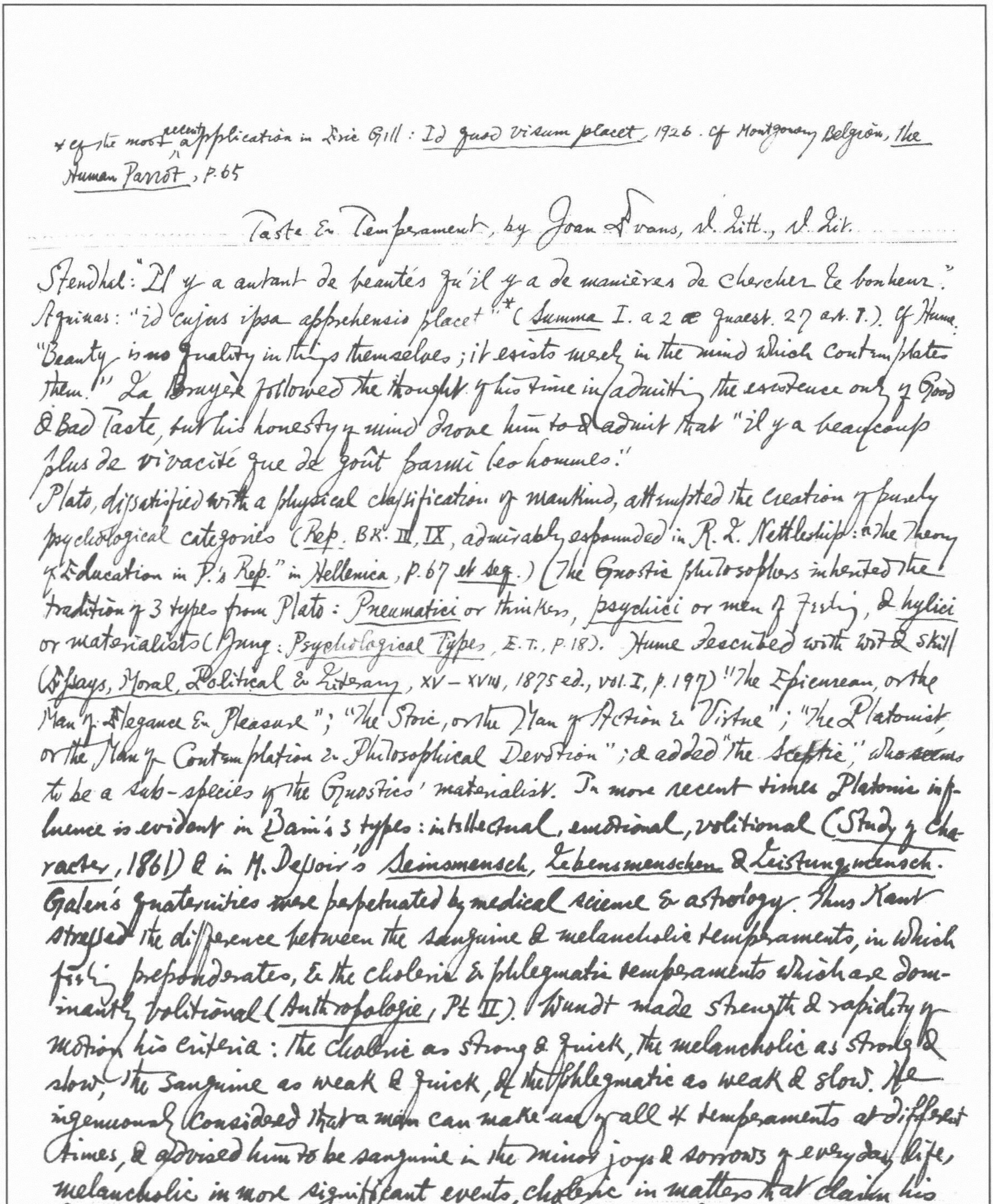
The popularity of M.'s plays with theatre-goers, so rapidly achieved, seems to have ended almost as rapidly. Jonson's attack on M.'s "flight from all humanity, scenical strutting & furious vociferation" (Discoveries, "Ingeniorum discrimina", Not. 10), praise of Hero & Leander (R.C.'s preface to Wm Bosworth's Chast & Lost Lovers). Charles Saunders, author of Tamerlane the Great (1681), "never heard of" M.'s play.

Marlovian research in recent years has provided striking examples of how increasing knowledge, however welcome, reveals also new depths of ignorance & raises problems hitherto unforeseen. "Alps on Alps arise." No one can hope to understand the Elizabethans who does not realize that they "lived dangerously." Men who were constantly face to face with violent revolutions of fortune, were not predestined to be patterns of scrupulous rectitude.

310 In M.'s life there is no record of any figure corresponding to the dark lady or even to Stella. Richard Baines accuses him of loving boys & of being fond of tobacco.

His technique is to capture at once the eyes & ears of the theatre audience with an arresting opening & to send them home at the close enthralled by an elaborately worked up finale. In the intervening scenes he paid relatively little attention to the articulation of the plot. He had not the prodigal creative faculty but he could endow the protagonists in his dramas with his own elemental vitality: "The high that proved too high, the heroic for earth too hard, / The passion that left ground to lose itself in the sky." The alliterative attraction of Ben's tribute to "Marlowe's mighty line" may have done him some disservice. It has fastened attention unduly on the more sonorous & declamatory aspects of his verse & diction. But M.'s crowning virtue is perfect lucidity & precision, an instinctive "classicism" ever in search of

"One thought, one grace, one wonder at the least,
Which into words no virtue can digest."



Taste & Temperament, by Joan Evans, D. Litt., D. Lit.

Stendhal: "Il y a autant de beautés qu'il y a de manières de chercher le bonheur." Aquinas: "id cujus ipsa apprehensio placet"* (*Summa* I. a 2 ae quaest. 27 art. I.). Cf Hume: "Beauty is no quality in things themselves; it exists merely in the mind which contemplates them." La Bruyère followed the thought of his time in admitting the existence only of Good & Bad Taste, but his honesty of mind drove him to admit that "il y a beaucoup plus de vivacité que de goût parmi les hommes."

Plato, dissatisfied with a physical classification of mankind, attempted the creation of purely psychological categories (*Rep.* BK. III, IX, admirably expounded in R. L. Nettleship: "The Theory of Education in P.'s *Rep.*" in *Hellenica*, p. 67 *et seq.*) (The Gnostic philosophers inherited the tradition of 3 types from Plato: *Pneumatici* or thinkers, *psychici* or men of feeling, & *hylici* or materialists (Jung: *Psychological Types*, E.T., p. 18). Hume described with wit & skill (*Essays, Moral, Political & Literary*, XV – XVIII, 1875 ed., vol. I, p. 197) "The Epicurean, or the Man of Elegance & Pleasure"; "The Stoic, or the Man of Action & Virtue"; "The Platonist, or the Man of Contemplation & Philosophical Devotion"; & added "The Sceptic," who seems to be a sub-species of the Gnostics' materialist. In more recent times Platonic influence is evident in Bain's 3 types: intellectual, emotional, volitional (*Study of Character*, 1861) & in M. Dessoir's *Seinsmensch*, *Lebensmenschen* & *Leistungsmensch*. Galen's quaternities were perpetuated by medical science & astrology. Thus Kant stressed the difference between the sanguine & melancholic temperaments, in which feeling preponderates, & the choleric & phlegmatic temperaments which are dominantly volitional (*Anthropologie*, Pt II). Wundt made strength & rapidity of motion his criteria: the choleric as strong & quick, the melancholic as strong & slow, the sanguine as weak & quick, & the phlegmatic as weak & slow. He ingeniously considered that a man can make use of all 4 temperaments at different times, & advised him to be sanguine in the minor joys & sorrows of everyday life, melancholic in more significant events, choleric in matters that claim his deepest interest & phlegmatic in the carrying out of resolutions.

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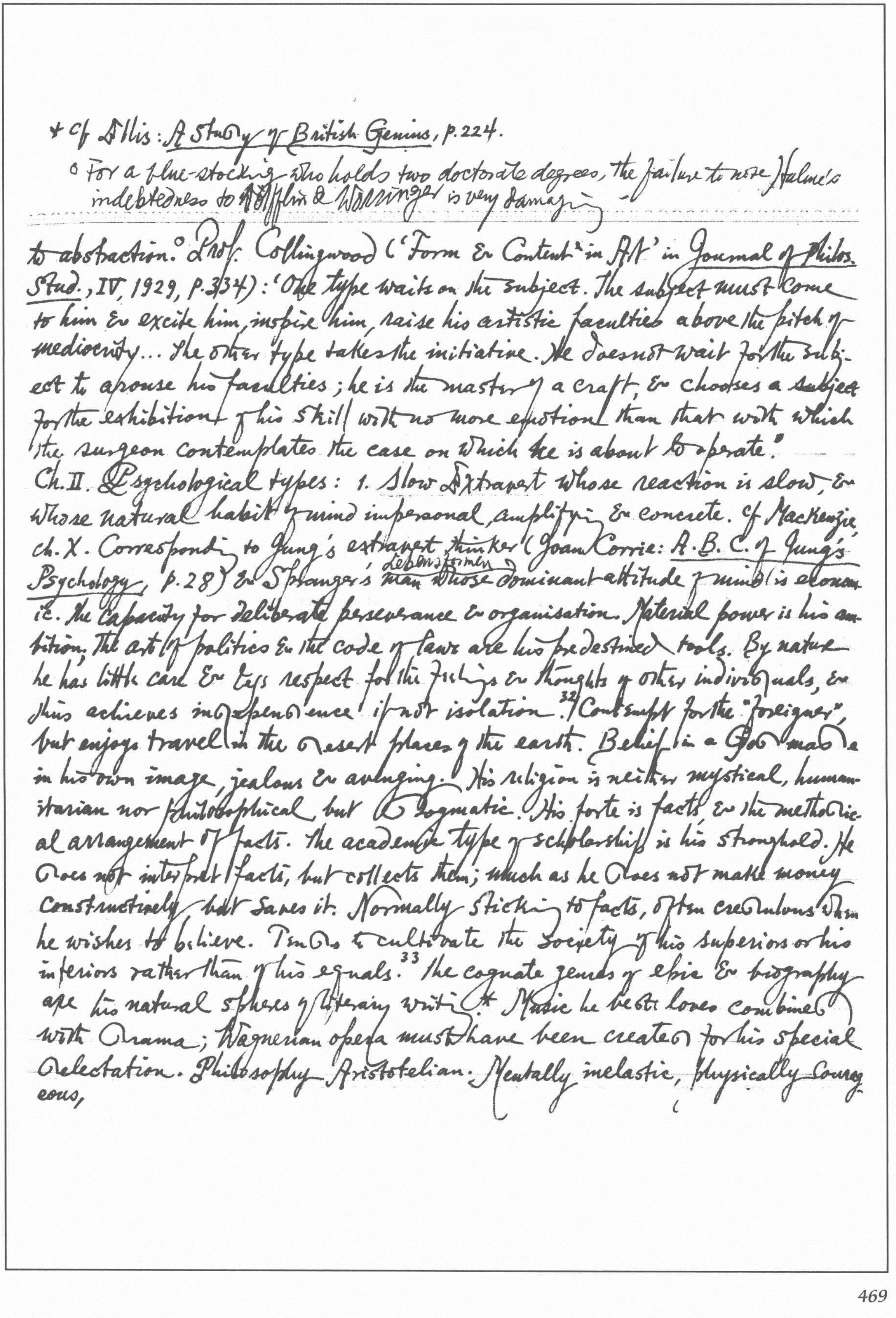
* cf the most recent application in Eric Gill: *Id quod visum placet*, 1926. Cf Montgomery Belgion, *The Human Parrot*, p. 65

C. Fourier (*Passions of the Human Soul*, 1849) so multiplied the potential varieties of character as to arrive at 810 of them. For a time there was a tendency to think that "every sentiment tends to form a type of character of its own" (A. F. Shand: *The Foundations of Character*, p. 123). Klages, Spranger. Psychiatrists like Rosanoff, Dupré, Kretschmer provide new classifications. Jung broke away from such categories.

Dr Murdo MacKenzie in *When Temperaments Clash* (1937) bases his classification on 2 criteria: the speed of reaction & the acceptance of amplification or simplification as a standard of value: the craftsman whose pace is deliberate & whose sense of value is simplification; the advertiser, immediate, simplification; the dealer, immediate, amplification; the administrator, deliberate, amplification.

26–28 E. Bullough on 'The Perceptive-Problem': an objective type that found colours washy, unusual, good, &c.; a physiological type, that found them cheering, depressing, cold, warm, &c.; a type that attributed to them human characteristics—insipidity, friendliness, gloominess, &c.; the associative type. Dessoir in 'Das Beschreiben von Bildern' (*Zeitschrift für Aesthetik*, VIII, p. 440) noted the difference between those who 1st saw formal features & those who 1st perceived the content of a picture. Roger Fry (*The Artist & Psycho-Analysis*, p. 3) recognized 2 groups of artists, one 'mainly preoccupied with creating a fantasy-world (in which the fulfilment of wishes is realized)', the other 'concerned with the contemplation of formal relations'. T. E. Hulme (*Speculations*, p. 77) defined 2 kinds of art: the vital or naturalistic type, the result of a happy pantheistic relation between man & the outside world, exemplified by that of Greece & Rome, to satisfy an empathy-wish; the geometric or abstract type, the result of a feeling of separation in face of external nature, typified by Byzantine mosaics & Epstein's sculptures, to satisfy a tendency



+ cf Ellis: A Study of British Genius, p.224.

° For a blue-stocking who holds two doctorate degrees, the failure to note Hulme's indebtedness to Wölfflin & Worringer is very damaging –

to abstraction.° Prof. Collingwood ('Form & Content' in Art' in Journal of Philos. Stud., IV, 1929, p.334): 'One type waits on the subject. The subject must come to him & excite him, inspire him, raise his artistic faculties above the pitch of mediocrity... The other type takes the initiative. He does not wait for the subject to arouse his faculties; he is the master of a craft, & chooses a subject for the exhibition of his skill with no more emotion than that with which the surgeon contemplates the case on which he is about to operate."

Ch. II. Psychological types: 1. Slow Extravert whose reaction is slow, & whose natural habit of mind impersonal, amplifying & concrete. cf Mackenzie, ch. X. Corresponding to Jung's extravert thinker (Joan Corrie: A.B.C. of Jung's Psychology, p.28) & Spranger's Lebensformen man whose dominant attitude of mind is economic. The capacity for deliberate perseverance & organisation. Material power is his ambition, the art of politics & the code of laws are his predestined tools. By nature he has little care & less respect for the feelings & thoughts of other individuals, & thus achieves independence if not isolation.[32] Contempt for the "foreigner", but enjoys travel in the desert places of the earth. Belief in a God made in his own image, jealous & avenging. His religion is neither mystical, humanitarian nor philosophical, but dogmatic. His forte is facts & the methodical arrangement of facts. The academic type of scholarship is his stronghold. He does not interpret facts, but collects them; much as he does not make money constructively but saves it. Normally sticking to facts, often credulous when he wishes to believe. Tends to cultivate the society of his superiors or his inferiors rather than of his equals.[33] The cognate genres of epic & biography are his natural spheres of literary writing.* Music he best loves combined with drama; Wagnerian opera must have been created for his special delectation. Philosophy Aristotelian. Mentally inelastic, physically courageous,

& practically capable, half the world regards him with admiration & half with hatred. If he loses his mental balance, he will tend to fall a victim to one of the forms of paranoia (Dupré: *Pathologie de l'imagination & de l'émotivité*, p. 485). He has little or nothing in his room that is not either practical or associated with his history. By an instinct (that when it is perverted will lead to the indiscriminate hoarding of worn-out possessions) he surrounds himself with mementoes of himself & his family; portraits, plate, souvenirs of his schools, etc. He will keep in view the water colours his aunt painted, & the cupboard made from the pews of his grandfather's church. His rooms never have any decorative scheme & may seem superficially a mass of incongruities, but almost every object in them will be found to have a personal link with the owner. ~~A liking for plain surfaces.~~ A liking for plain massive surfaces;[34] a moulding or a cornice repels him as much as it attracts a quick introvert; cf Ruskin: "Our English way of liking nothing & professing to like triglyphs" (*Modern Painters*, V, ch. ii, §.13). His present ideal is a modernistic flat without unnecessary ornament. He collects things either for their associations or for their possible rise in value: stamps, old china, 1st editions. One of these inferior Virtuosi' who, 'in seeking so earnestly for Raritys, fall in love with Rarity for Rareness-sake' (Shaftesbury: *Characteristicks*, 1723, III, p.157).

2. *Quick extravert* — the *fine fleur* of the type is generally feminine. No great emotional intensity, but considerable psychological dexterity.* Does not, like the slow extravert, ignore the feelings of others; often skilful in understanding them & sometimes in using them to his own advantage. The actor, the salesman, the courtier, the social success, the *grande amoureuse* or the harlot.[35] Attain success not by imposing his or her personality by force, but by 'getting it across'. May be

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* cf Mackenzie, ch. IX.
R. H. Wilenski: *John Ruskin, an Introduction to further study of his Life & Work* (1933): "He continually forgot that from the standpoint of the creative artist the spectator is not a man but a purse" (p. 268).

* L. Vialle: Le désir du néant, contribution à la psychologie du divertissement, p.6. ° Art & Decoration, being Extracts from Reviews & Miscellanies, p.20.
△ Relation in Art, p.130. □ MacKenzie, ch. VIII.

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insincere & self-indulgent. Their aim is pleasure & material enjoyment, & they excel in devising, enjoying & sharing this pleasure in society. Learning with them is apt to become a social art; their universe is ego-centric. This type produces the great mystics: 'Ils ont compris, senti, vécu jusqu'à l'angoisse la détresse de n'être pas Dieu.'* Their characteristic philosophy is one of illumination; they tend to create a language of their own or to use ordinary language esoterically.[36] Their natural trend in poetry is to the pure lyric. If they lose their mental ~~faculties~~ balance, they become hysteric. Both quick & slow extraverts think of their surroundings as a background; but if for one it is an autobiography for the other it is a mise-en-scène. Art turned to enhance his attractiveness. His room a place of soft colours, elegant draperies & well-shaded lights. Colour is stressed more than form, but is generally subdued. He believes with Wilde that 'all beautiful colours are graduated colours, the colours that seem to pass into one another's realm';° & delights, as Vernon Blake declares the Celtic imagination does, in 'the graceful but imperfect suggestion of a glasslike transparency & frail elegance'.△ A sense of fashion, a feeling for effectiveness. It is the quick extravert's histrionic sense that creates the rooms that can be successfully photographed for reproduction.

The introverts do not amplify knowledge into corpus, but simplify it into a theory (cf Corrie, p.39). G. Séailles, who appears to identify genius with this temperament; ~~writes:~~ Essai sur le génie dans l'art, p.3.

3. Quick Introvert:□ [37] Vividly conscious of visible things as materials for interpretation. To enjoy argumentative converse with his equals is his social ambition. Hogarth's 'Abstract Perceiving Man' (Analysis of Beauty, p.24). Wm Morris was of this type.[38] Will forgive anything but boredom. The enthusiast who creates & reforms without counting the cost; 'all or nothing' is his motto.

His imagination is vivid enough to see what must be done & how to do it; but he is often too impatient & intolerant, too apt to think that everyone must see with his particular vision, to achieve success. A public benefactor or a public nuisance, but his bent is always active. Sensitive to the charm of distance whether in time or space*. A born autobiographer. a polymathic quality about his mind, the antithesis of the limited & exact scholarship of the slow extravert.[39] Enjoys the stimulus of travel in known lands, of which the beauty is enhanced by the works of man & memories of history. His bent in poetry is to the intellectualized lyric, whether ode or sonnet. His intellectual bent is towards the study of immediate cause & effect. Not burdened but stimulated by the actual world, he does not, like the extravert, seek escape from it in the search for the Absolute or in the pursuit of a mystic religion. His interest in art is more impersonal (i.e. unconscious of it as a background to himself) & more emotional (valued according to the aesthetic emotion it inspires).[40] His room often over-full & untidy, but everything in it will be there because it gives him aesthetic pleasure. Enjoys rich, deep, & glowing colours, & will put them together with a cheerful optimism. Forms matters to him; his furniture more shapely than padded. Peculiarly sensitive to what Hogarth calls 'the beauty of a composed intricacy of form' which 'leads the eye a wanton kind of chace' (Ibid. p. 28, p. 24). Will not have many pictures; what there are will be thought of as part of the decoration of the whole room rather than as detached objects in it.[41] His delight in tracing cause & effect may lead him to collect what is less beautiful than interesting. A 'type-series' will always attract him, & so if he has one object of a kind he will be tempted to multiply it in order to study the development of the type. His motto might be that used by the collector Sauvageot, *dispersa coegi*. Thus any one of

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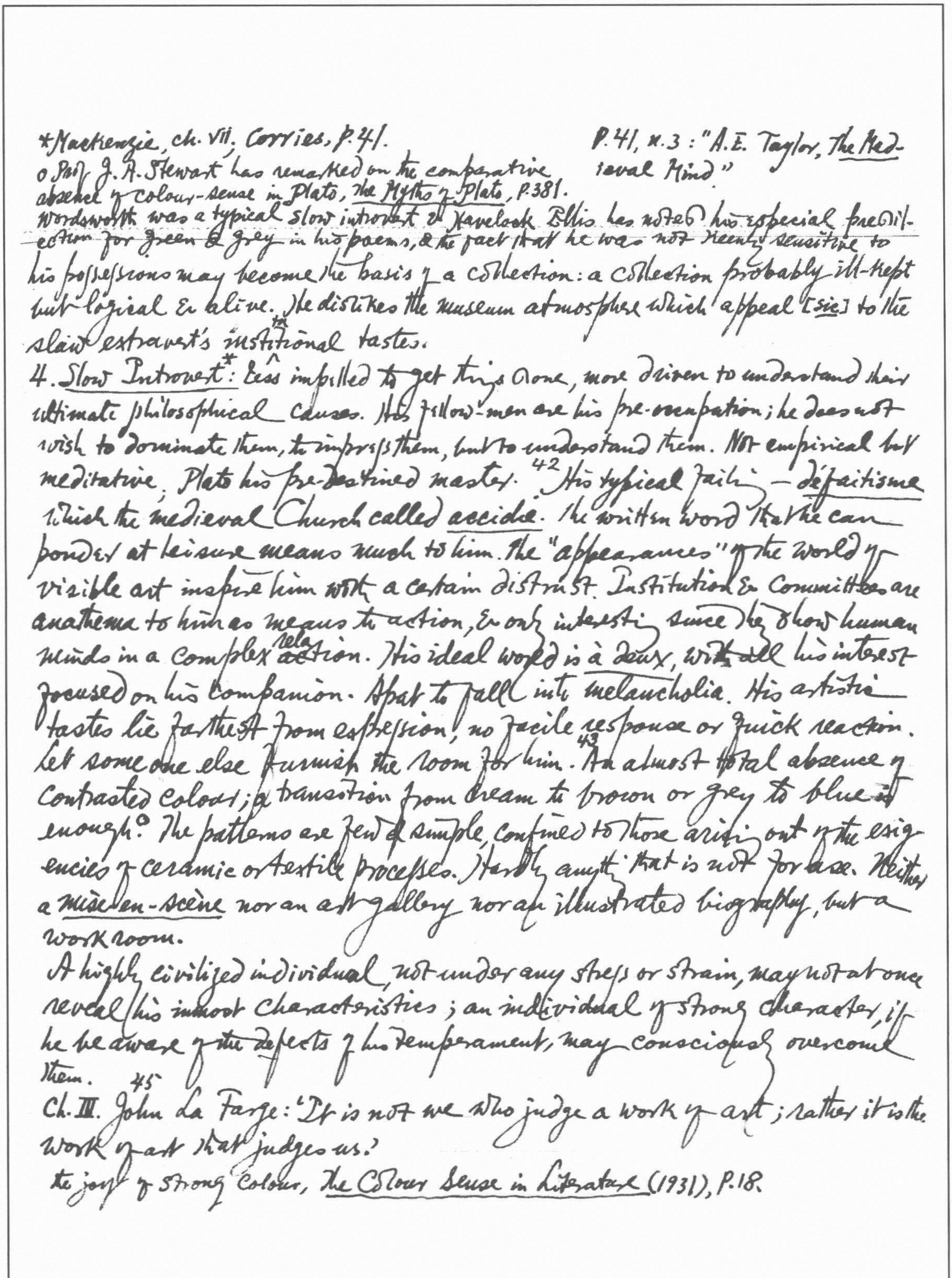
* Ellis: *British Genius*, p. 217 on "the remote as remote" in Celtic lit. Hazlitt on Lamb: 'tenacious of the obscure & the remote'.



*Mackenzie, ch. VII, Corries, P.41. P.41, n.3: "A.E. Taylor, The Mediaeval Mind"

° Prof. J.A. Stewart has remarked on the comparative absence of colour-sense in Plato, The Myths of Plato, P.381.

Wordsworth was a typical slow introvert & Havelock Ellis has noted his especial predilection for green & grey in his poems, & the fact that he was not keenly sensitive to his possessions may become the basis of a collection: a collection probably ill-kept but logical & alive. He dislikes the museum atmosphere which appeal [sic] to the slow extravert's institutional tastes.

4. Slow Introvert*: Less impelled to get things done, more driven to understand their ultimate philosophical causes. His fellow-men are his pre-occupation; he does not wish to dominate them, to impress them, but to understand them. Not empirical but meditative; Plato his pre-destined master.[42] His typical failing — défaitisme which the medieval Church called accidie. The written word that he can ponder at leisure means much to him. The "appearances" of the world of visible art inspire him with a certain distrust. Institutions & Committees are anathema to him as means to action, & only interesting since they show human minds in a complex relation. His ideal world is à deux, with ~~all~~ his interest focused on his companion. Apt to fall into melancholia. His artistic tastes lie farthest from expression, no facile response or quick reaction. Let some one else furnish the room for him.[43] An almost total absence of contrasted colours; a transition from cream to brown or grey to blue is enough.° The patterns are few & simple, confined to those arising out of the exigencies of ceramic or textile processes. Hardly anything that is not for use. Neither a mise-en-scène nor an art gallery nor an illustrated biography, but a workroom.

A highly civilized individual, not under any stress or strain, may not at once reveal his inmost characteristics; an individual of strong character, if he be aware of the defects of his temperament, may consciously overcome them.

[45] Ch. III. John La Farge: 'It is not we who judge a work of art; rather it is the work of art that judges us.'

the joy of strong colour, The Colour Sense in Literature (1931), P.18.

*Cf Plotinus: "Beauty is rather a light that plays over the symmetry of things than the symmetry itself" (*Enn.* I.6.9). Apollinarius Sidonius: Intus lux micat, atque bracteatum / Sol sic sollicitatur ad lucanar, / Fulvo ut concolor erret in metallo. / Distinctum vario nitore marmor, / Percurret cameram, solum, fenestras; / Ac sub vesicoloribus figuris / Vernans herbida crusta sapphiratos / Flectit per prasinum

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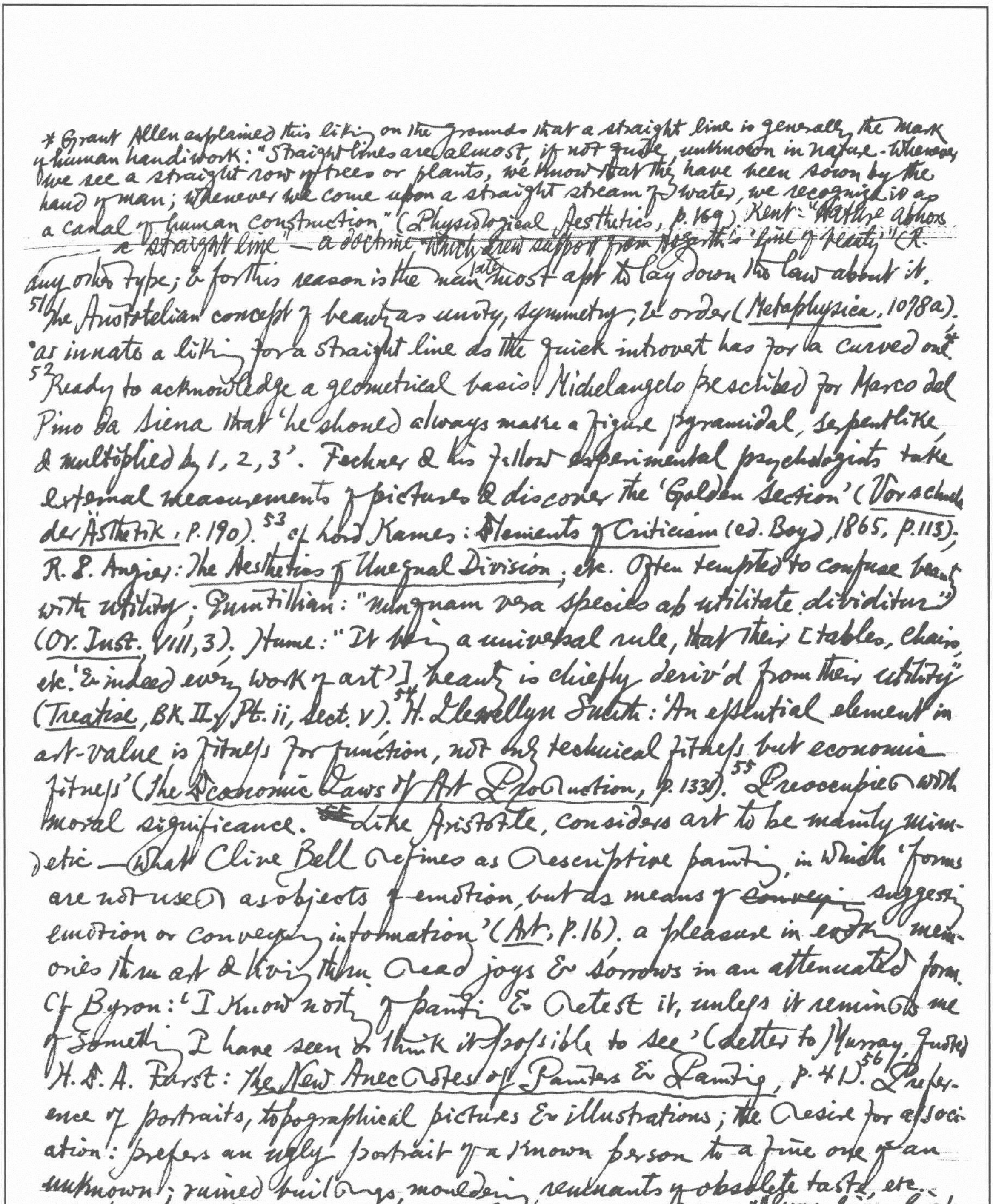
The Quick extravert demands a dream-inducing quality; cf Bergson: *Données immed.*, p.11 & K. Lange: *Das Wesen der Kunst*, p.81. These dreams may be amorous—'harem art' (Clutton Brock: *Essays on Art*, p.27), or mystic visions expressed in the philosophy of Plotinus.46 Such art depends upon effects of glitter & light; beauty defined in terms of light.* Marsilio Ficino finds ~~that~~ beauty 'does not lie in the material shadow, but in light & in grace of form, not in the murky mass, but in a certain shining ~~[illegible]~~ proportion... Pure colour, lights, voices, the shining of gold, the whiteness of silver, knowledge & the soul, these things do we call beautiful' (*Epistolae*, I, 631).47 The contemporary work of Mino da Fiesole, Agostino di Duccio & Botticelli, & that of Raphael, Tintoretto, Correggio, &c. Beauty that is sensual but not gross, & colour & relief that are clear but not strong.

Kent is Hogarth's "old enemy" & says [illegible] [illegible] in John Bull ed., II [illegible] Hume, King

The Quick introvert's tastes seem at 1st both eclectic & elusive.48 Loves natural forms intellectualized into an integrated pattern; Chinese art perfectly answers this need — & the work of Claude & Wilson, Cotman & Francis Towne — "Landscape as an end in itself — as pure form.... & behind pure form lurks the mysterious significance that thrills to ecstasy" (Bell: *Art*, p.208). (for an interesting criticism of Bell's view by a man of another temperament, see R.H. Wilenski: *The Modern Movement in Art*, p.173.) Admires the medieval art, the arts of China & France with their decorative design, but detests the art of Germany (Ibid. p.139). Since he is conscious not only of surface ornament but also of the form of the thing ornamented, he usually appreciates architecture as the Mistress Art. (cf Wilenski: *John Ruskin*, p.225; Mackail: *Life of Morris*, I. p.78.)49 Knows instinctively whether an object is beautiful to him & cares very little what it is to other people. Incapable of producing a complicated philosophy of aesthetics, but sensitive to visual impressions.50 Ruskin perfectly illustrates the characteristic traits.

The Slow extravert: has less spontaneous appreciation of visual art than the man of p.107

vitrum lapillos (*Novae ecclesiae ~~desp~~ descriptio*, quoted Havard: *Histoire & Philosophie des Styles*, p.97).



* Grant Allen explained this liking on the grounds that a straight line is generally the mark
of human handiwork: "Straight lines are almost, if not quite, unknown in nature. Whenever
we see a straight row of trees or plants, we know that they have been sown by the
hand of man; whenever we come upon a straight stream of water, we recognize it as
a canal of human construction" (Physiological Aesthetics, p. 169). Kent: "Nature abhors
a "straight line" — a doctrine ~~which drew support from Hogarth's 'line of beauty'~~ Cf.
any other type; & for this reason is the ~~man~~ latter most apt to lay down the law about it.
[51] The Aristotelian concept of beauty as unity, symmetry, & order (Metaphysica, 1078a).
"as innate a liking for a straight line as the quick introvert has for a curved one".*
[52] Ready to acknowledge a geometrical basis! Michelangelo prescribed for Marco del
Pino da Siena that 'he should always make a figure pyramidal, serpentlike,
& multiplied by 1, 2, 3'. Fechner & his fellow experimental psychologists take
external measurements of pictures & discover the 'Golden Section' (Vorschule
der Ästhetik, p. 190).[53] cf Lord Kames: Elements of Criticism (ed. Boyd, 1865, p. 113);
R. P. Angier: The Aesthetics of Unequal Division, etc. Often tempted to confuse beauty
with utility; Quintillian: "numquam vera species ab utilitate dividitur"
(Or. Inst. VIII, 3). Hume: "It being a universal rule, that their [tables, chairs,
etc. & indeed every work of art] beauty is chiefly deriv'd from their utility"
(Treatise, Bk. II, Pt. ii, Sect. V).[54] H. Llewellyn Smith: 'An essential element in
art-value is fitness for function, not only technical fitness but economic
fitness' (The Economic Laws of Art Production, p. 133).[55] Preoccupied with
moral significance. Like Aristotle, considers art to be mainly mim-
etic — what Clive Bell defines as descriptive painting, in which 'forms
are not used as objects of emotion, but as means of ~~conveying~~ suggesting
emotion or conveying information' (Art, p. 16). a pleasure in evoking mem-
ories thru art & living thru read joys & sorrows in an attenuated form.
Cf Byron: 'I know nothing of painting & detest it, unless it reminds me
of something I have seen or think it possible to see' (Letter to Murray, quoted
H. S. A. Furst: The New Anecdotes of Painters & Painting, p. 41).[56] Prefer-
ence of portraits, topographical pictures & illustrations; the desire for associ-
ation: prefers an ugly portrait of a known person to a fine one of an
unknown; ruined buildings, mouldering remnants of obsolete taste, etc.
W. Chapman, Johnsonian & other Essays & Reviews p. 62 Goya: "Always line—line!
But where do you ~~we~~ find these lines in nature? I see only masses & background".

Delacroix: "I open my window & look at the landscape. The idea of a line never suggests itself to me." (both quoted in Robert J. Clements, *Michelangelo's Theory of Art*, p. 252)

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57 No intensity of aesthetic feeling; none the less he will rarely allow that there are varieties of aesthetic experience of which he is not qualified to judge. 58 Psycho-analytic works on aesthetics all express this confusion of the aesthetic impression with its associated ideas. 59 generally of the 'motor' type, especially sensible to the pleasures of muscular exertion, which find philosophic expression in the doctrine of *Einfühlung*. B. Berenson on "the heightening of vitality the realization of movement without the confusion & the fatigue of the actuality ... getting out of the wrestlers [by means of artistic representation] more than they themselves can give us" (*Florentine Painters*, p. 50). 60 This sense of transferred movement more strongly experienced from pictures that portray human figures. Aristotle regards "men in action" as the objects imitated by *all* the Fine Arts (see Butcher: *A's Theory of Poetry & Fine Arts*, p. 115). 61 He maintains, after Aristotle, the distinction between the Fine Arts & the lesser arts — which is really one between the arts that are capable of dynamic composition & those that are not. 62 Pleasure pure technical skill. A competent person himself, he admires competence in others & therefore appreciates *tours de force* of every kind: carvings in hard stone, filigree in recalcitrant metal. 63 Gautier: 'L'Art'; J. S. Mill: 'Art is an endeavor after perfection in execution'; *la difficulté vaincue*. Identify the virtuoso & the artist.

The slow introvert: He strives to understand so much, yet rarely turns his mind to the understanding of concrete works of visual art. Music the dominant art, poetry the next, & the visual arts no more than the vaguest background. Plato's emphasis on simplicity (*Rep.* III. 401).

64 A man will always tend to have a primary attraction towards the art produced by men of like temperament with himself: H. W. Garrod:

* L. March Phillips: "a uniform, solid triangle of masonry, mechanically accurate & utterly expressionless in its dead monotony, without any intelligible purpose — save the stupid & ignoble one of hiding a wretched corpse within its bowels" (*The Works of Man*, P. 8).

Thackeray on the pyramid: "an exaggeration of bricks" (Lewis Melville: *Life of W. M. Thackeray*, I, 183)

"Some poets are more *friendly* than others." Yet a man may also experience a 2ndy attraction to the work of men of another type.[65] A slow introvert, if he be sad or tired, may find the work of another slow introvert depressing, & may turn to that of a man of a quicker form of his own temperament. His natural antipathy for quicker extravert work never varies. And *vice versâ*.

Ch IV: The Practising Artist: [67] The slow extravert, though not usually finding instinctive expression in terms of visual art, will none the less through his gift for domination often succeed in imposing his tastes upon the art of others. The Pharaohs thus imposed a paranoid art upon ancient Egypt; the Great Pyramid, e.g., in greatness of size, angularity of line & simplicity of design, is a perfect example of slow extravert architecture.* [69] Patronage of the simplest kind apt to turn an artist's work into uncongenial channels. Holbein was a portrait painter with a slow introvert's interest in psychology, but he had to design jewels for Henry VIII. Fashion & economic conditions may drive an artist into a genre which he would not otherwise have chosen; Michelangelo was never meant to be a painter (Berenson: *Florentine Painters of the Renaissance*, P. 90), nor Piranesi to design chimney pieces. Degas might have been one of the great portrait painters of Europe, had the taste of his day permitted it. [70] The constant demand for portraits in England has driven many an artist into portraiture who might have been happier in landscape, just as the constant demand for religious pictures in Spain & Italy has driven many a fine portraitist into religious art.

[71] Water colours & tempera, that must be executed swiftly, are media for men with quick reactions: black & white is as obviously the medium for the slow introvert. Pastel for the quick extravert; monumental sculpture for the slow extravert. Yet temperament affects even the use of an uncongenial medium.

Greuze: "Soyez piquant si vous ne pouvez pas être vrai" (H. E. A. Furst: *The New Anecdotes of Painters & Painting*, p. 5).

Gainsborough, a quick extravert, treats oil paints 'almost as if they were water colours' (Binyon: *Landscape in English Art & Poetry*, p. 71). Michelangelo, a slow extravert, paints as a man whose *métier* is sculpture.

Boudoir painting & mystical painting

74 In his religious pictures, the quick extravert contradicts the fundamental law of gravity by adopting a levitational scheme; his figures are either definitely soaring, or so lightly poised that they do not truly rest upon ground. 75 In Botticelli's *Annunciation* in the Uffizi this light-footedness is exaggerated into positive instability. Blake's ecstatic treatment: "He can make his figures float & rush in air as if that were their native element... they float & fly as we imagine ourselves in dreams to be able to do" (Binyon, p. 179). El Greco painted hardly a picture in which at least one figure is not contradicting gravity. Lovely ladies portrayed in unnaturally floating drapery walking in unearthly lightness: Gainsborough used this attitude even for his portraits of men, e.g. *David Garrick*, & Boucher's seated figure of Mme de Pompadour shows the same want of weight & balance; the still-lifes by Picasso, Monet & Van Gogh also deny the laws of gravity. 77 Colour set above form: El Greco: 'el colorido es superior al dibujo'. 78 Antipathetic to pure landscape — 'cet art facile qui n'est qu'un pis aller pour les incapables et les paresseux' (C. F. Perriollat: *Le surnaturel dans l'art*, p. 34). cf p. 92

80 Quick Introvert: versatile but 2 genres peculiarly his: decoration & landscape. 83 A strong sense of weight — the massiveness in the *Virgin Enthroned* by the Maître de Moulins, in the figures by Reynolds. Cf Hume: "Balancing the figures & placing them with the greatest exactness on their proper centre of gravity" (*Treatise*, Bk. II, Pt. II, Sect. 5). Compositions tend to be static. Cf the dynamic schemes of Rodin* with the static compositions

* *L'Art*, Entretiens réunis par P. Gsell, p. 72: "I have always tried to give some hint of movement" etc

of his pupil Maillol. [84] Even when the figures are in motion they still obey the laws of gravity; Mantegna's dancing figures in *Parnassus* have more weight than Botticelli's standing ones. His innate gift for simplification—'the liberating of what is significant from what is not' (Bell, p.12)—makes him paint pictures that are stylized designs, interpretations of nature far more vivid than any exacted portrayals.* [87] rarely devotes himself to portraiture; when he does the picture is transmuted into something decorative, hence the profile is often chosen, e.g. the portraits of the Duke & Duchess of Montefeltro by Piero della Francesca.

[89] 3 types of slow extravert art: 'the epic or sublime, the dramatic or impassioned, & the historic or circumscribed by truth' (Fuseli's *Life & Works*, ed. J. Knowles, II, p.156). 'The 1st astonishes, the 2nd moves, the 3rd informs.' To each, a touch of megalomania. *Le style noble* is his. Brilliant technique & conscious bravura — Titian, Rubens, etc. [90] A lack of capacity for finding new ideas for artistic expression; conservative in themes, & dependent on the 'donneurs d'idées' of his day for subjects. Fromentin: 'Il s'écoula près d'un siècle pendant lequel la grande école hollandaise parut ne plus penser à rien qu'à bien peindre' (*Les Maîtres d'Autrefois*, p.181). Dynamic schemes — muscular sympathy: 'To realise the play of muscles everywhere, to get the full sense of the various pressures & resistances, to receive the direct inspiration of the energy expended, we must have the nude; for here alone can we watch those tautnesses of muscle & those stretchings & relaxings & ripplings of skin which, translated into similar strains in our own person, make us fully realise movement' (B. Berenson: *Florentine Painters*, p.86). [92] Antipathy to landscape: Michelangelo's despisal of the Flemish school, 'who are content to paint

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* 'Turner had a horror of what he said Wilson called "being too mappy".' (Thornbury, *Life of J. M. W. Turner*, p.104). 'Peintre d'histoire' was the worst insult Manet could offer to an artist (E. Moreau Nélaton: *Manet raconté par lui-même*, I, p.21).

cf p.78

hovels, over green fields shaded by trees, rivers & bridges, what are called landscapes… in which, though it may in some eyes make a good effect, there is in truth neither art nor reason" (quoted E. Michel: *Nouvelles études sur l'histoire de l'art*, p.175)* 93 Mlle Marcelle Wahl: "Toute artiste véritable est habité par 2 tendances opposées, expressions de 2 mouvements contraires qu'il cherche à équilibrer: le quick introvert mouvement *immobilisé* …et le mouvement slow extravert *en mouvement*, le dynamisme" (*Le mouvement dans la peinture*, p.112). 94 most gifted in portraiture: if the figures sit still, some accessory may be in movement — in Rubens's portrait of the Earl of Arundel & his wife the composition is dominated by a wind-blown banner. 95 Also Caricature: the slow Extravert puts wit into art, the quick extravert gaiety (cf 85 quick introvert puts seriousness). 101 Fresh fields to conquer: reinforced concrete is an ideal material for the slow Extravert's use; & the modern skyscraper & the modern block of flats, plain as a box & huge as a cliff are his creations. 102 Slow introvert in the visual arts harder to find & to recognize. Hugo van der Goes an example of the melancholic artist: 103 a calmness of colour, a frontal composition a plane parallel to the spectator set against a flat background. Cubic or 'closed' box-like composition. 104 Velasquez, 106 Cezanne. (cf p.85. Quick Introvert's receding planes leading the eye to a great distance). 107 psychological portraiture.

109 The artist will either work out his own painting view, consciously or unconsciously or be a failure; the spectator may be driven by educational, social or critical influences into seeing things falsely, & his failure (though just as gross) will be less evident.

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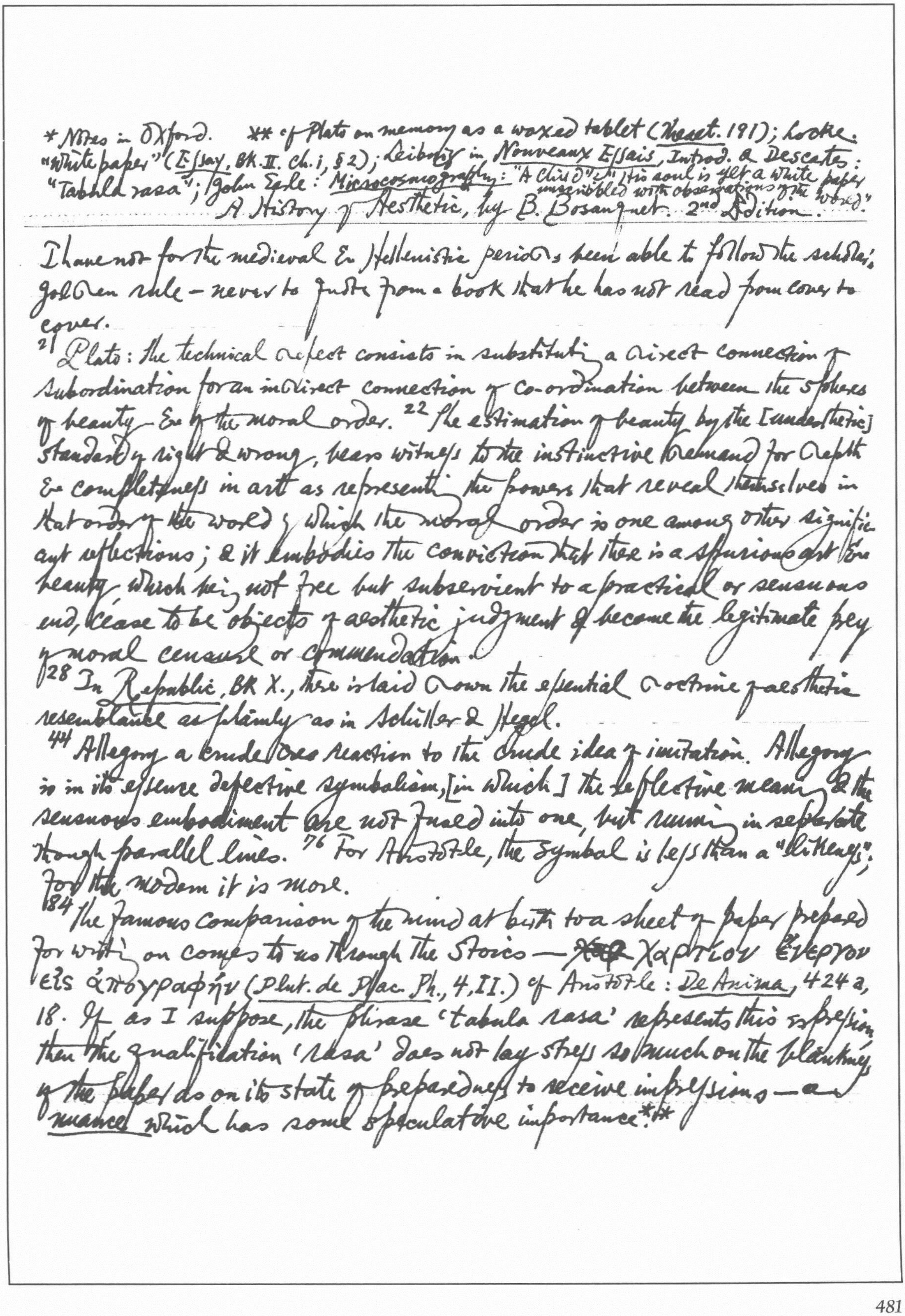
* An extension of the Aristotelian view; A. M. Ludovici in *Nietzsche & Art* (1911), p.150 sets landscape below any painting that concerns itself with man.

94 Ingres: 'L'art anti-classique, si tant est que ce soit un art, n'est qu'un art de paresseux.'



* Notes in Oxford. ** cf Plato on memory as a waxed tablet (*Theaet.* 191); Locke: "white paper" (*Essay*, Bk. II. Ch. i, §2); Leibniz in *Nouveaux Essais*, Introd. & Descartes: "Tabula rasa"; John Earle: *Microcosmography*: "A Child": "his soul is yet a white paper unscribbled with observations of the world."

A History of Aesthetic, by B. Bosanquet. 2nd Edition.

I have not for the medieval & Hellenistic periods been able to follow the scholar's golden rule – never to quote from a book that he has not read from cover to cover.

21 Plato: the technical defect consists in substituting a direct connection of subordination for an indirect connection of co-ordination between the spheres of beauty & of the moral order. 22 The estimation of beauty by the [unaesthetic] standard of right & wrong, bears witness to the instinctive demand for depth & completeness in art as representing the powers that reveal themselves in that order of the world of which the moral order is one among other significant reflections; & it embodies the conviction that there is a spurious art or beauty which being not free but subservient to a practical or sensuous end, cease to be objects of aesthetic judgment & become the legitimate prey of moral censure or commendation.

28 In *Republic*, Bk X., there is laid down the essential doctrine of aesthetic resemblance as plainly as in Schiller & Hegel.

44 Allegory a crude [illegible] reaction to the crude idea of imitation. Allegory is in its essence defective symbolism, [in which] the reflective meaning & the sensuous embodiment are not fused into one, but running in separate though parallel lines. 76 For Aristotle, the symbol is less than a "likeness"; for the modern it is more.

184 The famous comparison of the mind at birth to a sheet of paper prepared for writing on comes to us through the Stoics — ~~χαρ~~ χαρτιον εὔεργον εἰς ἀπογραφήν (*Plut. de Plac. Ph.*, 4, II.) cf Aristotle: *De Anima*, 424 a, 18. If as I suppose, the phrase 'tabula rasa' represents this expression then the qualification 'rasa' does not lay stress so much on the blankness of the paper as on its state of preparedness to receive impressions — a *nuance* which has some speculative importance.**

* B.'s discussion of Augustine's theory of ugliness, see my marginalia to the Dictionary of World Literature, p.589.

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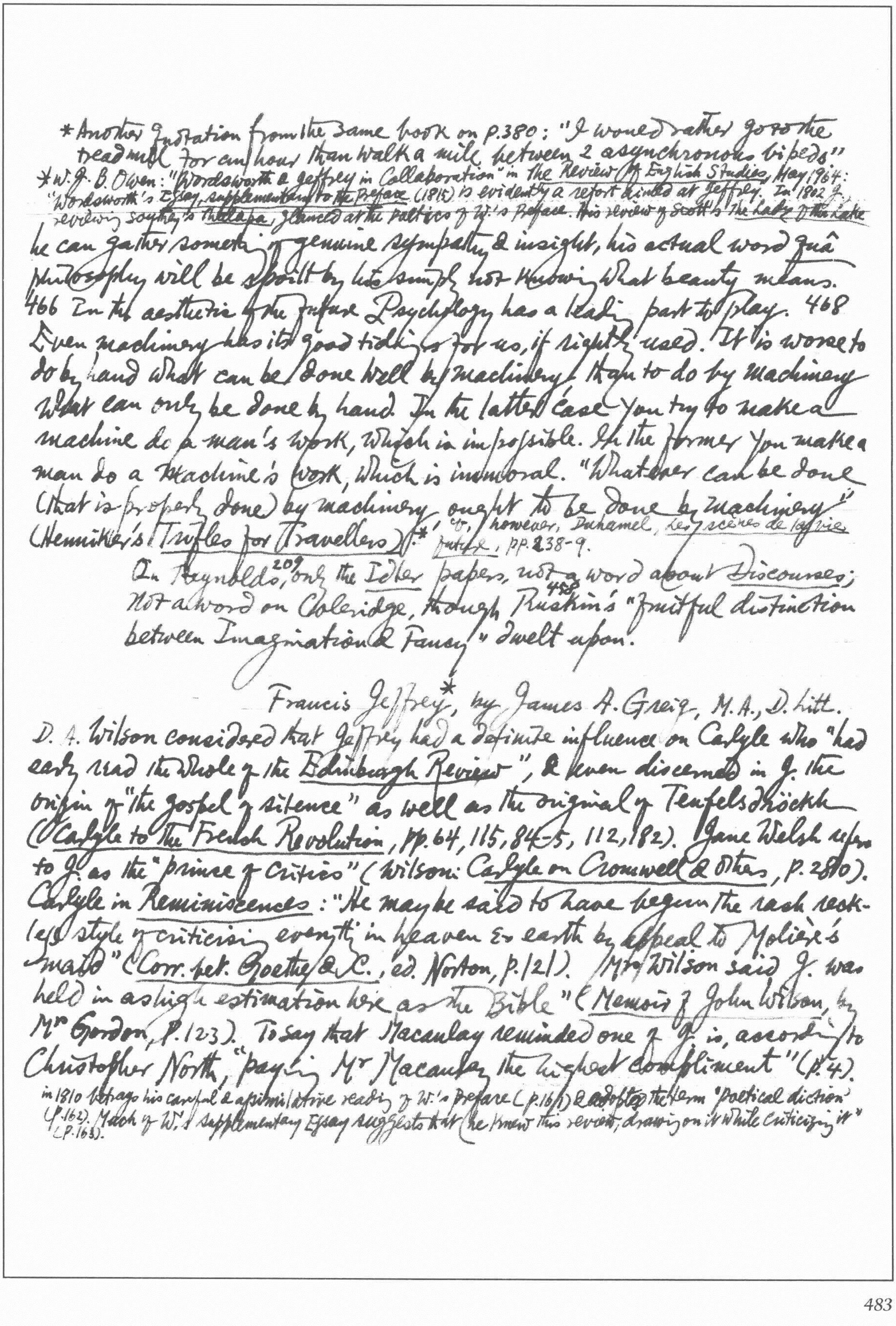
91 The beginning of a conscious delight in natural beauty in the Roman writers. It is most significant that Horace should have thought it necessary to protest against descriptive insertions (Ars Poet. 16: "they describe the grove & altar of Diana, or a river's course, or the rainbow"). Cf Burke: Sublime & Beautiful, sect. XXI: "On ugliness".

106 In spite of his moralistic attitude, the imbecility of some of his advice & interpretations, Plutarch has the merit of stating in plainer terms than Aristotle the strictly aesthetic question: "Can what is really ugly become beautiful in art?" "In essence the ugly cannot become beautiful; but the imitation is admired if it is a likeness." (De Audiendis Poetis iii).*

148 St. Thomas lays it down that in beauty desire is quiet, or is quieted.

Ch. VII: A Comparison of Dante & Shakespeare: 153 By setting the traditional classification at defiance, the Divine Comedy raised the fundamental aesthetic problem whether art-species are permanent. 158 The aesthetic value of mysticism, like the scientific value of alchemy, lies not in its precepts but in its practice. A man is not a great artist because he is prepared to see in everything, in a beautiful woman, in a classical poet, in a wood or a mountain, 159 types of theology & science, of ignorance, aspiration & various kinds of sin; this general tendency of mind Dante merely shared with the whole middle age from Plotinus downwards. But yet, the faith in a meaning is a great assistance to looking for one; & as a general rule the more a man looks for, the more he will see. Beauty, in short, thus ceases to be a datum, & becomes a problem; & in pursuing a fanciful interpretation, the mind will often extract the expressive essence of sensuous forms with incomparable subtlety.

464 I am aware that the work of the philosopher must be inferior in tact & original feeling for art to that of the skilled art-critic. But unless



*Another quotation from the same book on p.380: "I would rather go to the treadmill for an hour than walk a mile between 2 asynchronous bipeds"

*W. J. B. Owen: "Wordsworth & Jeffrey in Collaboration" in the *Review of English Studies*, May 1964: "Wordsworth's *Essay, supplementary to the Preface* (1815) is evidently a retort aimed at Jeffrey. In 1802 J. reviewing Southey's *Thalaba*, glanced at the poetics of W.'s Preface. His review of Scott's *The Lady of the Lake*

he can gather something of genuine sympathy & insight, his actual word quâ philosophy will be spoilt by his simply not knowing what beauty means. 466 In the aesthetic of the future Psychology has a leading part to play. 468 Even machinery has its good tidings for us, if rightly used. It is worse to do by hand what can be done well by machinery, than to do by machinery what can only be done by hand. In the latter case you try to make a machine do a man's work, which is impossible. In the former you make a man do a machine's work, which is immoral. "Whatever can be done (that is properly done) by machinery ought to be done by machinery" (Henniker's *Trifles for Travellers*)."* Cf., however, Duhamel, *Les scènes de la vie future*, pp. 238-9.

In Reynolds,^{209} only the *Idler* papers, not a word about *Discourses*; not a word on Coleridge, though Ruskin's^{458} "fruitful distinction between Imagination & Fancy" dwelt upon.

Francis Jeffrey*, by James A. Greig, M.A., D. Litt.

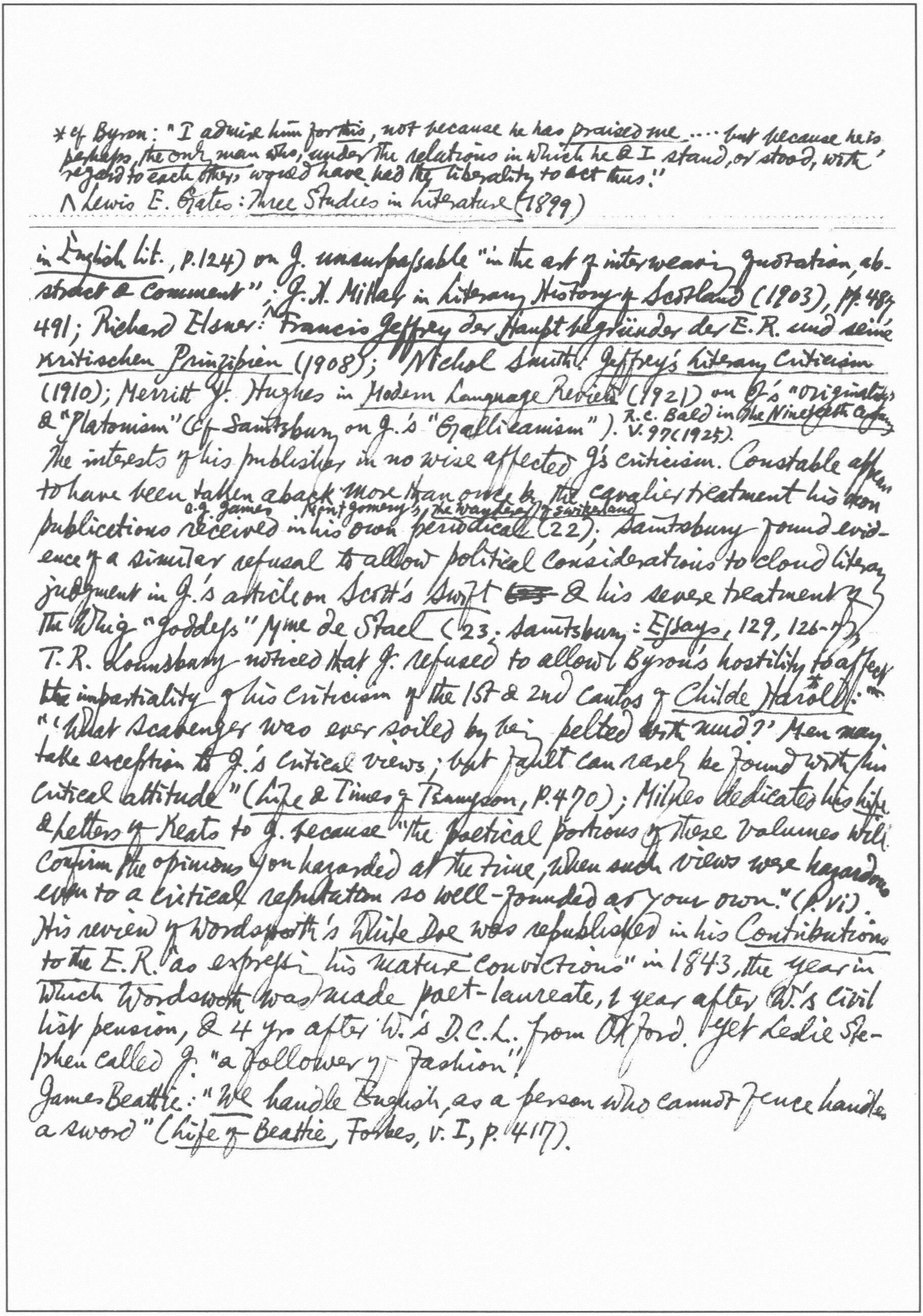
D. A. Wilson considered that Jeffrey had a definite influence on Carlyle who "had early read the whole of the *Edinburgh Review*", & even discerned in J. the origin of "the gospel of silence" as well as the original of Teufelsdröckh (*Carlyle to the French Revolution*, pp. 64, 115, 84-5, 112, 182). Jane Welsh refers to J. as the "prince of critics" (Wilson: *Carlyle on Cromwell & Others*, p. 280). Carlyle in *Reminiscences*: "He may be said to have begun the rash reckless style of criticising everything in heaven & earth by appeal to Molière's maid" (*Corr. bet. Goethe & C.*, ed. Norton, p. 121). Mrs Wilson said J. was held in as high estimation here as the Bible" (*Memoir of John Wilson*, by Mrs Gordon, p. 123). To say that Macaulay reminded one of J. is, according to Christopher North, "paying Mr Macaulay the highest compliment" (p. 4).

in 1810 betrays his careful & assimilative reading of W.'s Preface (p. 161) & adopted the term "poetical diction" (p. 162). Much of W.'s supplementary Essay suggests that he knew this review, drawing on it while criticizing it" (p. 163).

throw him a crumb of praise

Macaulay read & re-read J.'s old articles till he had them by heart & declared J. "more nearly a universal genius than any man of our time" (*Corr. of Macvey Napier*, pp. 428, 453). Hazlitt: "the prince of critics & the king of men" (*Liber amoris*, p. 60). Campbell: "the critic-king", associating him with Buonaparte as James Hogg does (p. 8). 9 years after the publication of *English Bards & Scotch Reviewers*, Byron scribbled, in his own copy of the poem, after the description of J., "Too ferocious—this is mere insanity" (*Life of Byron*, Moore, p. 81). By 1814: "a great soul", "the monarch of existing criticism" (*Ibid*. p. 232). His jealous rage on reading J.'s article on Keats's *Endymion*: "Of the praises of that little dirty blackguard Keats, I shall observe as Johnson did when Sheridan the actor got a *pension*... 'Then it is time that I should give up mine!' Nobody could be prouder of the praise of the *Edinburgh* than I was, or more alive to their censure... At present all the men they have ever praised are degraded by that insane article" (*Life of Keats*, Houghton, p. 148; *John Keats*, Colvin, p. 481; *Life of Byron*, Moore, p. 464). Wordsworth was stung ~~by~~ J.'s criticism into expressions that were possibly as close to the real language of "humble & rustic life" as any he ever employed in his poetry: "Let him take care to arm his breech well, for he runs desperate risque of having it soundly kicked" (*Private Letter-Books of Sir Walter Scott*, ed. Partington, p. 65). Emerson acknowledged his indebtedness to the *Edinburgh* in his *English Traits*.

The ~~[illegible]~~ Lakers' opinion of J. has persisted; e.g. Southey: "a bad politician, a worse moralist, & a critic equally incompetent & unjust" (*Life & Corr. of Southey*, v. 3, p. 125). cf Leslie Stephen in *Hours in a Library*, C. E. Vaughan in *English Literary Criticism*. But Saintsbury in an essay (1887) (*Essays*



* of Byron: "I admire him for this, not because he has praised me .... but because he is perhaps, the only man who, under the relations in which he & I stand, or stood, with regard to each other, would have had the liberality to act thus."

^ Lewis E. Gates: Three Studies in Literature (1899)

in English Lit., p.124) on J. unsurpassable "in the art of interweaving quotation, abstract & comment"; J. H. Millar in Literary History of Scotland (1903), pp. 487-491; Richard Elsner: Francis Jeffrey der Hauptbegründer der E.R. und seine kritischen Prinzipien (1908); Nichol Smith: Jeffrey's Literary Criticism (1910); Merritt Y. Hughes in Modern Language Review (1921) on J.'s "originality & "Platonism" (cf. Saintsbury on J.'s "Gallicanism"). R.C. Bald in The Nineteenth Century V. 97 (1925).

The interests of his publisher in no wise affected J's criticism. Constable appears to have been taken aback more than once by the cavalier treatment his own
e.g. James Montgomery's The Wanderer of Switzerland
publications received in his own periodical (22); Saintsbury found evidence of a similar refusal to allow political considerations to cloud literary judgment in J.'s article on Scott's Swift ~~[illegible]~~ & his severe treatment of the Whig "goddess" Mme de Stael (23. Saintsbury: Essays, 129, 126-7). T. R. Lounsbury noticed that J. refused to allow Byron's hostility to affect the impartiality of his criticism of the 1st & 2nd cantos of Childe Harold*: "'What scavenger was ever soiled by being pelted with mud?' Men may take exception to J.'s critical views; but fault can rarely be found with his critical attitude" (Life & Times of Tennyson, p.470); Milnes dedicated his Life & Letters of Keats to J. because "the poetical portions of these volumes will confirm the opinions you hazarded at the time, when such views were hazardous even to a critical reputation so well-founded as your own." (p. vi) His review of Wordsworth's White Doe was republished in his Contributions to the E.R. "as expressing his mature convictions" in 1843, the year in which Wordsworth was made poet-laureate, 1 year after W.'s civil list pension, & 4 yrs after W.'s D.C.L. from Oxford. Yet Leslie Stephen called J. "a follower of fashion"!

James Beattie: "We handle English, as a person who cannot fence handles a sword" (Life of Beattie, Forbes, v. I, p. 417).

Philarète Chasles: "Espérer sans agir, c'est tout perdre; agir et ne croire à rien, c'est tout gagner" (article on Jeffrey in *La revue contemporaine* of 1853): it is a philosophy natural to men living in a poor country.

pp. 64-5

In an article on Byron: "Those who are the most alert in discovering the faults of a work of genius, are the least touched with its beauties. Those who admire & enjoy fine poetry, in short, are quite a different class of persons from those who find out its flaws & defects.... It is in vain to expect the praises of such people; for they never praise." (*Cont. to E.R.*, II. p. 92)
69 Haydon, when he visited Edinburgh, noted that "Whatever you praise to Jeffrey, he directly chuckles out some error that you did not perceive" (*B.R. Haydon & his Friends*, Paston, p. 111).
186 "Some new art of *short-hand reading*" must be invented or all reading would be given up in despair (*Cont.* II, p. 15).
112 "The leading vice in Burns's character was ... his belief in the *dispensing power* of genius ... in all matters of morality & common sense"

Lady Byron's story of her husband's coming home one evening from a dinner drunk, calling himself a monster, & throwing himself at her feet. "Astonished at the return of virtue, my tears, I believe, flowed over my face & I said, 'Byron, all is forgotten; never, never shall you hear of it more.' He started up & folding his arms while he looked at me, burst into laughter. 'What do you mean?' said I. 'Only a philosophical experiment; that's all. I wished to ascertain the value of your resolutions'" (*Byron*, Ethel C. Mayne, II. p. 31). Byron, when a child, bit 140 a large piece, in a fit of passion, out of a china saucer (Moore, p. 12). His turbulence of spirit may have been due in part to indigestion, "that inward fate which makes all Styx through one small liver flow" (*Don Juan*, Canto 9, Stanza XV). Augusta Leigh thought that this was the cause of her half-brother's passionateness. Maurois suggested that this explanation arose from "the nature of her mind, which made her always bring the most tragic events down to her own level" (*Byron*, p. 233). An insult to Augusta does not,

J. to Moore: "My natural foible is to admire & be pleased too easily, & I am never severe except from effort & reflection" (Memoirs, Moore, II. p. 101).

In 1824, a writer in Blackwood's, referring to Shelley's having been drowned with a vol. of Keats in his possession, delivered himself as follows: "But what a rash man Shelley was ~~to put to sea in a frail boat with Jack's poetry on board! Why, man, it would sink~~ a trireme!" (P. 170) however, dispose of the idea.

Jeffrey pointed out Keats's indebtedness to Fletcher's Faithful Shepherdess & Jonson's Sad Shepherd & Milton's Comus & Arcades (Cont. II, p. 374). Colvin corroborated him (Keats, pp. 206, 195). Keats in Sleep & Poetry & a letter (Life & ~~Houghton~~ Letters, Houghton, p. 76) defines poetry's "great end" precisely like of the Jeffreyan conception. 197 ff.

Wordsworth wrote to Lady Beaumont about "the awful truth" that "there neither is, nor can be, any genuine enjoyment of poetry among 19 out of 20 of those persons who live in the broad light of the world." To Archdeacon Wrangham: "The White Doe will be acceptable to the intelligent, for whom alone it is written." We ~~observe already~~ the reflection ready in advance upon the brain-power of any who should come short in appreciation. In the Preface 1815: "the ignorant, the incapable, & the presumptuous"; in the Essay Supplementary: "critics too petulant to be passive to a genuine poet, & too feeble to grapple with him." In his letter to James Gray, Wordsworth compared J. to Buonaparte & Robespierre: "It is a descent to compare these redoubtable enemies of mankind with the anonymous conductor of a perishable publication. But the main spirit is the same in all." In a footnote to the Essay Supplementary, he spoke of Adam Smith as "the worst critic, David Hume not excepted, that Scotland, a soil to which this sort of weed seems natural, has produced." The Lakish claim to "exclusive taste, judgment & morality; W.'s conception of himself as a creature born & reared under such special auspices that he was scarcely to be numbered with the rest of humanity at all, cf. Prelude, Address to Kilchurn Castle, etc.

The notorious[217] "This will never do!" with which the article on the Excursion opened was an expression of despair. Wordsworth's earlier poems, J. said,

* Also John Morley on Wordsworth

* cf. Vie et Langage, Dec. 1960, p. 648 on the false belief that Hugo abolished periphrase & the distinction between "les mots sénateurs" & "les mots roturiers".

"Poetry, in his [Moore's] hands, becomes a kind of cosmetic art — it is the poetry of the toilette" (Ed. Rev., No. 75). cf. Hazlitt in Spirit of the Age

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were intended to recommend his "system". This poem, however, had to be recommended by the system. It filled "420 quarto pages, without note, vignette" as an account of a youthful ramble which occupied "precisely the period of 3 days!" Yet it was described in its preface as only "a part of the 2nd part of a long & laborious work" which was to consist of 3 parts. Harper & many others testified on J.'s side (Wordsworth, II, p. 241). The Excu[illegible] "was not done". The case of W., J. says, was "now manifestly ho[illegible]e was too much "capital ... sunk in the concern" for it to be possible for him to abandon.

2nd 8 The "advertisement" to the Lyrical Ballads & the later lengthy prefaces might be regarded as theatrical posters. W.'s declaration in 1799 that The Ancient Mariner had "been an injury to the volume" (Harper, I, p. 380) sprang in part from the desire that he alone should occupy the centre of the stage. His simple diction resembled rather the over-ingenious speech of the stage-peasants. In a poem published in 1816, we read, in a description of a church organ, that "the tubed engine feels the inspiring blast"; in another published in 1822, a barometer was spoken of as a "Well-wrought Scale, / Whose sentient tube instructs to time / A purpose to a fickle clime"; & in another, also of 1822, an eclipse: "High on her speculative tower / Stood Science waiting for the hour / When Sol was destined to endure / That darkening of his radiant face". All 3 samples of Augustan poetic diction were written, as Lowell long ago pointed out, by W. W.* cf. Henry Bett: Some Secrets of Style, 105, 107

240 Leslie Stephen on W.'s "overlooking that dark side of nature which is recognised in theological doctrines of corruption, or in the scientific theories about the fierce struggle for existence" (Hours in a Library, II. 285-6; cf. Aldous Huxley: Do What You Will, 113-4)* This is surely putting the matter

8 cf. PMLA, June 1948: Wallace W. Douglas: "Wordsworth as Business Man": In 1794, W. was saved from genteel indigency by the legacy from Raisley Calvert, which enabled him to devote himself to literary pursuits (cf. De Selincourt: Early Letters of W., p. 126; The Later Years, III, 1329-30). W. had started planning the investment

of the legacy as early as Sept. 1795. He found 10% a good & in Jan. 1796 made a direct loan £200 to a person named Douglass after having purchased for £300 an annuity from Basil Montague. His wife brought him government securities worth about £400, with a yearly income of £23 10s. From the settlement of the Lonsdale debt, W. & his sister would receive £1800 apiece. Since 1802 he began to accumulate real estate. In 1820, on the advice of Lord Lonsdale, he invested £2000 in French bonds (De Selincourt: *The Letters of W. & Dorothy Wordsworth, Middle Years*, I, p. 863). In 1825, having £500 to invest, he wrote to Charles Lloyd, senior,

mildly. W. reduced something that is bewilderingly & terrifyingly complex to a depth of fictitious innocuousness.[241] Does Nature really teach the "lesson": "Never to blend our pleasure with sorrow of the meanest thing that feels" (*Hart-Leap Well*)? Cf. Dorothy's Diary of 14 Dec. 1804: "Wm. & Mary walked to Ambleside to buy mouse-traps." Does not that tiny sentence raise the obvious difficulty that we can none of us live in comfort without killing?[242] W. is inconsistent enough to make the "Wanderer" advise the "Solitary" to cure his despondency by "chasing the wild goat & red deer" (*Excursion* IV, ll. 489-504). In *The Redbreast chasing the Butterfly* which J. dismissed as "silly sooth", W. advised the bird to "love or leave alone" the butterfly. Is it not simply Nature which so fashioned the robin's stomach that it hungered for butterflies.[243] There survives the testimony of a butcher's boy that W. was "very partial to legs — lived on legs, you may almost say" (*Wordsworthiana*, ed. Knight, p. 86). This reveals a union between W. & that robin he addressed in that poetical "Naughty, naughty!"[244] What is meant by the "Imaginative Will" (*Excursion*, IV, l. 1128)? Does it mean that we can deprive the jungle tigress of her terror by calling her Poor Puss?[245] Did W. himself turn to "Nature" for help in his every time of distress, & find that she led him unerringly "from joy to joy"? When momentarily without income, W. became "a martyr to some nervous affection". The "remedy or palliation" was playing cards! (De Quincey: *Reminiscences of Eng. Lake Poets*, Everyman, pp. 144-5). In part of 1794 he was among his mountains & lakes; yet he wrote to Mathews: "I begin to wish much to be in Town. Cataracts & mountains are good occasional society, but they will not do for constant companions" (Harper, I, p. 246). Read commented: "It is a denial of the central doctrine of the *Prelude*, & one of those

in Birmingham to seek advice on the most eligible railway company (E.V. Lucas: *Charles Lamb & the Lloyds*, pp. 274-5). On Courtenay's advice, he profited by purchasing annuities on the lives of old peasants "of good stock" (Morley: *Robinson on Books*, I, 451). He begged the stamp collector

to date-stamp a view without considering its truth
of the delightful & penetrating essay, "The Case of Wordsworth" in S. de Madariaga: *Shelley & Calderón*, pp. 126 ff

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minute fissures of reality that make us doubt the autobiographical validity of that idealistic structure" (*Wordsworth*, p. 121). 249 His *Elegiac Stanzas suggested by a Picture of Peele Castle*, inspired by the death of his sailor brother, is really a renunciation of the whole teaching of *Tintern Abbey*: "The light that never was, on sea or land" is only a "fond illusion".

If Coleridge could bluntly ask about a passage in the *Immortality Ode* "What does all this mean?" & called it "mental bombast", (surely J. had some excuse in calling it "illegible & unintelligible". ×)

255 W's rustic neighbors found W. "vera distant". "He would come round the garden, but never 'say nowt'." "Sometimes, but this was seldom, he would say 'Oh! You're planting peas?' .... but only as a master would ask question of a servant." "He wozn't a mountaineer". "He niver cared for children" (*Wordsworthiana*, pp. 89, 90-1, 92, 101, 103, 86, 113, 114). Lowell finds "something ludicrous in the spectacle of a grown man running to hide his head in the apron of the Mighty Mother whenever he had an ache in his finger or got a bruise in the tussle for existence". Legouis, referring to the sonnet *It is a beauteous evening*, remarked: "There is certainly nothing in this pious effusion, full of biblical & religious evocations, to betray the presence of a natural daughter" (*W. & Annette Vallon*, 68). Cf Jeffrey's remarks on "sententious leech-gatherers" & W's "masquerade habit".

274 If he asserted in his poetry that one impulse from a vernal wood etc., he did not allow this thought to prevent him from studying many books, or from producing many printed pages of his own. If he romanticised rustics he never committed the social *faux-pas* of identifying

ship from Londsdale, & long quest for pension. Lockhart's picture of W. "virtuous, simple, & unaffected, restricting every want & wish to the bounds of a very narrow income" is deceptive. Cf Robinson, *On Books & their Writers*, I, p. 210-1 on the unsavoury deal between Basil Montagu & W. who lent him money himself with them. If he advocated peasant-diction, he utilised for his own poetry all the resources of an educated man's vocabulary. When, as a married man with a family he found his responsibilities increasing, whether or not he looked for "Nature's" guidance on the subject, he did not omit to supplement that guidance by the very practical step of applying for the patronage of Lord Lonsdale.*

Once, Moore was expatiating upon the beauty of a sunset in Venice when Byron suddenly clapped a hand over his mouth & exclaimed, "Come, damn it Tom, don't be poetical" (Life of Byron, p. 412). "Doesn't this subdue you, Carlyle?" said Edward Irving one evening as the 2 friends looked at the river at Aberfeldy. "Subdue me? I have quite other things to front with defiance in this world, than a gush of bog-water tumbling over crags as here!" (Carlyle till Marriage, Wilson, p. 304).

While praising the Hamlet section in Wilhelm Meister, J. considered the whole book "absurd, puerile, incongruous, vulgar, & affected" (Cont. I, 263). Dr Harold W. Thompson: "I dislike kicking an author with 4 adjectives when he has been laid flat by one, yet I think that the adjectives are judiciously selected" (A Scottish Man of Feeling, pp. 350-1).

A good testimonial to Scottish industry & "common sense", & local patriotism & "Covenanting" (cf the pages on the affinity between Jeffreyanism & the teaching of the "Book" or Bible). Joseph M. Beatty quite right in pointing out the similarity in outlook between J. & Irving Babbitt (PMLA, vol. XXXVIII, 1923, pp. 221-35; 306, cf 250, 251, 258, 272). Good debunking of Wordsworth.

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*Cf E.V. Lucas's find of W.'s letters about his investment. Cf De Quincey: Lake Reminiscences, "The Saracen's Head" on W. as a "hard pursuer of what he thought fair advantage." "Must in some way or other be devoted to money-making" (Middle Years, II, 475-6); Crabb Robinson on Wordsworth "anxious on money matters" (Morley: Robinson Correspondence, I, 486).

*Last words of Longfellow's proem to Ultima Thule.
** viii. again 285

A History of English Prose Rhythm, by G. Saintsbury.

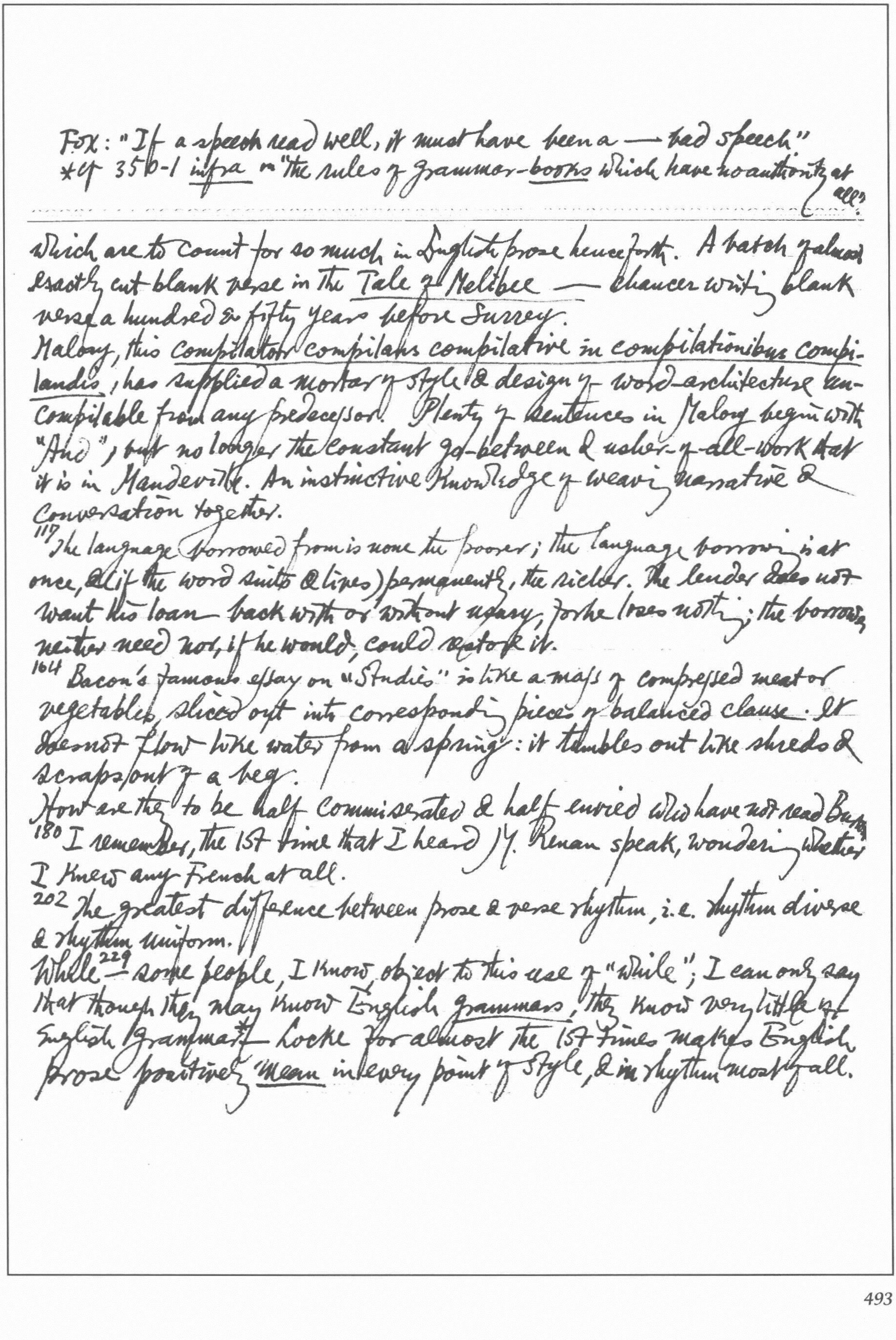
To sport with Amaryllis (if Amaryllis be poetry) may be best; but there remains a Neaera in prose, & the tangles of her hair are not to be despised by the sportsman-lover. That sense of the "unending endless quest"* impresses itself more & more upon me. Here, as everywhere, beauty incipit in mysterio as well as exit in mysterium. You can never get at the final entelechy which differentiates Shelley & Shakespeare from the average versifier, Cluvienus & myself** from Pater or from Browne. Nicholas Breton's warning to somebody "not to talk too much of it, having so little of it"; Diderot's epigram on Beccaria's ouvrage sur le style où il n'y a point de style.

That it is possible to use prose without knowing anything about it, is established by one of the greatly quoted sayings which it is now considered unlawful to mention, because everybody is supposed to know them; & which, in the near future of what is now called education, nobody at all will know.

golden motto
Quintillian: Inst. Orator, IX. iv. 52, 61. Cicero: Orator, XVII. 57: est autem etiam in dicendo quidam cantus obscurior ("there is in speaking a kind of underhum of song").

There is no need to go to "French culture" to explain the English Mandeville's method.[64] I have sometimes felt inclined to get a rubber stamp manufactured with the words "Translation of Form is Impossible" & impress it at hazard on the margins of this book. It is arranged in very short sentences, introduced (exactly like those of a child telling stories) by "And".

In Chaucer's portentously dull ~~Tale of Melibee~~ Parson's Tale occur 2 of those curious & interesting waifs of blank verse — "And many a song & many a lecherous day", "And grant me grace of very penitence" —



Fox: "If a speech read well, it must have been a — bad speech."
*Cf 356-1 *infra* on "the rules of grammar-*books* which have no authority at all"

which are to count for so much in English prose henceforth. A batch of almost exactly cut blank verse in the *Tale of Melibee* — Chaucer writing blank verse a hundred & fifty years before Surrey.

Malory, this *compilator compilans compilative in compilationibus compilandis*, has supplied a mortar of style & design of word-architecture uncompilable from any predecessor. Plenty of sentences in Malory begin with "And"; but no longer the constant go-between & usher-of-all-work that it is in Mandeville. An instinctive knowledge of weaving narrative & conversation together.

117 The language borrowed from is none the poorer; the language borrowing is at once, (& if the word suits & lives) permanently, the richer. The lender does not want his loan back with or without usury, for he loses nothing; the borrower neither need nor, if he would, could restore it.

164 Bacon's famous essay on "Studies" is like a mass of compressed meat or vegetables, sliced out into corresponding pieces of balanced clause. It does not flow like water from a spring: it tumbles out like shreds & scraps out of a bag.

How are they to be half commiserated & half envied who have not read Bun

180 I remember, the 1st time that I heard M. Renan speak, wondering whether I knew any French at all.

202 The greatest difference between prose & verse rhythm, i.e. rhythm diverse & rhythm uniform.

While 229 — some people, I know, object to this use of "while"; I can only say that though they may know English *grammars*, they know very little of English grammar. Locke for almost the 1st times makes English prose positively *mean* in every point of style, & in rhythm most of all.

*) Havelock Ellis in *Fountain of Life*, p.291 regards this as the most beautiful sentence in the English language & gives Temple's attempt at a variation (“After all, life is but a trifle that should be played with till we lose it, & then it is not worth regretting”). Saintsbury's book is praised on 292.

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237 The wonderful sentence of Sir Wm Temple: “When all | is done, | human | life is | at the greatest | and the best, | but like | a froward | child | that must be played with | & humoured | a little | to keep it | quiet | till it falls | asleep, | & then | the care | is over.” *

241 The essence of irony is quietness. 242 All of them [Swift's *Modest Proposal*, etc.] equally abstain from noisiness in cadence as in diction. A well-bred absence of emphasis distinguishes. Swift never raises his voice.

251 The delightful malice of “B.D.'s” letter to “Mr Spectator” has no parallel anywhere except in Miss Austen.

285 Johnson, Burke & Gibbon all represent different ways of heightening the plain Augustan style without making it distinctly ornate. The “Standard Georgian” style continued to be regarded as one at which regular teaching of composition should aim, & [which?] is practised by those who aim at being classics. Southey is the most perfect & the earliest representative.

Shelley: “Its [divine nature's] footsteps are like those of a wind over the sea, which the coming calm erases & whose traces remain only as the wrinkled sand which paves it” (*Defence of Poetry*). Tom Moore: “The very sky that hung above it [a wide & desolate plain] looked pale & extinct, giving the idea, not of darkness, but of light that had become dead” (*The Epicurean*). Coleridge: “Her [the moon's] own hazy light filled up the concave as if it had been painted & the colours had run”; “the mountain forms in the gorge consubstantiate with the mist & the cloud” (*Anima poetae*).

306 W. E. Henley's “black beasts” were chameleonic creatures, who took their colour from accidents & circumstances, rather than from anything essential to themselves.

322 A critic who goes by popularity does not deserve to exist.
The "tame villatic fowl" becomes a roc.

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311 "The most famous samples of De Quincey's elaborate rhythmical prose are concerned with dreams. Dreams themselves are nothing if not rhythmical; they combine the greatest possible variety with the least possible disturbance. The dreamer is floated over the most irrational & impossible transitions & junctures (or rather breaches) of incident & subject, without jolt or jar

354 I do not, as some lofty persons do, despise the italic altogether as a "refuge of the forcible feeble", or as feminine & indeed governessy. I think that it is quite admissible & very useful, in exposition, argument, & the like — a convenient porter's knot for those who do porter's work, a pointing-stick for those who serve the blackboard. But in the higher realms of the "literature of power" italics seem to me out of place & annoying.

368 A master harmony overspreads, underlies, pervades the apparent jangle. A man might be excused for saying when he 1st heard Tannhäuser, "How remarkably like Carlyle!"

370 How interesting it is to think that there are persons "with 2 ears erect & bearing the outward semblance of men", who would take this for a hexameter.

371. One of Macaulay's styles is the true "Tom's snipsnap". It seems as if the writer has joined a secret & yet open society — the principle of which was to use no stops but full ones, with an occasional & grudging comma. The sentences come out like cartridges from a magazine, or packets of something unwholesome from one of the hideous erections on station platforms.

"Malediction of Eve", "Benediction of Mary".

401 On Mansel, the wand of Newman had had its influence.

420 If there is one thing which can be justly urged against Ruskin, it is the absence of quiet. On this apex of English prose [Pater's], there is Rest.

420 To me the explained allusion is nearly as detestable as the explained supernatural.

abundance of milk
* cf Jules Lemaître, Les Contemporains, III, p. 254 on George Sand: "lactea ubertas, un ruiſsellement copieux et bienfaisant de mamelle nourricière, ô douce Io du roman contemporain!"

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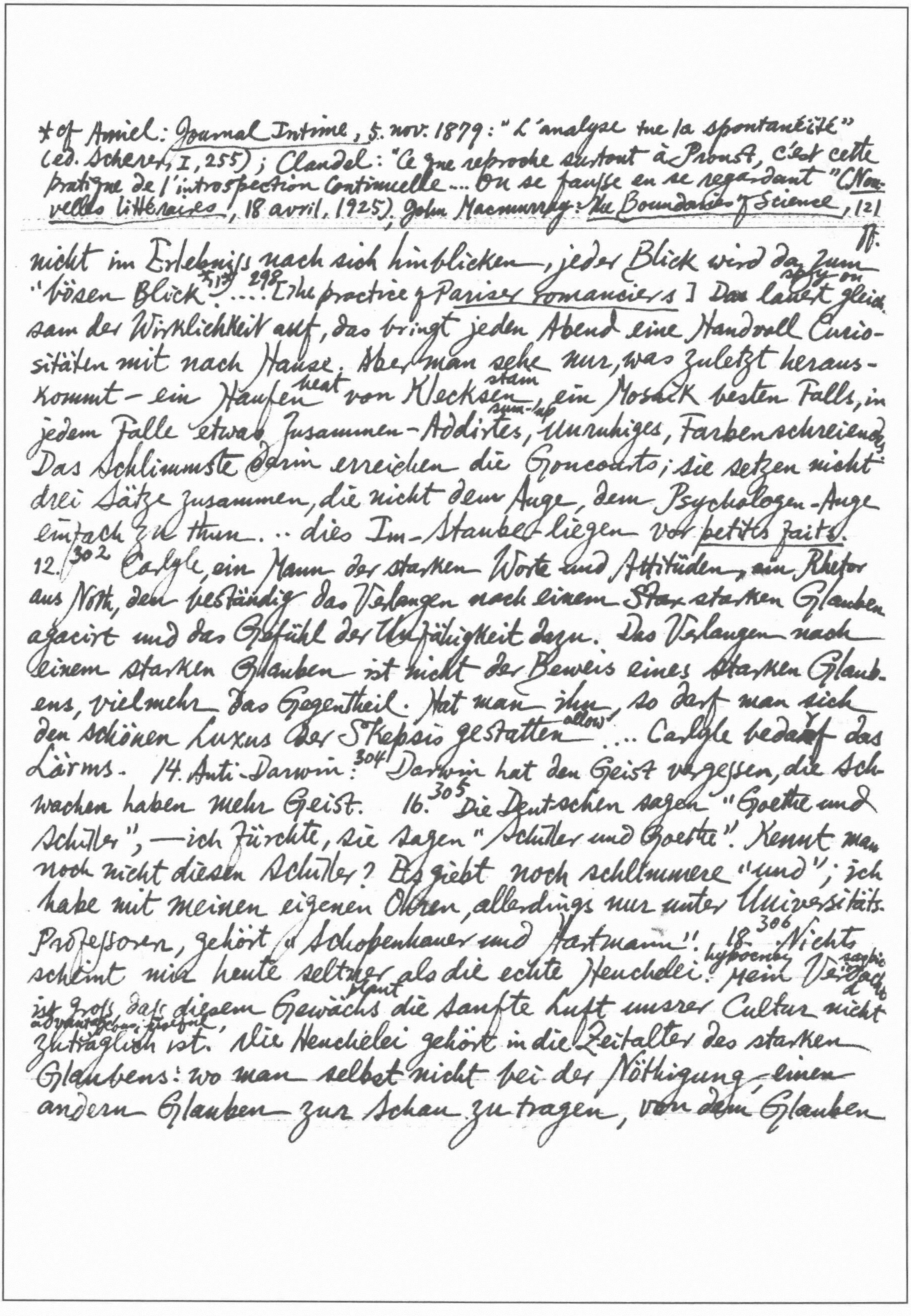
on Wm. Morris's "The Well at the World's End". If that is "Wardour Street", I would it were as long as the American Avenues that can count the house numbers by 2 or 3 thousand — nay, as long as the road from this world to the next.

Nietzsches Werke (Taschen-Ausgabe), Bd. X.

Götzen-Dämmerung.

237
arrow
Sprüche und Pfeile: 3. Um allein zu leben, muſs man ein Thier oder ein Gott sein — sagt Aristoteles. Fehlt der dritte Fall: man muſs Beides sein — Philosoph. 239 15. Posthume Menschen — ich zum Beispiel — werden schlechter verstanden als zeitgemäſse, aber besser gehört. Strenger: wir werden nie verstanden — und daher unsre Autorität. 240 26. Ich miſstraue allen Systematikern und gehe ihnen aus dem
integrity
Weg. Der Wille zum System ist ein Mangel an Rechtschaffenheit.
excursions 不合时宜
Streifzüge eines Unzeitgemäſsen: 1. 293 Meine Unmöglichen — Rouſseau: oder die Rückkehr zur Natur in impuris naturalibus. Kant: oder cant als intelligibler Charakter. George Sand: oder lactea ubertas, auf deutsch: die Milchkuh mit „schönen Stil". J. S. Mill: oder die beleidigende Klarheit. 297 6. George Sand: Wie Alles, was von Rouſseau stammt, falsch, gemacht, Blasebalg, übertrieben. Ich
endure
halte diesen bunten Tapeten-Stil nicht aus; ebensowenig als die
nach
Pöbel-Ambition ~~noch~~ generösen Gefühlen. ... Diese fruchtbare Schreib-Kuh.* 7. Moral für Psychologen — Keine Colportage-Psychologie treiben! Nie beobachten, um zu beobachten! Das giebt eine
squint enforce
falsche Optik, ein Schielen, etwas Erzwungenes und Übertreibendes. Erleben als Erleben-wollen — das geräth nicht. Man darf
succeed



nicht im Erlebniss nach sich hinblicken, — jeder Blick wird da zum "bösen Blick"*[17].... [298] [The practice of Pariser romanciers] Das lauert spy on gleichsam der Wirklichkeit auf, das bringt jeden Abend eine Handvoll Curiositäten mit nach Hause. Aber man sehe nur, was zuletzt herauskommt — ein Haufen heap von Klecksen stain, ein Mosaik besten Falls, in jedem Falle etwas Zusammen-Addirtes sum-up, Unruhiges, Farbenschreiendes. Das Schlimmste darin erreichen die Goncourts; sie setzen nicht drei Sätze zusammen, die nicht dem Auge, dem Psychologen-Auge einfach zu thun.. dies Im-Staube-liegen vor petits faits. 12.[302] Carlyle, ein Mann der starken Worte und Attitüden, ein Rhetor aus Noth, den beständig das Verlangen nach einem ~~Star~~ starken Glauben agacirt und das Gefühl der Unfähigkeit dazu. Das Verlangen nach einem starken Glauben ist nicht der Beweis eines starken Glaubens, vielmehr das Gegentheil. Hat man ihn, so darf man sich den schönen Luxus der Skepsis gestatten allow... Carlyle bedarf das Lärms. 14. Anti-Darwin:[304] Darwin hat den Geist vergessen, die Schwachen haben mehr Geist. 16.[305] Die Deutschen sagen "Goethe und Schiller", — ich fürchte, sie sagen "Schiller und Goethe". Kennt man noch nicht diesen Schiller? Es giebt noch schlimmere "und"; ich habe mit meinen eigenen Ohren, allerdings nur unter Universitäts-Professoren, gehört "Schopenhauer und Hartmann". 18.[306] Nichts scheint mir heute seltner als die echte Heuchelei hypocrisy. Mein Verdacht suspicion ist gross, dass diesem Gewächs plant die sanfte Luft unsrer Cultur nicht zuträglich advantageous, helpful ist. Die Heuchelei gehört in die Zeitalter des starken Glaubens: wo man selbst nicht bei der Nöthigung, einen andern Glauben zur Schau zu tragen, von dem Glauben

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* cf Amiel: Journal Intime, 5. nov. 1879: "L'analyse tue la spontanéité" (éd. Scherer, I, 255); Claudel: "Ce que reproche surtout à Proust, c'est cette pratique de l'introspection continuelle.... On se fausse en se regardant" (Nouvelles littéraires, 18 avril, 1925), John Macmurray: The Boundaries of Science, 121 ff.

* cf Der Antichrist, I (infra 359): An dieser Modernität waren wir krank — am faulen Frieden, am feigen cowardice Compromiss, an der ganzen tugendhaften Unsauberkeit uncleanliness des modernen Ja und Nein. Diese Toleranz und largeur detach des Herzens, die Alles „verzeiht" pardon, weil sie Alles „begreift", ist Scirocco für uns.

losliess, den man hatte. Heute lässt man ihn los; oder, was noch gewöhnlicher, man legt sich noch einen zweiten Glauben zu, — ehrlich bleibt man in jedem Falle ... Daraus entsteht die Toleranz gegen sich selbst ... [die] gestattet mehrere Überzeugungen ... [und] hüten sich zu compromittiren* 29.^{314} Aus einer ~~Doctor~~-Promotion: "Was ist die Aufgabe alles höheren Schulwesens?" — Aus dem Menschen eine Maschine zu machen. — "Was ist das Mittel dazu?" — Er muss lernen, sich langweilen.

Der Antichrist.

2.^{360} Nicht Zufriedenheit, sondern mehr Macht; nicht Friede überhaupt, sondern Krieg; nicht Tugend, sondern Tüchtigkeit (Tugend im Renaissance-Stile, virtù, moralinfreie Tugend)!

3.^{361} Das Hausthier, das Heerdenthier, das kranke Thier Mensch — der Christ.

7.^{363} Man nennt das Christenthum die Religion des Mitleidens. Das Mitleiden steht im Gegensatz zu den tonischen Affekten, welche die Energie des Lebensgefühls erhöhn raise: es wirkt depressiv. Man verliert Kraft, wenn man mitleidet ... Das Mitleiden kreuzt im Ganzen Grossen das Gesetz der Entwicklung, welches das Gesetz der Selektion ist. Es erhält, was zum Untergange reif ist. (cf "Streifzüge eines Unzeitgemässen" §36: Moral für Ärzte — Der Kranke ist ein Parasit der Gesellschaft. In einem gewissen Zustande ist es unanständig improper, noch länger zu leben. Das Fortvegetiren in feiger Abhängigkeit von Ärzten und Praktiken, nachdem der Sinn vom Leben, das Recht zum Leben verloren gegangen ist, sollte bei der Gesellschaft eine tiefe Verachtung nach sich ziehen. supra S. 319)

* *Bonnie George Campbell*: "My méadow lies gréen & my córn is unshórn,
My bárn is to búild, & my bábe is unbórn."

Lord Thomas & Fair Annet: Lórd Thómas & fáir Ánnet
Sáte a' dáy on a híll;
Whan níght was cóme & sún was sét,
They had nót talked their fíll.

382

23. Der Buddhismus ist hundertmal kälter, wahrhafter, objektiver. Er hat nicht mehr nötig, sich sein Leiden, seine Schmerzfähigkeit anständig zu machen durch die Interpretation der Sünde,—er sagt bloß, was er denkt, "ich leide".

Old English Ballads, by W. D. Armes

Though "the Vandyke looks best in its antique frame", Prof. Child says, "as spelling will not make an old ballad, so it will not unmake one." Gummere: *The Beginnings of Poetry*, 420: "If it were possible to conceive a tale as *telling itself*, without the instrumentality of a conscious speaker, the ballad would be such a tale." Anonymous; the possession of rime & stanzaic form: intended for singing, they have the lyrical structure; simplicity: the thought lacks subtlety, the emotion is elemental, & the diction homely & familiar. Inversion is rare, & figures of speech infrequent. The meter is invariably the iambic, the one most in accord with the rhythm of the English language, hence the one most easily written, even unconsciously in impassioned prose, e.g. Lincoln's *Address at Gettysburg*. Obvious rhymes: certain pairs of words are made to do yeoman's duty: me—thee, stand—land, head—dead, life—knife, occur again & again. Assonance & "perfect rime" (the mere repetition of a word), but even flew—pig, me—hon, done—thee, wind—thee (cf Gummere: *Old English Ballads*, Introduction, xxxi). Brandle recognises but 2 stanza forms in genuine traditional ballads (Paul: *Grundriss der germanischen Philologie*, II, i. 840): a rhyming couplet with 4 accents in each ~~line~~ line, & a quatrain the 1st & 3rd lines of which have 4 accents each while the 2nd & 4th have 3 each* (as only the 2nd & 4th lines normally carry the rhyme, this quatrain may be considered as a couplet, each line of which has 7 accents, & ballads in this measure are sometimes so printed).

As the large majority of ballads are in the stanzas of this 2nd form, it is called "ballad metre". Some variety occurs: no rime; 1st, 2nd & 4th lines rime; all 4 lines rime. These forms are merely sporadic, but two occur frequently: alternate & internal rime.* Both lines & stanzas are usually "end-stopped" — the "run on" lines indicate more advanced art; cf Dowden: Shakespeare: his Mind & Art. 52, 54 on the percentage of each kind of line in a Shakespearean drama as a test in determining whether it was written early or late. Each stanza apparently conceived as a mould that the thought must just fill. When it cannot be expressed in 4 lines, 2 lines are ~~are~~ added — e.g. the 6-line stanza in the opening of Chevy Chase. Sometimes these added lines serve to introduce a speaker, when otherwise confusion might occur, e.g. the 8th stanza in Robin Hood & the Monk. On the other hand, the thought is sometimes insufficient to fill a quatrain, & is eked out by "stop-gaps" like "under the greenwood tree", "by Him that died on the ~~Cross~~ tree", etc. As "phrases of transition & connection" are rarely used in the ballads, the stanzas may be likened to beads on a string rather than to links in a chain.

The most daring exploit, the most tragic event or the foulest crime narrated without comment or moralising. Absence of feeling most noticeable in the treatment of the preternatural & the supernatural: parrots, starlings, ravens, crows, & cranes not only speak but also reason; wild boars threaten, horses backchat; corpses & ~~even~~ unborn children speak; mermaids & giants act; the marvellous seem natural, no attempt to create an "atmosphere".

The frequent ~~occurs~~ recurrence of certain ~~numbers~~ numbers, particularly 3 & 7. The number of sisters is usually 3; the recurring formula: "They had not ridden a mile, a mile, a mile but barely 3"; 3 steps are usually taken when one enters water, & the effect of each is stated; the pulling of 3 nuts in *The King's Dochter Lady Jean*; *Proud Lady Margaret* heir to 3 castles; 3 guineas given to the porter in *Young Beichan*; 3 drops of St. Paul's blood restore a mother & a child to life in *Leesome Brand*; *King Orfeo* played 3 tunes; the wild woman demanded 3 things in *The Jovial Hunter of Bromsgrove*; 3 unchaste women try on the mantle in *The Boy & the Mantle*; 3 strokes undo enchantment in *The Laily Worm & the Macherel of the Sea*; 3 things must the wooer not lack, according to *King Henry*; 3 questions are put to the bishop in *King John & the Bishop* & 300 £s a year is bestowed on the shepherd who answers them. 3 is even used when some other number would be the correct one; e.g. *Child Maurice*: "But when she looked on Child Maurice head, / She neber spake words but 3: / I never bare no child but one, / And you have slain him trulye." In *Riddles Wisely Expounded*, the no. of questions actually asked is 6, but said to be 3. The lady in *The Lady & the Palmer* had 9 children: the palmer tells their fate in 3 groups. In the refrain of *The Cruel Mother*: "3, 3, & 3 by 3 / 3, 3, & 33." Hearts burst & backs break "in three" in a no. of ballads; in the *Lizzie Wan* the fair body of that unfortunate is cut "in 3". There are frequently 3 incidents in the action; "incremental repetition" usually in a series of 3; 3 questions asked of a person or 3 persons asked the same question, etc.* More frequent than the 3 sisters are the 7 bold brothers. 7 sisters & 7 brothers figure in Erlinton, 7 King's daughters in *Lady Isabel & the Elf-Knight* & *Gil Brenton*; the giant of 7 heads in *King Arthur & King Cornwall*; 7 knights slain in *The Laily Worm & the Macherel of the Sea*; the hall is 7 miles from the town in *King Henry*; 7

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* Fair Janet: "The tane one was buried in Marie's kirk, | And the tother in Marie's quire; | Out of the tane there grew a birk, | And the tother a bonny brier."
Robin Hood & the Ranger: "Now little John came at the head of them all, | Clothed in a rich mantle of green; | And likewise the rest, were gloriously drest, | A delicate sight to be seen."
caesura

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*Courthope: *A Hist. of Eng. Poetry*, I. 461, explains "the constant use of the no. three" by "the convenience of the word for rhyming purposes".

Gorgons, Fates, Graces, the witches in *Macbeth*, the daughters of Lear

Herbert Spencer calls the refrain of a ballad "the inane repetition of an idea".

ships belonged to the sister in *Fair Annie*. Distance ~~counted~~ measured in 3 miles or 3 leagues, lapse of time ~~in~~ 7 years: *Gil Brenton*: "7 years wark"; *Sir Lionel*: "the war will last for 7 year"; *the Whummil Bore*: "7 lang years I hae served the king"; King Cornwall in *King Arthur & King Cornwall* clad & fed in Little Britain "7 yeere"; in *Tam Lin*, the fairies pay a tithe to hell each 7 years; the *Laily Worm* begins "I was but 7 years old"; the sweetheart of *Young Andrew* loved him "this 7 long yeere", etc. The questions asked in *The Twa Sisters* & *Edward* are 7.

The profuse & irrational use of gold, silver, & gems; not only gold combs, rings, cups, bells etc. but golden clothes, shoes & even horseshoes, chairs, coffins, roofs. No maiden is so poor as not on occasion to appear in a smock "bedone wi' pearls" or to give her love a ring "o' the diamonds fine."

Historical facts used with the greatest freedom: victory given to the vanquished, persons who lived centuries apart made contemporaries, allies represented at variance, etc. Too close adherence to fact in a ballad becomes ground for suspicion as to its authenticity: "For a ballad's a thing you expect to find lies in."

The brusque, abrupt manner of telling a story. The action progresses by leaps & bounds, not only "phrases of transition & connection," but details & even events omitted. The names of speakers are often left to be inferred with frequent lack of clearness*. Little dwelling on the setting or on the personalities of the characters — no portrayal of individuals or painting of scenes (cf Gummere, 192-3). Swift movement to the catastrophe.

Love of repetition: A reading of the 305 extant English ballads shows the lack of invention: the same plots, situations, & groups of characters

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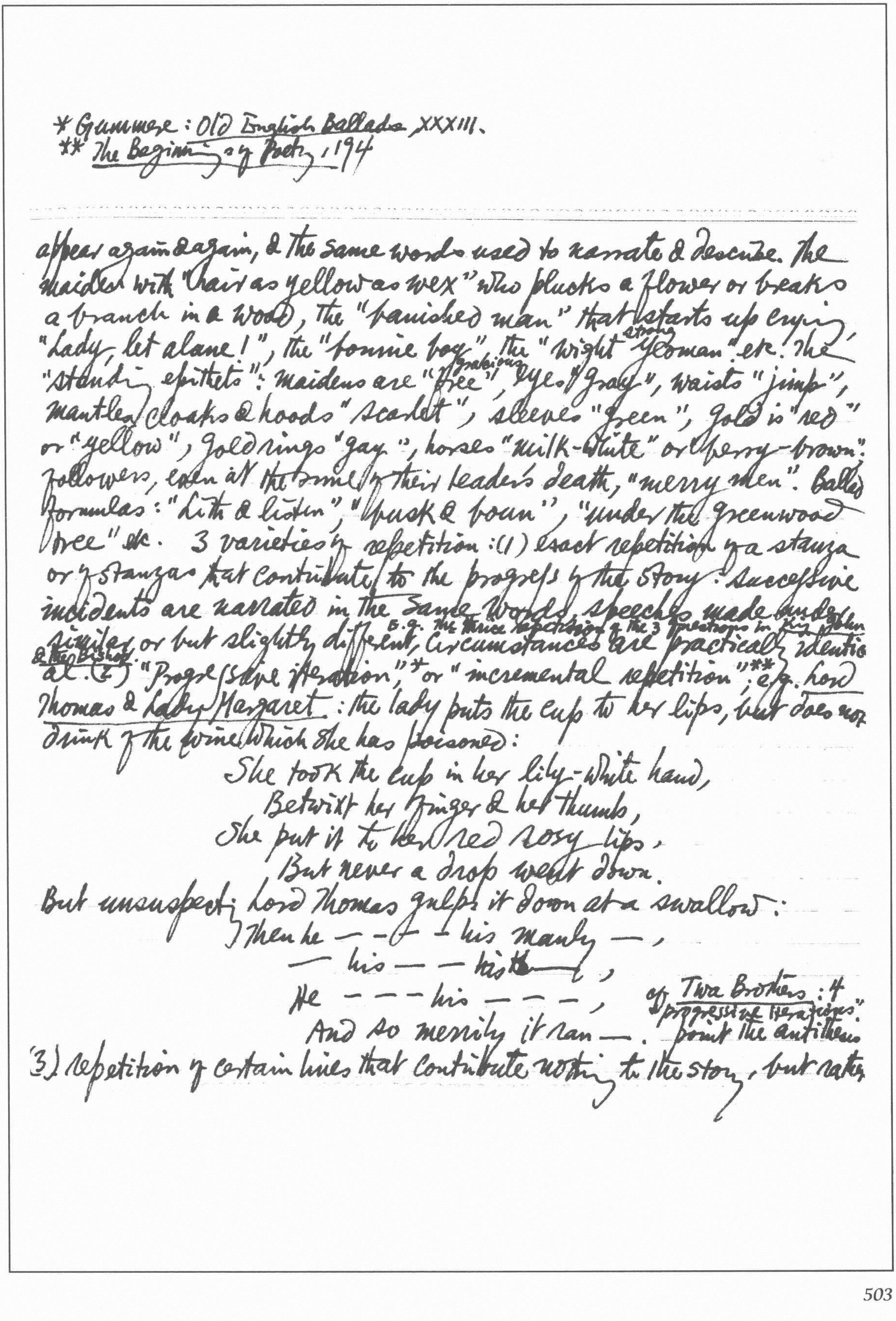
* cf Gummere: *The Beginnings of Poetry*, 195: "A very ill-natured critic might define ballads as a combination of the superfluous & the inadequate."
loitering repetitions



* Gummere: Old English Ballads, XXXIII.
** The Beginnings of Poetry, 194

appear again & again, & the same words used to narrate & describe. The maiden with "hair as yellow as wex" who plucks a flower or breaks a branch in a wood, the "banished man" that starts up crying "Lady, let alane!", the "bonnie boy", the "wight strong yeoman" etc. The "standing epithets": maidens are "free" gracious, eyes "gray", waists "jimp", mantles, cloaks & hoods "scarlet", sleeves "green", gold is "red" or "yellow", gold rings "gay", horses "milk-white" or "berry-brown"; followers, even at the time of their leader's death, "merry men". Ballad formulas: "Lith & listen", "busk & boun", "under the greenwood tree" etc. 3 varieties of repetition: (1) exact repetition of a stanza or of stanzas that contribute to the progress of the story: successive incidents are narrated in the same words, speeches made under similar or but slightly different, e.g. the thrice repetition of the 3 questions in King John & the Bishop. circumstances are practically identical. (2) "Progressive iteration,"* or "incremental repetition"**, e.g. Lord Thomas & Lady Margaret: the lady puts the cup to her lips, but does not drink of the wine which she has poisoned:

She took the cup in her lily-white hand,
Betwixt her finger & her thumb,
She put it to her red rosy lips,
But never a drop went down.

But unsuspecting Lord Thomas gulps it down at a swallow:

Then he — — — his manly —,
— his — — his —,
He — — — his — — —,
And so merrily it ran —.

cf. Twa Brothers: 4 "progressive iterations". point the antithesis

(3) repetition of certain lines that contribute nothing to the story, but rather

* Gummere: *The Beginnings of English Poetry*, 315 ff. The chorus was a stanza sung by the throng *after* each stanza of the ballad; the burden was a stanza sung *with* each stanza of the ballad as a kind of accompaniment; the refrain was the line (or lines) sung by the throng after certain lines in each stanza of the ballad.

regard it. In their late development ballads were often sung by a leader to a listening throng which, by no means passive, not only danced to the music, but added a part to the songs — a chorus, burden, or refrain.* The refrains are sometimes mere collocations of meaningless sounds; e.g. "Hey nien nanny" in *Sir Lionel*; "With a hey down down a down down" in the Robin Hood Ballads

The Review of Eng. Studies, Feb. 1957, pp. 22 ff, Patricia Ingham: "The World of the Ballad": Many traces of paganism in the ballads clearly belong to a common European tradition & to early nature cults. They mirror a universe closely resembling that found in Old Norse poetry & in *Beowulf* (p. 22)

A Classical Education, by C. M. Bowra

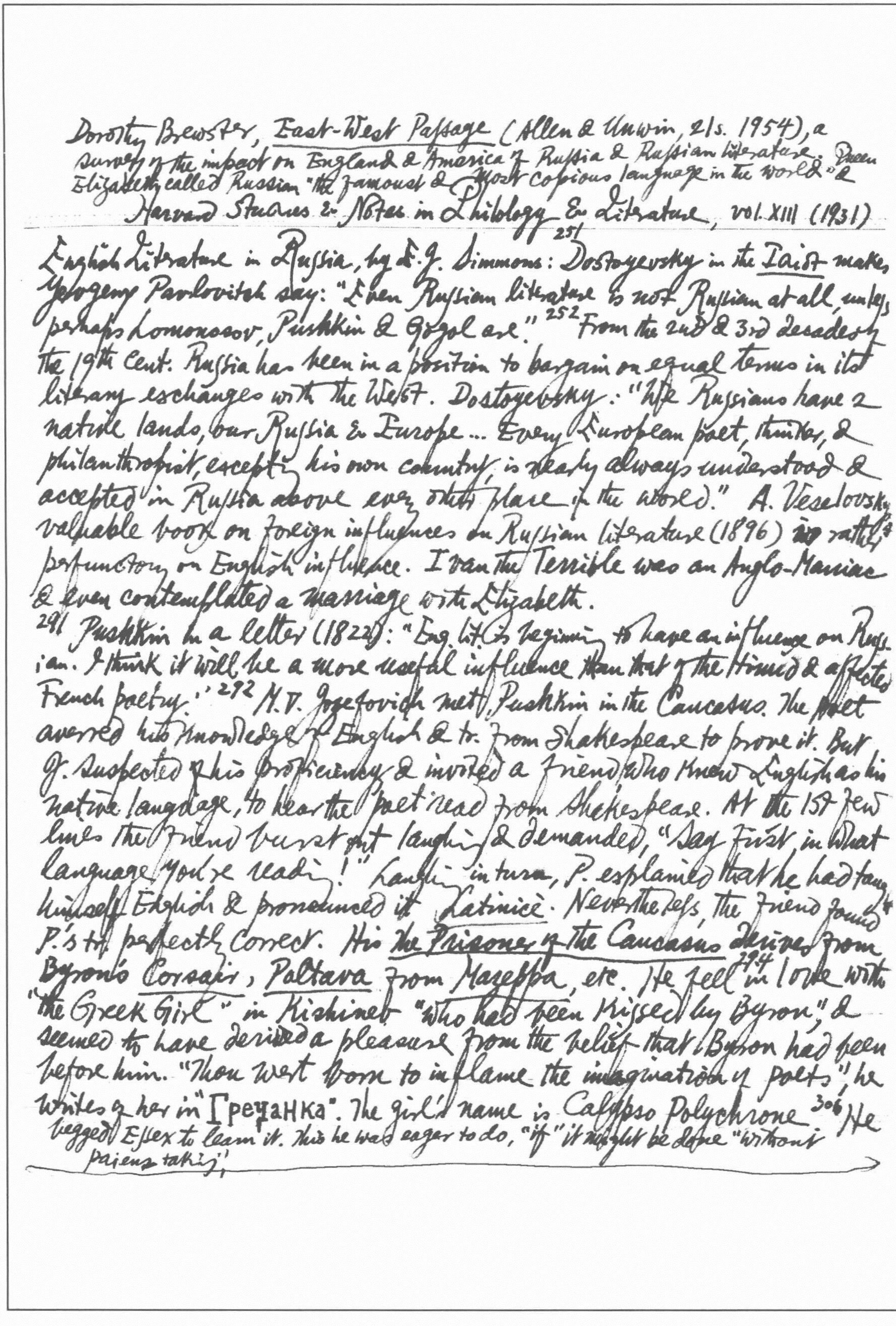
At the universities male students of the classics have shrunk to negligible numbers. At schools natural science has enjoyed a great tactical advantage in that it offers to its best adherents not only exemption from military service but a free education at the university. The attractions of new courses & the ingenious lure of such titles as "Modern Greats". cf. Evelyn Waugh: *Scott-King's Modern Europe*

As of old the Carthaginians sacrificed their first-born to Moloch in time of war, so the English sacrifice their elegances & luxuries, including the classics, to the God of Battles.

The classics remained the chief founts of knowledge, & new discoveries were treated as *addenda & corrigenda* to them.

They were taught the classics at school & have kept nothing but a hatred of them. p. 10 The strict old spirit is immortalized in the story of the headmaster who said to his 6th Form: "Boys, this term you are to have the privilege of reading the *Oedipus Coloneus* of Sophocles, a veritable treasure-house of grammatical peculiarities". Even those who spend their time in the study of ancient poetry have been known to denounce any criticism other than textual as "gush."

In both eddic lays & ballads it is birds that have the power of speech while "other beasts have lost their primeval powers in this direction" (York Powell, *Corpus Poeticum Boreale*, I, 507). In the ballads, besides the one talking horse in "Broomfield Hill", talking birds occur in "Three Ravens" "Johnie Cock", "The Bonnie Birdie", etc. The Norse belief that a man's spirit is lodged particular.



Dorothy Brewster, East-West Passage (Allen & Unwin, 21s. 1954), a survey of the impact on England & America of Russia & Russian literature. Queen Elizabeth called Russian "the famousest & most copious language in the world." &

Harvard Studies & Notes in Philology & Literature, vol. XIII (1931)

English Literature in Russia, by E. J. Simmons: Dostoyevsky in the Idiot makes Yevgeny Pavlovitch say: "Even Russian literature is not Russian at all, unless perhaps Lomonosov, Pushkin & Gogol are."[251] [252] From the 2nd & 3rd decades of the 19th Cent. Russia has been in a position to bargain on equal terms in its literary exchanges with the West. Dostoyevsky: "We Russians have 2 native lands, our Russia & Europe… Every European poet, thinker, & philanthropist, except in his own country, is nearly always understood & accepted in Russia above every other place in the world." A. Veselovsky's valuable book on foreign influences on Russian literature (1896) ~~is~~ rather perfunctory on English influence. Ivan the Terrible was an Anglo-Maniac & even contemplated a marriage with Elizabeth.

[291] Pushkin in a letter (1822): "Eng. lit. is beginning to have an influence on Russian. I think it will be a more useful influence than that of the timid & affected French poetry."[292] M. V. Iogefovich met Pushkin in the Caucasus. The poet averred his knowledge of English & tr. from Shakespeare to prove it. But I. suspected of his proficiency & invited a friend, who knew English as his native language, to hear the poet read from Shakespeare. At the 1st few lines the friend burst out laughing & demanded, "Say first in what language you're reading!" Laughing in turn, P. explained that he had taught himself English & pronounced it Latinice. Nevertheless, the friend found P.'s tr. perfectly correct. His The Prisoner of the Caucasus derives from Byron's Corsair, Poltava from Mazeppa, etc.[294] He fell in love with "the Greek Girl" in Kishinev "who had been kissed by Byron," & seemed to have derived a pleasure from the belief that Byron had been before him. "Thou wert born to inflame the imagination of poets," he writes of her in "Гречанка". The girl's name is Calypso Polychrone.[306] He begged Essex to learn it. This he was eager to do, "if" it might be done "without paines taking".

How are you? — Couldn't be better.
Put yourself right next door to temptation, eh?
She gave me the gate last night, even though she was trying to leave it on the latch.
I rouse the beast in you? I wish coffee tasted as good as it smells. If I were a woman, I'd *wear* coffee as a perfume.

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translated Wordsworth's "There is a pleasure in poetic pain" & "Scorn not the Sonnet" & 35 lines of the *Excursion*. I never knew men could be such bitches.

"Black labour" — to pluralise, to have a second job.

America dominates the world by means of Coca-cola, Rita Hayworth & *Readers' Digest* (Roger Vaillant in *L'Action*).

Two cars in every garage & 2 chickens in every pot.

Doused herself with scents calculated to waken the beast in man's chest. The less you bet, the more you lose when you win.

Woman's skirt: "Man wants but little here below, nor wants that little long."

A few ladies of determination made a formidable attack on his celibacy, but he withstood them with what can only be called a humiliating ease.

Oscar Wilde: Work is the curse of our drinking classes.

Through his horn-rimmed spectacles he projected so mesmeric a glare

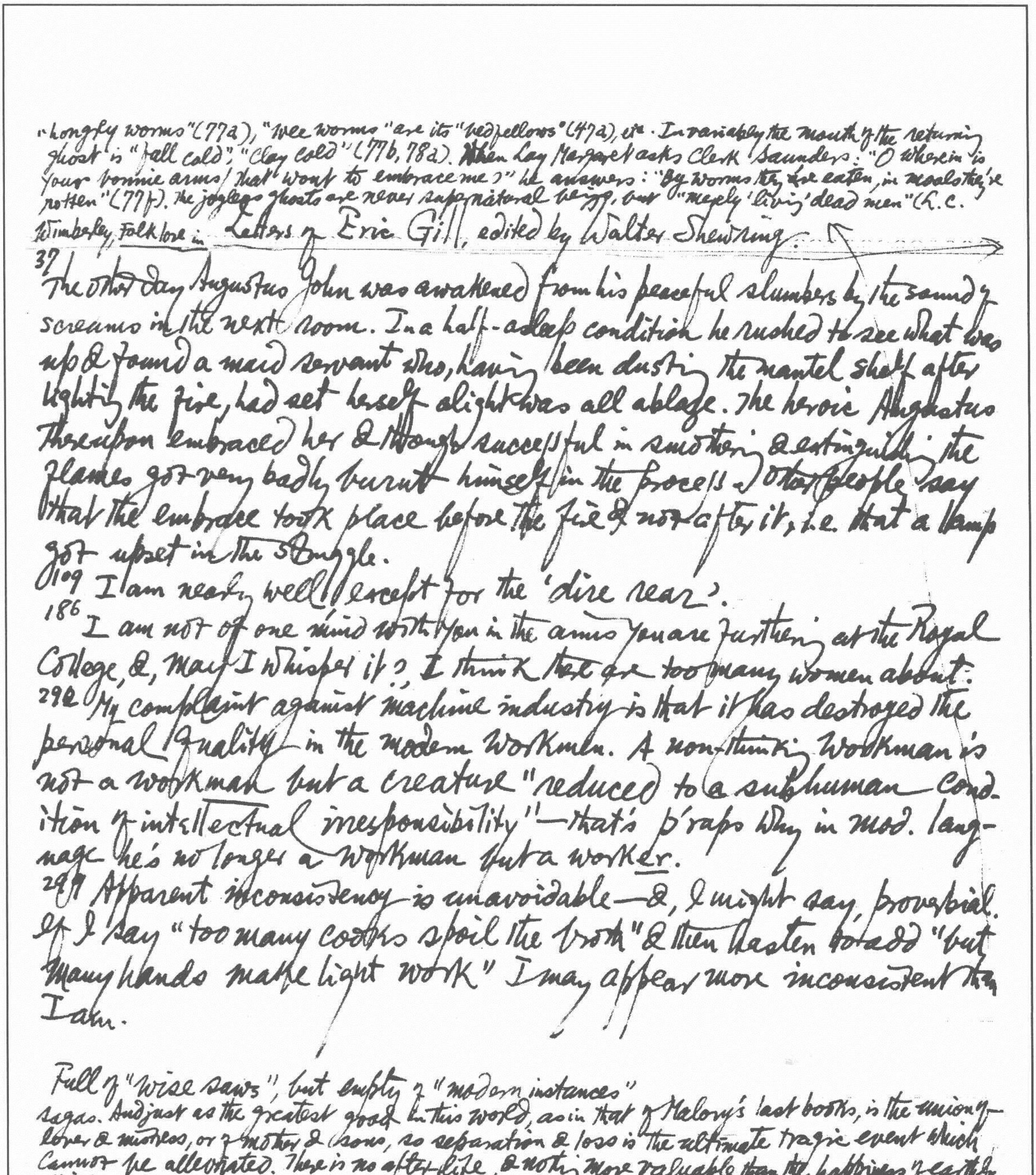
All journalists are born liars & improve with practice.

He found women of his own class more bother than they were worth.

a stupid shrewdness. She wore the tired smile of a person waiting for a foregone conclusion to accomplish itself.

Has anybody seen him? Is he still extant?

in his name & appears in "Earl Brand" (cf the Scandinavian parallel "Ribold & Guldborg": "And though my blood run red, / My name must not be said. / Yea though thou see me fall, / My name thou must not call" (23). F. J. Child detects the presence of Odin in "Earl Brand" & "Erlinton" (*The English & Scottish Popular Ballads*, I, 95), in "Gil Brenton", "Willie's Lady", "Young Beichan" & "The Knight & the Shepherd's Daughter" (I, 67) — the blind man (25). The acceptance of an inevitable fate runs right through the ballads & creates an attitude of detachment towards catastrophe (27). Because man is doomed, & because in this world there is no real thought of an eternal after-life, the absolute good is seen as the union either of blood relations or of lover & mistress; the latter, in particular, is a characteristic feature of the ballad, & is exalted to a supremacy which it does not consistently hold in the



"longly worms" (77a), "wee worms" are its "bedfellows" (47a), etc. Invariably the mouth of the returning ghost is "fall cold", "clay cold" (77b, 78a). When Lady Margaret asks Clerk Saunders: "O wherein is your bonnie arms / that wont to embrace me?" he answers: "By worms they're eaten, in mools they're rotten" (77f). The joyless ghosts are never supernatural being, but "merely 'living' dead men" (L.C. Wimberley, *Folklore* in

Letters of Eric Gill, edited by Walter Shewring.

37 The other day Augustus John was awakened from his peaceful slumbers by the sound of screams in the next room. In a half-asleep condition he rushed to see what was up & found a maid servant who, having been dusting the mantel shelf after lighting the fire, had set herself alight & was all ablaze. The heroic Augustus thereupon embraced her & though successful in smothering & extinguishing the flames got very badly burnt himself in the process. Other people say that the embrace took place before the fire & not after it, i.e. that a lamp got upset in the struggle.

109 I am nearly well except for the 'dire rear'.

186 I am not of one mind with you in the aims you are furthering at the Royal College, &, may I whisper it?, I think there are too many women about.

292 My complaint against machine industry is that it has destroyed the personal quality in the modern workmen. A non-thinking workman is not a workman but a creature "reduced to a subhuman condition of intellectual irresponsibility" — that's p'raps why in mod. language he's no longer a workman but a work*er*.

297 Apparent inconsistency is unavoidable — &, I might say, proverbial. If I say "too many cooks spoil the broth" & then hasten to add "but many hands make light work" I may appear more inconsistent than I am.

Full of "wise saws", but empty of "modern instances"

sagas. And just as the greatest good in this world, as in that of Malory's last books, is the union of lover & mistress, or of mother & sons, so separation & loss is the ultimate tragic event which cannot be alleviated. There is no after-life, & nothing more valuable than the happiness of earthly union. It is here that the pagan quality of the ballad makes its effect. Death here is not the triumph of *Samson Agonistes* or the anguished question-mark of Elizabethan tragedy. It is the irrevocable extinction of all that matters (29). So the ballad stresses the physical corruption of death as the medieval "danse macabre" did, but without giving it the significance of the latter. The body of the lover is seen "turning into mould" (Child, no. 272), it is the prey of

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*Praised for its Aristophanic spirit, zest of life, etc. in Wm Rothenstein: _Since Fifty_ p.260
About the pranks & high jinks of the medicos in Dublin, their drinking from the alcoholic fluid in the jars for the preservation of livers, etc (p.35) cf Dr Parr in Rogers: _Table-Talk_

Tumbling in the Hay, by Oliver St. John Gogarty.*

Domestic was his bliss: he had been blessed eleven times. He would glance rapidly from side to side before dropping his voice to inaudibility. "Listen here now." You always felt deaf when listening to him.

He suffers from flatulence, & his wife often calls out, "Another balloon gone!"

The professor was wise enough to let such a source of income as me alone.

He has got a life sentence from science & remained a professor.

35 "Like cures like," as Dr Tyrrell remarked when he handed the bore at dinner an extra helping of tongue.

Old ones coming in for beauty treatment with faces that would crack a coffin lid.

His auditory infirmity did not extend to invitations. Like to those who can hear best in vibrating places such as a railway carriage or an omnibus, Tommy could always hear well in a pub.

It's the worst turn you ever did to take a disease away from a fellow, provided it keeps him occupied & takes his mind off himself. There's some people who have nothing else left to live for but their own death.* not wanting to ford a stream until we come to it.

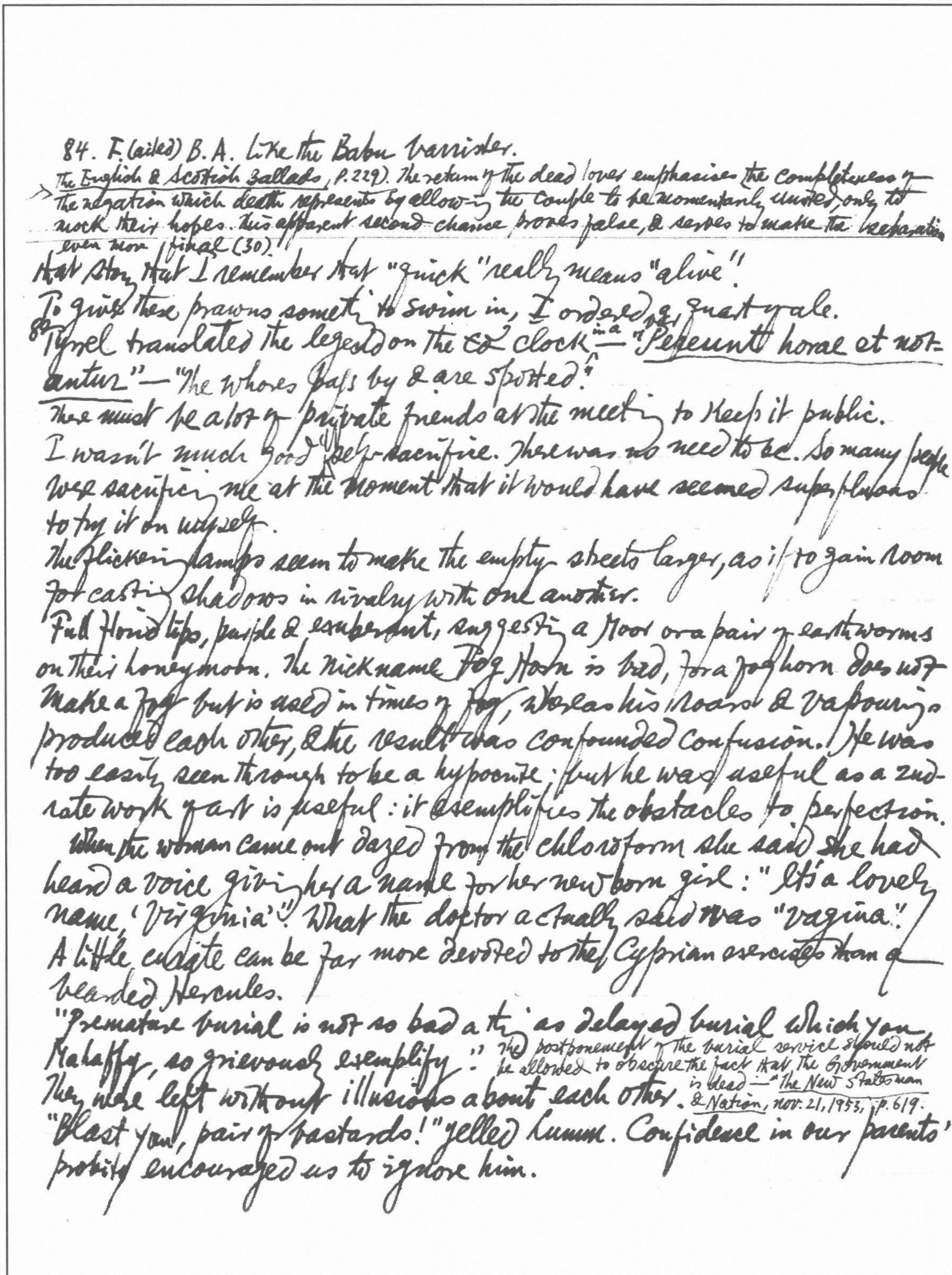
57 Dr Tyrrell held that "virgin" is derived from _vir_ & _ego_. Prof. McNeill, on the other hand, derives it from _vir_ & _ago_. Not from the want of a man, but from the action of a man somewhat in the same way as lumbago acts. Thus he gets "virago".

Aristophanes: "Corcyra is a free country: You can commit a nuisance wherever you please."   He hummed like a sunny hive.

74 Tyrrell compared Aristophanes to W. S. Gilbert in verse flexibility.

97 "Will you bring that lobster, quick?" some host of Oscar Wilde said to the waiter. "May I have mine dead?" Oscar tentatively inquired. It's because of

*cf Proust on asthma & Charlus on sexual inversion.



84. F(ailed) B.A. like the Babu barrister.

→ The English & Scottish Ballads, p. 229). The return of the dead lovers emphasises the completeness of the negation which death represents by allowing the couple to be momentarily united, only to mock their hopes. This apparent second chance proves false, & serves to make the separation even more final (30).

that story that I remember that "quick" really means "alive".

To give these prawns something to swim in, I ordered a quart of ale.

8 Tyrrel translated the legend on the old clock in a — "Pereunt horae et notantur" — "The whores pass by & are spotted".

There must be a lot of private friends at the meeting to keep it public.

I wasn't much good at self-sacrifice. There was no need to be. So many people were sacrificing me at the moment that it would have seemed superfluous to try it on myself.

The flickering lamps seem to make the empty streets larger, as if to gain room for casting shadows in rivalry with one another.

Full florid lips, purple & exuberant, suggesting a Moor or a pair of earthworms on their honeymoon. The nickname Fog Horn is bad, for a foghorn does not make a fog but is used in times of fog, whereas his roars & vapourings produced each other, & the result was confounded confusion. He was too easily seen through to be a hypocrite; but he was useful as a 2nd-rate work of art is useful: it exemplifies the obstacles to perfection.

When the woman came out dazed from the chloroform she said she had heard a voice giving her a name for her new born girl: "It's a lovely name, 'Virginia'!" What the doctor actually said was "vagina".

A little curate can be far more devoted to the Cyprian exercises than a bearded Hercules.

"Premature burial is not so bad a thing as delayed burial which you, Mahaffy, so grievously exemplify." The postponement of the burial service should not be allowed to obscure the fact that the Government is dead — "The New Statesman & Nation, Nov. 21, 1953, p. 619.

They were left without illusions about each other.

"Blast you, pair of bastards!" yelled Lummo. Confidence in our parents' probity encouraged us to ignore him.

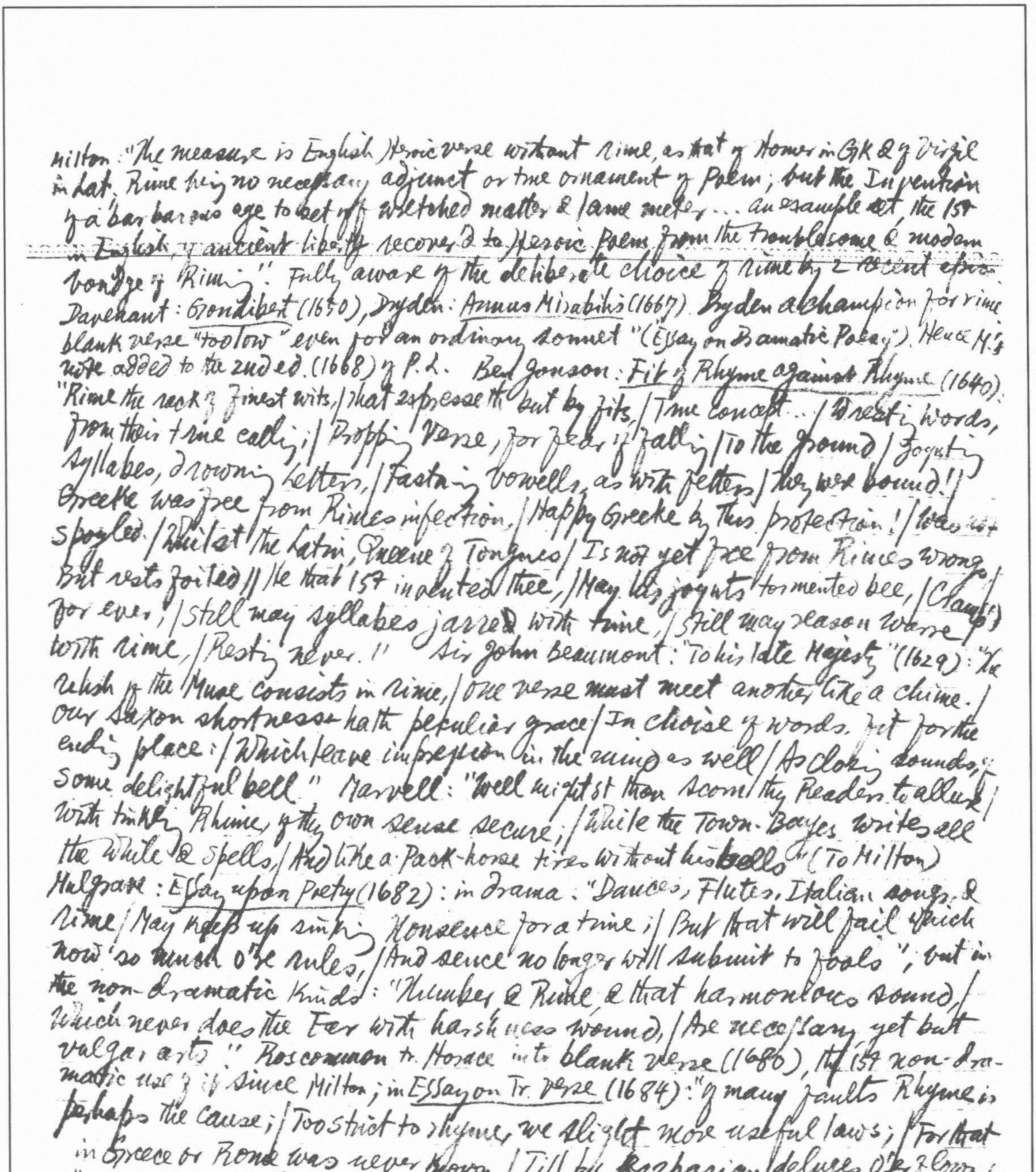
Samuel Daniel: Defense of Rhyme (1603) vs Thomas Campion Observations in the Art of English Poesy (1602)

Some dalliance, some little sport with Amaryllis in the shade, some entanglement with Neaera's hair, & the harm was done.231 The sailor makes no bones about telling us that he got it. He cannot remember where. 'A little unremembered act of kindness & of love.' He is more straightforward than the clerical gentleman who asked me, 'Could you get this in a water-closet?' [illegible] 'You could, my friend, but it's a damn dirty place to take a lady.' It is astonishing how accurately Shakespeare enumerated the signs & symptoms of syphilis: Timon's address to those 2 pieces of light flesh, Phrynia & Timandra, beginning with "Consumption sow in hollow bones of men… down with the nose" ending in "plague all… defeat & quell the source of all erections".

"So nobody knows," she said resignedly. It seemed that he had to add this example of lack of education to the many examples he collected from his class every morning.

If so, goodbye to this exam [i.e. failure] & many unhappy returns of the next ones.

Life of Wm Blake, by Alexander Gilchrist: p.341 I [Crabb Robinson] ~~he~~ asked him in what language Voltaire spoke — His answer was ingenious, "To my sensations it was English. It was like the touch of a musical key — he touched it probably French, but to my ear it became English." 342 "When I am commanded by the Spirits, then I write; & the moment I have written, I see the words fly about the room in all directions." 360 "The fool shall not enter into Heaven let him be ever so holy." "Truth is always in the extremes — Keep them." "If the fool would persist in his folly he would become wise." 339 [on Hartley Coleridge]: "I cannot think that real poets have any competition. None are greatest in the Kingdom of heaven. It is so in poetry." "The tree which moves some to tears of joy is in the eyes of others only a green thing which stands in the way." "Reasons & opinions concerning acts are not history, acts themselves alone are history. … Tell me the acts, O historian, & leave me to reason upon them as I please." Vision of the Last Judgment: "Mental things are alone Real; what is called Corporeal, Nobody knows its Dwelling Place: it is in Fallacy, & its Existence an Imposture."



Milton: "The measure is English Heroic verse without rime, as that of Homer in Gk & of Virgil
in Lat. Rime being no necessary adjunct or true ornament of Poem; but the Invention
of a barbarous age to set off wretched matter & lame meter ... an example set, the 1st
in English, of ancient liberty recover'd to Heroic Poem from the troublesome & modern
bondage of Riming". Fully aware of the deliberate choice of rime by 2 recent epics
Davenant: *Gondibert* (1650), Dryden: *Annus Mirabilis* (1667). Dryden a champion for rime
blank verse "too low" even for an ordinary sonnet" (Essay on Dramatic Poesy). Hence M's
note added to the 2nd ed. (1668) of P.L. Ben Jonson: *Fit of Rhyme against Rhyme* (1640):
"Rime the rack of finest wits, / That expresseth but by fits, / True conceit ... / Wresting words,
from their true calling; / Propping verse, for feare of falling / To the ground / Jointing
syllabes, drowning letters, / Fastning vowells, as with fetters / they were bound! /
Greeke was free from Rimes infection, / Happy Greeke by this protection! / Was not
spoyled. / Whilst the Latin, Queene of Tongues, / Is not yet free from Rimes wrongs, /
But rests foiled. // He that 1st invented thee, / May his joynts tormented bee, / Cramp'd
for ever; / Still may syllabes jarre with time, / Still may reason warre /
with rime, / Resting never." Sir John Beaumont: "To his late Majesty" (1629): "The
relish of the Muse consists in rime, / One verse must meet another like a chime. /
Our Saxon shortnesse hath peculiar grace / In choise of words, fit for the
ending place: / Which leave impression in the mind as well / As closing sounds of
some delightful bell." Marvell: "Well mightst thou scorn thy Readers to allure /
With tinkling Rhime, of thy own sense secure; / While the Town-Bayes writes all
the while & spells, / And like a Pack-horse tires without his bells" (To Milton)
Mulgrave: *Essay upon Poetry* (1682): in drama: "Dances, Flutes, Italian songs, &
rime / May keep up sinking Nonsence for a time; / But that will fail which
now so much o're rules, / And sence no longer will submit to fools"; but in
the non-dramatic kinds: "Number & Rime, & that harmonious sound, /
Which never does the Ear with harshness wound, / Are necessary, yet but
vulgar arts." Roscommon tr. Horace into blank verse (1680), the 1st non-dra-
matic use of it since Milton; in *Essay on Tr. Verse* (1684): "Of many faults Rhyme is
perhaps the cause; / Too strict to rhyme, we slight more useful laws; / For that
in Greece or Rome was never known, / Till by Barbarian deluges o'er flown, /
And by succession of unlearned Times, / As Bards began, so Monks rung /
on the chimes." Edward Young: *Conjectures on Original Composition* (1759)

deplores Pope's failure in tr. Homer to take advantage of M's freedom from "Childish shackles & tinckling sounds" & his "succumbing to the temptation of that Gothic daemon, which modern poesy tasting, became mortal", but tolerates it in "our lesser poetry". Two clever champions of rime in the 18th Century. John Byrom: *An Epistle in Defence Rhyme* (1755) "For, as to those of Gk & Roman stem / Avoiding rhyme, —Why, rhyme avoided them! / In all the tongues but Lat. & Gk: / Whose verse excels, because they both are blest / With fetters more than any of the rest." & *Thoughts on Rhyme & Blank Verse*. Robert Lloyd's *On Rhyme*: "As when the measured couplets curse, / The manacles of Gothic verse, / While the trim bard in easy strains, / Talks much of fetters, clogs, & chains; / He only aims that you should think, / How charmingly he makes them clink". but rime must be more "Than the 2 catch words in the rear, Which stand like watchmen in the close, / To keep the verse from being prose." Dr Johnson in *Life of Milton* "Blank verse seems to be verse only to the eye". Bramston's *Man of taste*. Cf J. W. H. Atkins: *Eng. Lit. Crit.*: *The Renascence*: 83. Thomas Wilson (*Arte of Rhetorique*) shares in the common Humanistic prejudice against rhyme; & this, apparently, for reasons of his own. This wanton & specious device was part of the "minstrell's elocution" fostered by such "minstrel makers" as Apuleius, Ausonius, & others, until finally "the Popes (seeing the people's folly to be such) made all our hymns & anthems in rhyme, that with the singing of men, playing of organs, ringing of bells & rhyming of hymns & sequences, the poor ignorant might think the harmony to be heavenly!"

我

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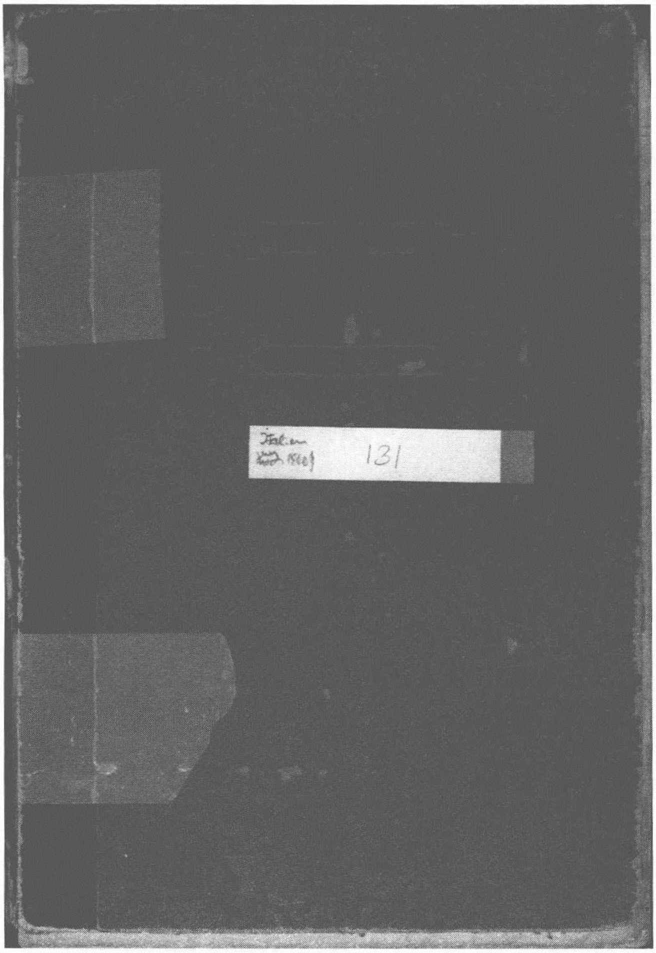
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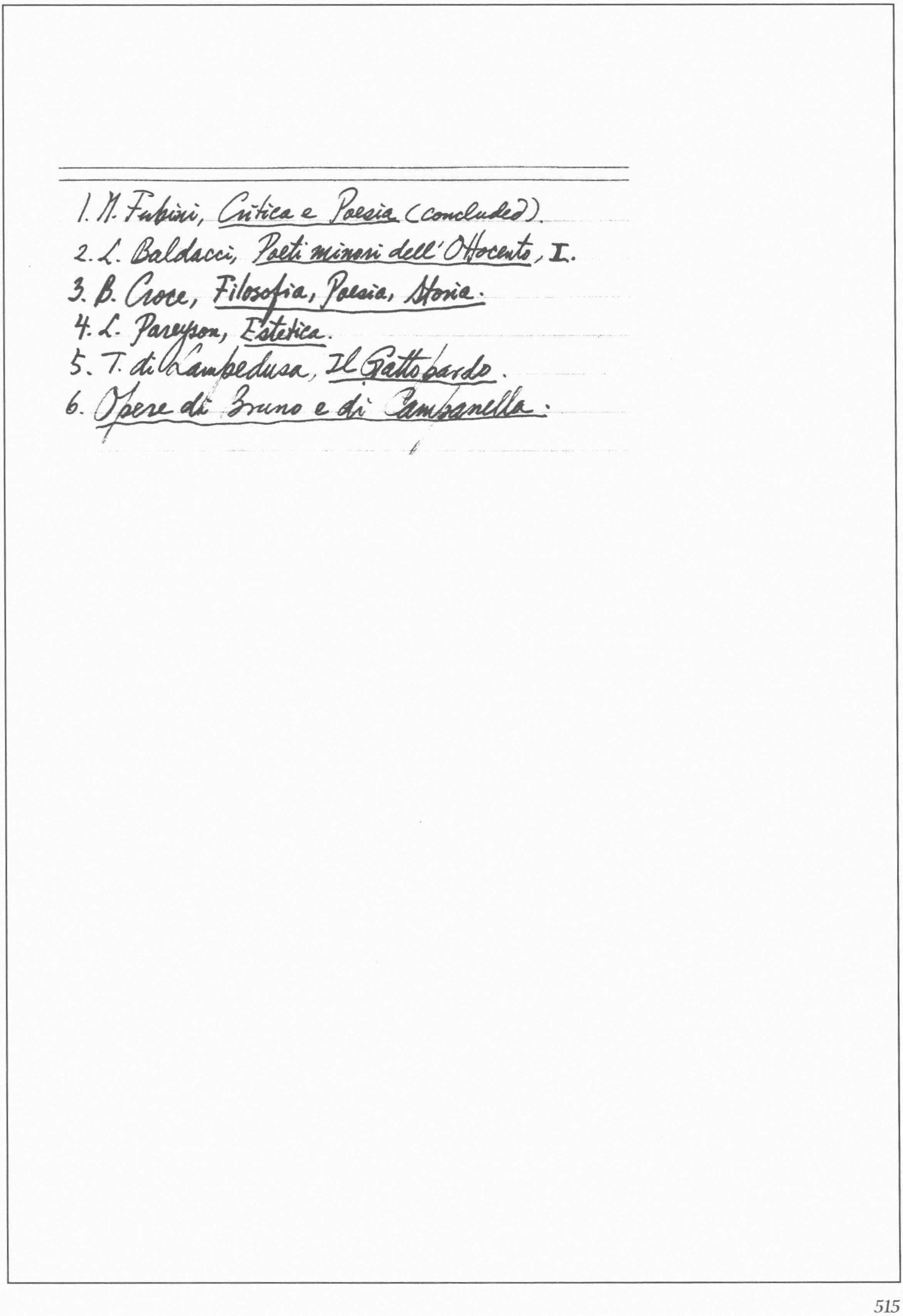

1. M. Fubini, *Critica e Poesia* (concluded).
2. L. Baldacci, *Poeti minori dell'Ottocento*, I.
3. B. Croce, *Filosofia, Poesia, Storia*.
4. L. Pareyson, *Estetica*.
5. T. di Lampedusa, *Il Gattopardo*.
6. *Opere di Bruno e di Campanella*.

Mario Fubini, *Critica e Poesia* (concluded).

La Mia Prospettiva Estetica: [401] Importa notare come mercé il concetto del Croce della "letteratura" ~~del~~ la categoria estetica venga a essere riconosciuta anche là dove altri interessi sono operanti, anzi preminenti, e dove non è dato avvertire l'accento caratteristico della poesia. [411] Per il poeta, la lingua degli "altri" esiste, la lingua non soltanto degli altri poeti o di qualche altro poeta, a cui più particolarmente si volge la sua simpatia, ma anche il linguaggio o i linguaggi dei comuni parlanti, dei quali egli avverte [412] meglio forse che essi non avvertano, l'intrinseco valore espressivo e da cui accoglie accenti, modi e motivi. [413] Ogni opera di poesia è una relazione nuova fra il presente e il passato, sia per quel che del passato il poeta accoglie, sia per quel che ne rifiuta. [414] Sempre mi è sembrato molto importante quel che il Croce scrisse nella prefazione ai saggi del De Lollis sulla *Forma poetica italiana dell'Ottocento*, là dove ricorda che "la poesia e con lei la vita tutta ... è come un coro che si prosegue nei secoli e la nuova voce non può risonarvi come nuova se non ascoltando e accogliendo in sé le precedenti e ripigliando con esse il canto e continuandolo a suo e in insieme a lor modo."

Commemorazione di Attilio Momigliano: [421] Egli ha ricordato in un articolo con che animo, studente di lettere "deluso e scontento", leggesse l'*Estetica* del Croce e i primi saggi sulla letteratura della nuova Italia e come sentisse allora di "aver trovato quello che gli mancava" (*Ultimi Saggi*, 1954, p. 3). Il fondo romantico dell'opera sua gli era nativo, ma certo gli si chiarì e rinsaldò consolidate nella scuola dove e romanticismo e poesia [422] gli si presentarono nella persona di Arturo Graf, il solo fra i suoi maestri, che "lo attirasse non tanto per quello che diceva, quanto per quella suggestione di lago nordico che emanava dalla sua figura", per l'aura di poesia che aveva intorno a sé. Ma dalla scuola torinese del Graf, la scuola per eccellenza del metodo storico, egli andava in effetto allontanandosi [423] senza atteggiarsi assume the attitude a ribelle, — che non era della sua natura, — ma silenziosamente e decisamente. Non forse è un caso che prop da quella scuola sia uscito uno studioso alieno come pochi, e non certo per pigrizia, dalla pura ricerca erudita che non avesse per fine la comprensione della poesia, e che candidamente doveva tanti anni dopo confessare con scandalo di molti: "Io che non farò mai un'edizione critica..."![432] "La poesia del '600 è finita in se stessa, non ha risonanze né potenza suggestiva; è poesia dove tutto, anche i sentimenti più indeterminati, si precisa meccanicamente: e perciò offre una ben povera materia al commentatore e al critico" (Storia della lett. ital., II, p.59).[433] [La poesia di un Petrarca, di un Leopardi, di un Dante] "È poesia da scavare excavate e da coordinare, poesia che non svolge un motivo, ma una serie di motivi, che si accontenta di una parola dove altri poeti vogliono due versi; poesia da conquistare; mentre quella di quegli altri [di un D'Annunzio, di un Pascoli] vi si offre subito intera, manifesta, e quasi vi suona già essa stessa la musica che voi dovete cantare" (Studia di poesia, p.239).[439] "Tutto preso dall'interesse prevalente per le anime dei poeti, il Momigliano è portato non a disconoscere, ma a curar meno quanto precede o segue la poesia: di qui la scarsa considerazione del fatto letterario in se stesso, delle tradizioni di stile; di qui pure il non avere egli mai intrapreso ricerche su dottrine o concetti che possono aver avuto una parte nella formazione di uno scrittore."[442] "Ora che al periodo delle 'questioni' è succeduto il periodo dei 'problemi', noi siamo impazienti e irriverenti di fronte ad eruditi come D'Ovidio: e non pensiamo che se le questioni storiche peccavano di minuzie, i problemi critici (il problema dell'arte di Dante, del Petrarca, dell'Ariosto e via) peccano di astrattezza, si esauriscono facilmente in formule ingannevoli e aride; e le une e gli altri sono lontane dalla vera critica" (Elzeviri, p.18).

Ricordo di Benedetto Croce:[450] "Come il Carducci ha portato nel metodo storico il soffio della poesia e fatto sentire nelle austere ricerche l'indefinito fascino delle cose poetiche*, il Croce vi ha portato la sua mente filosofica, traendo dalla propria esperienza una più chiara e precisa nozione dei fini e dei modi della ricerca storica e dando al metodo un più saldo fondamento che non quel positivismo a cui si appellavano i suoi cultori.[453] Più di una volta gli avveniva fatto di trarre dalla scarsa filologia di certi filosofi un giudizio sulla consistenza del loro pensiero. Né del tutto lo soddisfaceva negli anni più maturi lo stato della cultura italiana, che pur di tanto per opera sua soprattutto aveva ampliato il proprio orizzonte, eppure aveva, a suo credere, alcunché di rozzo e di incompiuto, quasi un "quadro privo di mezze tinte, sfumature e velature thin wall of colour"; perché alla diffusione delle "idee generali" non si era accompagnato un eguale interesse per i fatti e la preoccupazione di tener viva la memoria del patrimonio acquisito di erudizione e di continuare ad accrescerlo: "Mi viene malinconia, ... quando noto l'ignoranza che si è formata circa nomi e cose un tempo celebri."[454] L'erudizione storica non fu una semplice divagazione o un riposo da studi più severi, ma un pascolo pastura necessario della sua mente. "E poi che cosa significa aneddoto? Tutto può diventare aneddotico nel senso deteriore quando è esibito slegato, senza un filo; tutto, anche la storia delle idee e della filosofia. E niente è aneddotico, quando è messo al suo posto e spiegato e serve a spiegare."[455] Il seguace del "metodo" noi ritroviamo nella sua disciplina di lavoro, nello scrupolo dell'informazione compiuta e precisa, nel bisogno di rifarsi costantemente alle fonti.[456] Certo a buon diritto egli poteva negli anni più tardi compiacersi di aver adempiuto quel compito che soleva definire come un "rinfrescamento dei quadri della storia letteraria italiana": "Per la mia parte mia personale, non pochi vecchi libri italiani ho letti che non erano stati più letti e spesso non erano neppure catalogati nelle bibliografie, ricercando ora quel che di bello vi si incontra, ora i pensieri e gli spunti di pensieri nuovi, ora anche gli stati d'animo e le tendenze

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* "Entrate nelle biblioteche e negli archivi d'Italia... sentirete alla prova come anche quell'aria e quella solitudine per chi gli frequenta col desiderio puro del conoscere, con l'amore del nome della patria!... siano sane e piene di visioni da quanto l'aria e l'orror sacro delle vecchie foreste..."

509 "Nach dem Größten streben und im 510 Kleinsten es erleben" è la divisa di L. Spitzer nella sua critica stilistica.

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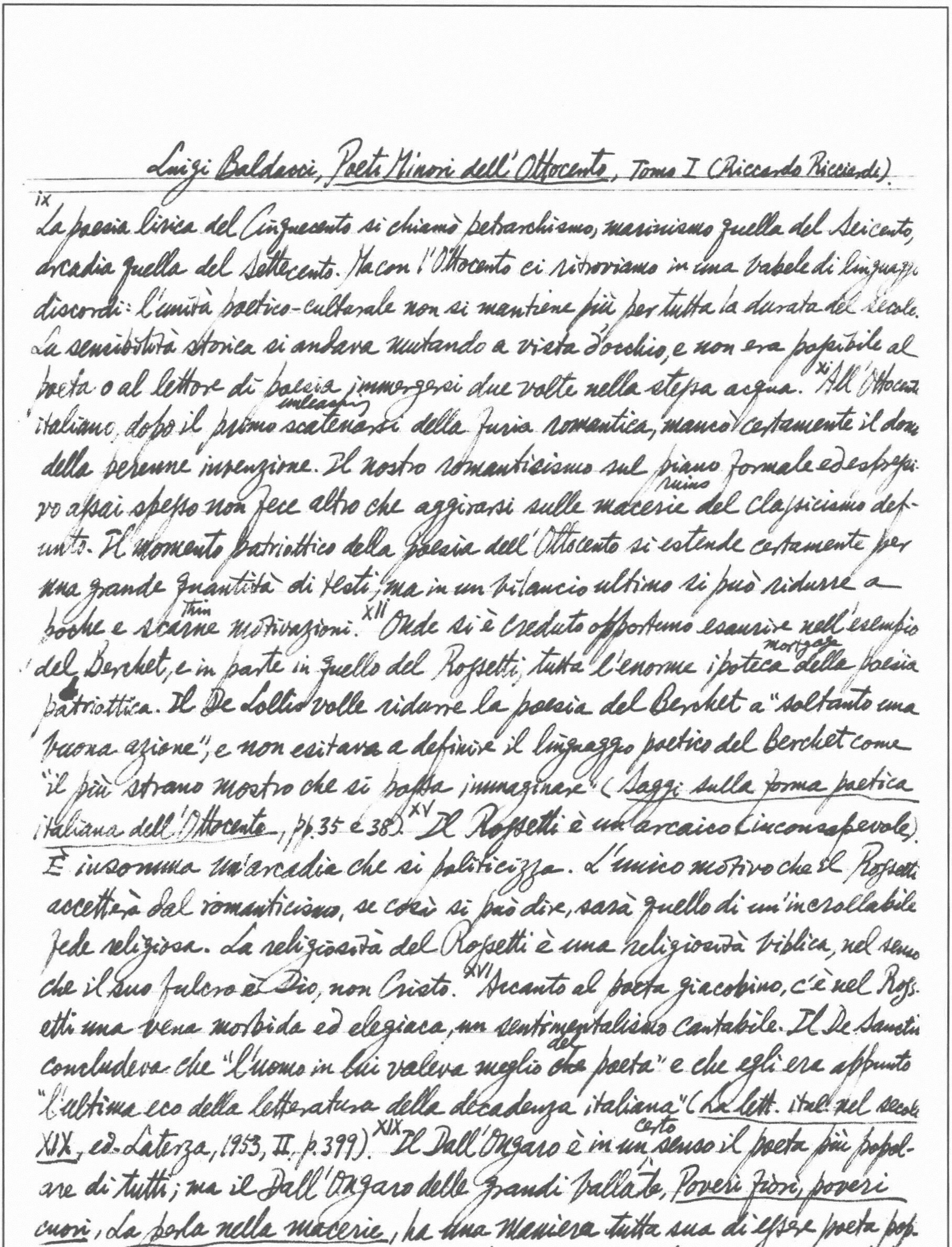
sociali di cui sono indizî e documenti; e parecchi scrittori da me indicati e illustrati sono entrati per la prima volta nelle storie letterarie e perfino nei manuali per le scuole" (*Poeti e scrittori del pieno e del tardo Rinascimento*, II, 1945, p. 265).[457] E della vastità di quell'opera, si rende conto chiunque volga lo sguardo agli studi di letteratura italiana di questo cinquantennio. Basti confrontare qual era il materiale su cui lavorava il De Sanctis e quello da lui preso in considerazione, poiché il progresso che con lui si compie non consiste soltanto in un approfondimento di concetti estetici, ma in un ampliamento di orizzonte. Se il giudizio del De Sanctis sul secentismo è fondato unicamente sul Marino, quello del Croce risulta da letture vastissime di scrittori dal De Sanctis del tutto trascurati.[458] C'è sempre in lui la freschezza dell'indagine nuova, l'ardore dell'esplorazione in un campo sconosciuto o poco conosciuto.[459] Così egli, ispirato non già da un regionalismo critico, ma da una meno ristretta concezione della letteratura nazionale, ha svincolato sé e i lettori dalla soggezione a una prevalente tradizione toscana, e liberato dal limbo della letteratura regionale opere che, fossero o no in dialetto, vi erano state relegate e che ormai non potrebbe prescindere dalla nostra storia letteraria, prima fra tutte quella del Basile.[460] Egli lamentava "l'angustia dei criteri tradizionali, pei quali i versi e le prose di Luigi Alamanni, di Bernardino Baldi, di Vincenzo Borghini, di Giambattista Zappi e signora... si stimavano appartenere alla storia della poesia e della letteratura italiana; e i versi e le prose di un Giordano Bruno, no" (*Cultura e vita morale*, p. 89).[461] Col Vico, e col De Sanctis sarebbero da menzionare filosofi, moralisti, politici, maggiori e minori, dal Quattrocento all'Ottocento, che per opera sua, sono usciti dalla cerchia degli specialisti e considerati anch'essi come voci dell'*humanitatis* e appartenenti a buon diritto alla storia della nostra letteratura.



Luigi Baldacci, Poeti Minori dell'Ottocento, Tomo I (Riccardo Ricciardi).

[ix] La poesia lirica del Cinquecento si chiamò petrarchismo, marinismo quella del Seicento,
arcadia quella del Settecento. Ma con l'Ottocento ci ritroviamo in una babele di linguaggi
discordi: l'unità poetico-culturale non si mantiene più per tutta la durata del secolo.
La sensibilità storica si andava mutando a vista d'occhio, e non era possibile al
poeta o al lettore di poesia immergersi due volte nella stessa acqua. [xi] All'Ottocento
unleashing
italiano, dopo il primo scatenarsi della furia romantica, mancò certamente il dono
della perenne invenzione. Il nostro romanticismo sul piano formale ed espressi-
ruins
vo assai spesso non fece altro che aggirarsi sulle macerie del classicismo def-
unto. Il momento patriottico della poesia dell'Ottocento si estende certamente per
una grande quantità di testi, ma in un bilancio ultimo si può ridurre a
thin
poche e scarne motivazioni. [xii] Onde si è creduto opportuno esaurire nell'esempio
mortgage
del Berchet, e in parte in quello del Rossetti, tutta l'enorme ipoteca della poesia
patriottica. Il De Lollis volle ridurre la poesia del Berchet a "soltanto una
buona azione", e non esitava a definire il linguaggio poetico del Berchet come
"il più strano mostro che si possa immaginare" (Saggi sulla forma poetica
italiana dell'Ottocento, pp. 35 e 38). [xv] Il Rossetti è un arcaico (inconsapevole).
È insomma un'arcadia che si politicizza. L'unico motivo che il Rossetti
accetterà dal romanticismo, se così si può dire, sarà quello di un'incrollabile
fede religiosa. La religiosità del Rossetti è una religiosità biblica, nel senso
che il suo fulcro è Dio, non Cristo. [xvi] Accanto al poeta giacobino, c'è nel Ross-
etti una vena morbida ed elegiaca, un sentimentalismo cantabile. Il De Sanctis
concludeva che "l'uomo in lui valeva meglio ~~che~~ del poeta" e che egli era appunto
"l'ultima eco della letteratura della decadenza italiana" (La lett. ital. nel secolo
certo
XIX, ed. Laterza, 1953, II, p. 399). [xix] Il Dall'Ongaro è in un senso il poeta più popol-
are di tutti; ma il Dall'Ongaro delle grandi ballate, Poveri fiori, poveri
cuori, La perla nella macerie, ha una maniera tutta sua di essere poeta pop-
olare: quella cioè di commuoversi per primo a una materia che era restata
to be moved

fino ad allora oltre i limiti della retorica ufficiale, perché prima di tutto oltre i limiti consentiti dalla società borghese; e tutto ciò con una naturalistica assenza di veli e una crudezza di denuncia che ci sembrano quasi inconcepibili a quel tempo. Il Padula fu l'unico, forse, poeta realista dell'Ottocento: un realismo che non fu mai così autentico nella "Scapigliatura". XXI Aleardi e Prati, al colmo dell'esperienza romantica, contribuiranno ad inserire la poesia italiana nel quadro generale della cultura europea. XXIII U. Bosco: "Uno dei nostri maggiori il Prati, forse il maggiore romantico nostro" (Aspetti del romanticismo italiano, 1942, p. 96). Si tratti del vero e solo romanticismo italiano in contatto vivo col grande serbatoio del romanticismo europeo e più particolarmente tedesco.

XXXVI La rivoluzione della "Scapigliatura" fu soprattutto formale e fatta *pour épater*. Ma è fatale che chi si prefigga intend principalmente un tale scopo, poggi rest esso stesso su una piattaforma sostanzialmente conformista, e spesso non l'abbandoni mai. Alla "Scapigliatura" mancò insomma la coscienza che una vera rinnovazione letteraria non poteva essere operata semplicemente ai tavoli dei caffè. La "Scapigliatura" non ebbe un reale denominatore comune di cultura e d'intesa, e d'altronde, come tutti i fenomeni di rinnovamento letterario, XXXVII rischiò di diventare un'accademia. La più vera funzione della "Scapigliatura" fu quella di rimettere in pari la provincia italiana rispetto alle ultime novità europee. Questo avevano fatto i romantici della generazione del Berchet, questo avevano fatto, in maniera assai più larga e proficua, il Prati e l'Aleardi. Questo fecero i poeti della "terza generazione"*: gli "scapigliati". XXXIX G. Marradi si fece eco di un senso di disagio dell'opinione pubblica di fronte alla polemica del Betteloni: "l'arte ha i suoi diritti e le sue giuste esigenze: e l'arte del verso non si può abbassare alle umiltà della prosa senza cader nel volgare. E poi, se si scrive in versi, è segno

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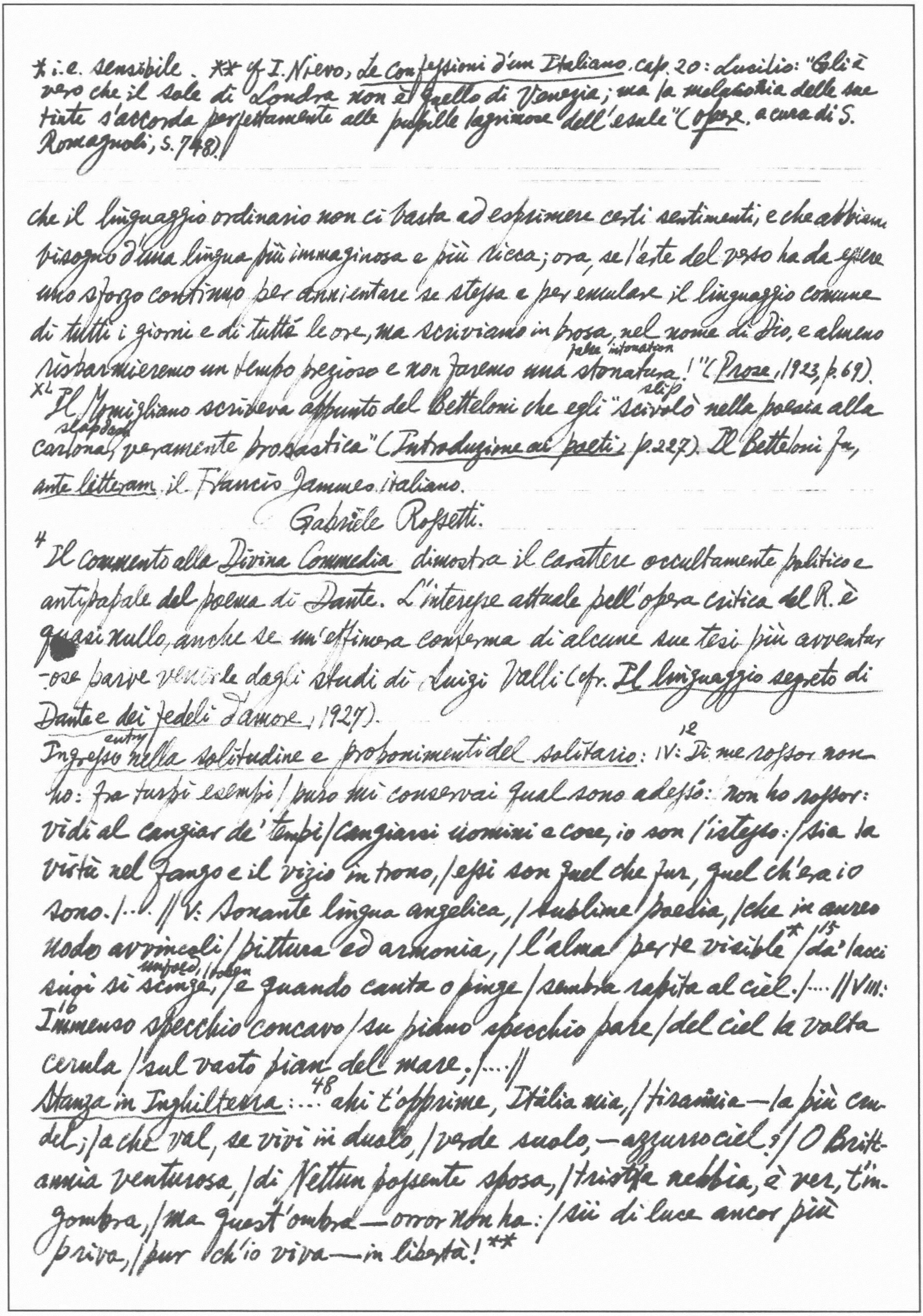
*cfr. Carducci in un suo saggio panoramico sulla poesia contemporanea, "Dieci anni a dietro" (*Opere* ~~to~~ ed. naz., XXIII, p. 251): "Povero Praga, realista lui? lui inzuppato soaked, anzi ammalato, d'idealismo? lui che d'idealismo morì? Realista lui? coi languori delle fantasticherie, con la vaporosità della linea, con la indeterminazione della espressione, con l'astrattezza e la stranezza bizzarre e senza scopo delle metafore.... L'originalità del Praga? Sì certo, il Praga ebbe una originalità, ma non quella che dite voi. Avete letto Vittore Hugo, il Heine, il Baudelaire?..." (ivi, pp. 250-1) (Again quoted on *infra* 869).



* i.e. sensibile. ** cf I. Nievo, *Le Confessioni d'un Italiano*, cap. 20: Lucilio: "Egli è vero che il sole di *Londra* non è quello di Venezia; ma la malinconia delle sue tinte s'accorda perfettamente alle pupille lagrimose dell'esule" (*Opere*, a cura di S. Romagnoli, s. 748).

che il linguaggio ordinario non ci basta ad esprimere certi sentimenti, e che abbiamo bisogno d'una lingua più immaginosa e più ricca; ora, se l'arte del verso ha da essere uno sforzo continuo per annientare se stessa e per emulare il linguaggio comune di tutti i giorni e di tutte le ore, ma scriviamo in prosa, nel nome di Dio, e almeno risparmieremo un tempo prezioso e non faremo una false intonation stonatura!" (*Prose*, 1923, p. 69).

XL Il Momigliano scriveva appunto del Betteloni che egli "slip scivolò nella poesia alla slapdash carlona, veramente prosastica" (*Introduzione ai poeti*, p. 227). Il Betteloni fu, *ante litteram*, il Francis Jammes italiano.

Gabriele Rossetti.

[4] Il commento alla *Divina Commedia* dimostra il carattere occultamente politico e antipapale del poema di Dante. L'interesse attuale dell'opera critica del R. è quasi nullo, anche se un'effimera conferma di alcune sue tesi più avventurose parve venirle dagli studi di Luigi Valli (cfr. *Il linguaggio segreto di Dante e dei fedeli d'amore*, 1927).

entry Ingresso nella solitudine e proponimenti del solitario: IV: [12] Di me rossor non ho: fra turpi esempi / puro mi conservai qual sono adesso: non ho rossor: vidi al cangiar de' tempi / cangiarsi uomini e cose, io son l'istesso: / sia la virtù nel fango e il vizio in trono, / essi son quel che fur, quel ch'era io sono. / ... // V: Sonante lingua angelica, / sublime poesia, / che in aureo nodo avvincoli / pittura ed armonia, / l'alma per te visibile* / [15] da' lacci suoi si unposed, /taken scinge, / e quando canta o pinge / sembra rapita al ciel. / .... // VIII: [16] Immenso specchio concavo / su piano specchio pare / del ciel la volta cerula / sul vasto pian del mare. / .... //

Stanza in Inghilterra: ... [48] ahi t'opprime, Italia mia, / tirannia — la più crudel; / a che val, se vivi in duolo, / verde suolo, — azzurro ciel? / O Brittannia venturosa, / di Nettun possente sposa, / triste nebbia, è ver, t'ingombra, / ma quest'ombra — orror non ha: / sii di luce ancor più priva, / pur ch'io viva — in libertà! **

* Rossetti was going blind.

** of Giovanni Berchet's "Il romito del Cenisio" (passage on French-Italian frontier) in which Silvio's father Onorato is imagined to reproach sorrowfully his son: "…/Oh! perché non posso anch'io,/con la mente ansia, fra gli esuli/il mio figlio rintracciar?/o mio Silvio, o figlio mio,/perché mai nell'incolpabile (blameworthy)/tua coscienza ti fidâr?/…" (p. 144).

Commiato (leavetaking): *49 Videro gli occhi miei… videro… ahi lasso!/né veggon più, ch'ombra feral gli vela!/Chi fia di guida al vacillante passo/dell'esul pellegrin che stanco anela?/Dogliosa notte, eterna notte è meco…/Italia, Italia, il tuo Veggente è cieco!/…/51 fida: il tuo nuovo fatto è stabilito,/ma il tuo Veggente nol vedrà compito!

A Silvio Pellico: **53 Pellico, alfin sei sceso/a quell'avvilimento/che troppo ben ti sta:/ché celebre sei reso/non già dal tuo talento/ma dall'altrui pietà./…/E dopo il tuo riscatto (liberation)/sei di pietà ben degno/per tanta avversità,/e celebre sei fatto/non già dal proprio ingegno/ma dall'altrui pietà./Ma l'alma è in te sì avvezza (accustomed)/a degradata vita/d'abitual dolor,/che il mondo in te disprezza/la mente gesuita/e gesuita il cor./54 Né luce in sé ritiene/né in sé conserva il serto (laurel)/dell'immortalità/la gloria che proviene/non già dal proprio merto/ma d'altrui pietà.

Giovita Scalvini

Il fuoruscito: 62 …/…Già di questo monte/calco le cime, e dalla nube emergo/che mi copriva: alle sue falde (snow flakes) il varco (passage)/mi riman d'una valle, e un altro monte/a specchio delle chiare acque dell'Adda,/e porrò in salvo (in a safe place) il piè, fuor della terra/infelice d'Italia. Orridi sassi/e curvata foresta sotto il peso/della neve, e torrenti in questa antica/stanza di libertà solo ho d'intorno./…/…63 e come l'ira/lo governa e il dolor, pria che per sempre/rimova i passi, ed esule, agli estrani/men de' tuoi mali che de' suoi si dolga,/manda su te l'ultime voci…/…/80 Tu (himself), come augel di più color dipinto/ma pover d'ugne, sull'aperta fronda/stavi lieto a garrir, nulla veggendo/intorno a te; non tra le frasche (branches) ascoso/81 l'uccellator*** che col volubil labbro/fingea 'l tuo canto; e non la posta rete./…

*** the spies, stool-pigeons.

* Polemic against science; cf *infra* p. 488. cf Alfred de Vigny, *Eloa*: "De l'orgueil du savoir gigantesques pensées! / Comment ai-je connu vos ardeurs insensées? / Maudit soit le moment où j'ai mesuré Dieu! / Simplicité du coeur à qui j'ai dit adieu!"; Byron, *Cain*, Act I, sc. 1.

Ultimo Carme: ... / ... e al mar con esse / corri, e valicar il mar, fra gli stranieri / sempre straniero, e fra gl'ignoti ignoto. / Mentre
his mother
morrai, festeggeran lontano / i congiunti e gli amici: e poi che udranno / 103 di tua morte, diran: Che giova il pianto? / ... / 106 Nel mar d'ogni scienza apri gran vele / veramente, o mortal! Tu pesi il sole; / tu l'intelletto tuo scruti, e del core / gli avvolgimenti. Creatura sei / di poche
span
spanne, e de' grand'astri segui / in ciel la danza. Il tuo saper include, / ad intender desio la tua possanza. / Colorirai tu 'l fiore, o la brev'ala / di farfalletta? O avviverai lo stelo / pur d'una paglia, poiché fu dal ferro / stesa sul solco? o di rugiada stilla / a verde foglia appenderai, che dentro / vi si specchi la selva e il monte e il puro / lume del cielo? / ... / Perché il tuo senno è sterile, e nessuna / di quante vivon maraviglie in terra / e nell'
born
aer diffuse o in grembo all'acque, / ebbe dal tuo pensier moto o sembianza. / ... //

Giovanni Berchet

113 Il padre, negoziante, di origine francese, voleva avviarlo al commercio, e per questo curò che il figlio avesse una buona conoscenza delle lingue europee.

Clarina: ... / 138 — Tutti unisca una bandiera! — / fu il clamore delle squadre / d'ogni pio fu la preghiera, / d'ogni savio fu il voler, / d'ogni sposa, d'ogni madre / fu de' palpiti il primier. // E Clarina al suo diletto / cinse il brando, e tricolore / la coccarda su l'elmetto / di sua man gli collocò; / poi, suffusa di rossore, / con un bacio il congedò. // Ma indiscreta sul bel volto / una lagrima pur scese. / Ei la vide; e al ciel rivolto / diè un sospiro e impallidì; / ma la vergine cortese / il guerriero
encourage
rianimò: // — Fermi sieno i nostri petti; / questo il giorno è dell'onore: /
You can't yield to tender passions without staining your honor
senza infamia a molli affetti / ceder oggi non puoi tu. / Ahi! che giova anco l'amore / per chi freme in servitù? // Va', Gismondo; e qual ch'io sia, / non por mente alle mie pene. / Una patria avevi in pria / che donassi a me il tuo cor: / 139 rompi a lei le sue catene, / poi

*i.e. a soul-mate. cf infra, 463; also 469 Giuseppe Revere: "Ore fuggite": "Fummo lieti, O sorella, ..."; P. 481 "Risposta a M. D. I. A.": "Che vuoi ~~?~~ sorella?"
** un'ingenua e romantica tecnica del mistero.

D'Annunzio, L'Invincibile, cap. 16: "quel delicato amante che si piaceva di chiamar sorella la sua amata, avido di comunioni spirituali" (quoted Eurialo De Michelis, Tutto D'Annunzio, p. 97)

t'inebria dell'amor. / ...

Le Fantasie: 148 Per entro i fitti popoli, / lungo i deserti calli, / sul monte ~~a~~ aspro di geli, / nelle inverdite valli, / infra le nebbie assidue, / sotto gli azzurri cieli, / dove che venga, / l'Esule / sempre ha la patria in cor. / ...

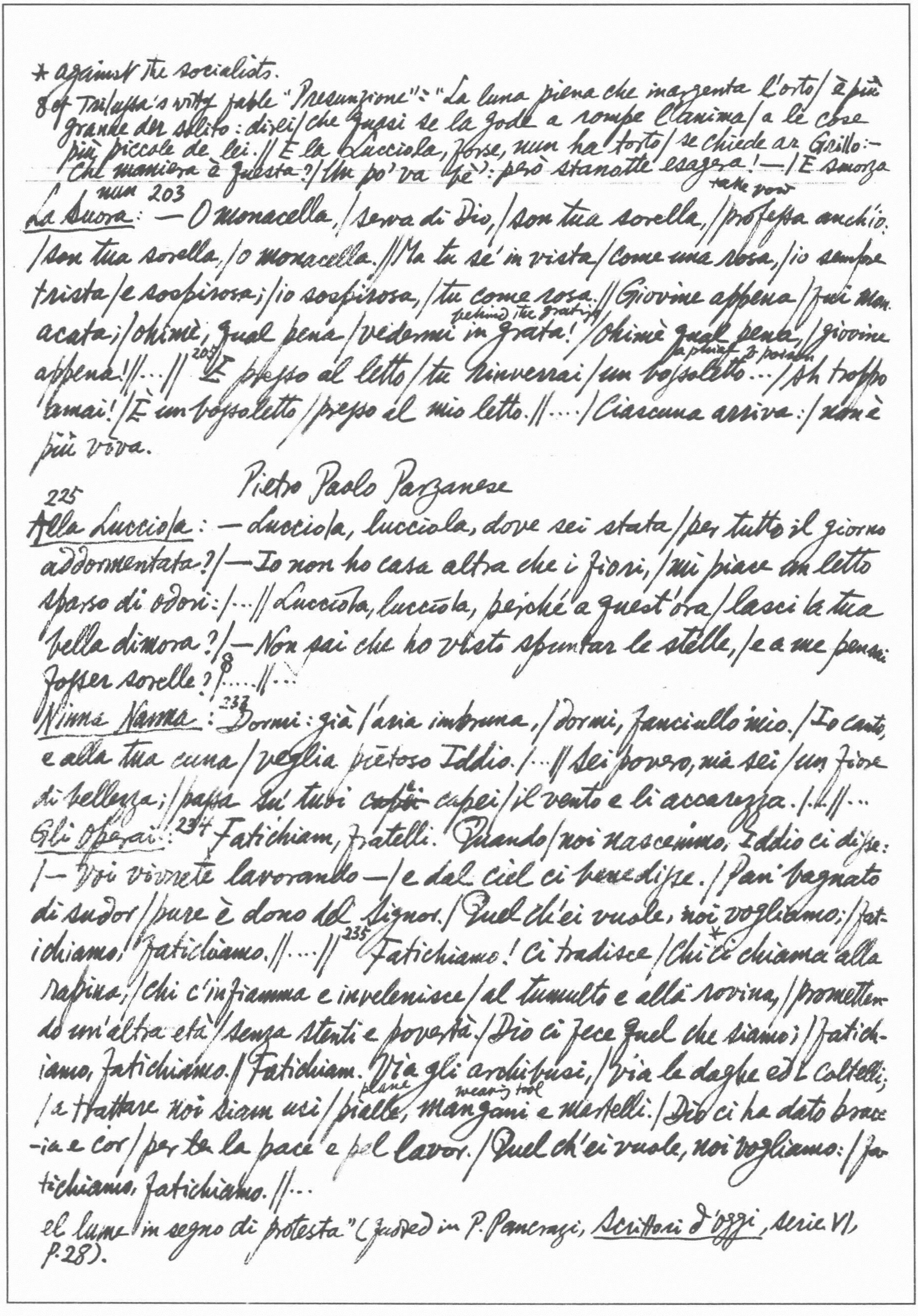
Luigi Carrer

187 Certo il Carrer è con lo Scalvini e col Tommaseo tra i maggiori critici letterari italiani del periodo che intercorre tra il Foscolo e il De Sanctis (se si eccettui il Leopardi, che non esercitò attività di critico militante).

188 Tra gli Idilli anzi, I primi esuli (Adamo ed Eva cacciati dall'Eden) possono offrirci la chiave di passaggio ~~del Fo~~ dal Classicismo del Foscolo al gusto dell'Aleardi.

La Sorella*: 192 Solingo vissi, senza speranze; / serti e profumi, conviti e danze / di nulla gioia m'erano al core, / vinto nel tedio, muto all'amore, / finch'io te vidi, pudica e bella, / dolce sorella, dolce sorella. // Quel ch'io provassi la prima volta / che di vederti m'accadde, ascolta. / Pareami averti scontrato ancora, / ma ignoti il loco m'erano e l'ora. / E dicea il core: Non vedi? È quella / la tua sorella, la ~~su~~ tua sorella. // Sorella? Oh nome, quanto sei caro! / Oggi soltanto dunque t'imparo? / Ma non fia ch'altro più il labbro dica / nome d'amante, nome d'amica, / infin che spirto m'abbia e favella: / sempre sorella, sempre sorella. / ....

La Vendetta: 194 Là nel castello, sovresso il lago, / un infelice spirto dimora, / che ogni anno appare, dogliosa immago, / la notte stessa, nella stess'ora, / la notte e l'ora che si morì. / Antica storia narra così. // —Da me né
not even a kiss
un bacio non sperar mai!— / Agnese al Conte dicea secura. / —Ben
serene in conscience
tu la vita tormi potrai, / da che m'ai schiava tra queste mura.— / Tanto
unarmed
l'inerme donzella ardì! / Antica storia narra così. // .... // Che fu? Signori** ...



* against the socialists.

§ of Trilussa's witty fable "Presunzione": "La luna piena che inargenta l'orto / è più granne der solito: dice / che quasi se la gode a rompe l'anima / a le cose più piccole de lei. // E la Lucciola, forse, nun ha torto / se chiede ar Grillo: — Che maniera è questa? / Un po' va 'bè': però stanotte esagera! — / E smorza

nun 203

La Suora: — O monacella, / serva di Dio, / son tua sorella, / professa (take vow) anch'io. / son tua sorella, / o monacella. // Ma tu se' in vista / come una rosa, / io sempre trista / e sospirosa; / io sospirosa, / tu come rosa. // Giovine appena / fui monacata; / ohimè, qual pena / vedermi in grata (behind the grating)! / ohimè qual pena, / giovine appena! // ... // 205 E presso al letto / tu rinverrai / un bossoletto (a phial of poison)... / Ah troppo t'amai! / È un bossoletto / presso il mio letto. // ... / Ciascuna arriva: / non è più viva.

Pietro Paolo Parzanese

225 Alla Lucciola: — Lucciola, lucciola, dove sei stata / per tutto il giorno addormentata? / — Io non ho casa altra che i fiori, / mi piace un letto sparso di odori: / ... // Lucciola, lucciola, perché a quest'ora / lasci la tua bella dimora? / — Non sai che ho visto spuntar le stelle, / e a me pensai fosser sorelle? § / .... // ...

Ninna Nanna: 232 Dormi: già l'aria imbruna, / dormi, fanciullo mio. / Io canto, e alla tua cuna / veglia pietoso Iddio. / ... // Sei povero, ma sei / un fiore di bellezza; / passa sui tuoi ~~capei~~ capei / il vento e li accarezza. / ... // ...

Gli Operai: 234 Fatichiam, fratelli. Quando / noi nascemmo, Iddio ci disse: / — Voi vivrete lavorando — / e dal ciel ci benedisse. / Pan bagnato di sudor / pure è dono del Signor. / Quel ch'ei vuole, noi vogliamo; / fatichiamo, fatichiamo. // ... // 235 Fatichiamo! Ci tradisce / Chi * ci chiama alla rapina, / chi c'infiamma e invelenisce / al tumulto e alla rovina, / promettendo un'altra età / senza stenti e povertà. / Dio ci fece quel che siamo; / fatichiamo, fatichiamo. / Fatichiam. Via gli archibusi, / via le daghe ed i coltelli; / a trattare noi siam usi / pialle (plane), mangani (wearing tool) e martelli. / Dio ci ha dato braccia e cor / per la pace e pel lavor. / Quel ch'ei vuole, noi vogliamo: / fatichiamo, fatichiamo. // ...

el lume in segno di protesta" (quoted in P. Pancrazi, Scrittori d'oggi, serie VI, p. 28).

* Per le nozze della sorella Angiolina. Versi composi nell'abbandonare la casa e l'orticello a Trieste.

M.C. Bradbrook, *Ibsen the Norwegian*, pp. 89-92: "Brieux's *Damaged Goods*, Hauptmann's *Before Sunrise*, etc. all derive from the *Ghosts*... the inexorable chain of cause & effect is far too rationally exact to be realistic. In real life, things don't work out so neatly... the dice are loaded, as in *Jude the Obscure* or *A Shropshire Lad*. The absence of God seems to involve a necessary malignancy in a 'neutral' universe... Hereditary disease was the symbol of all the

Francesco Dall'Ongaro

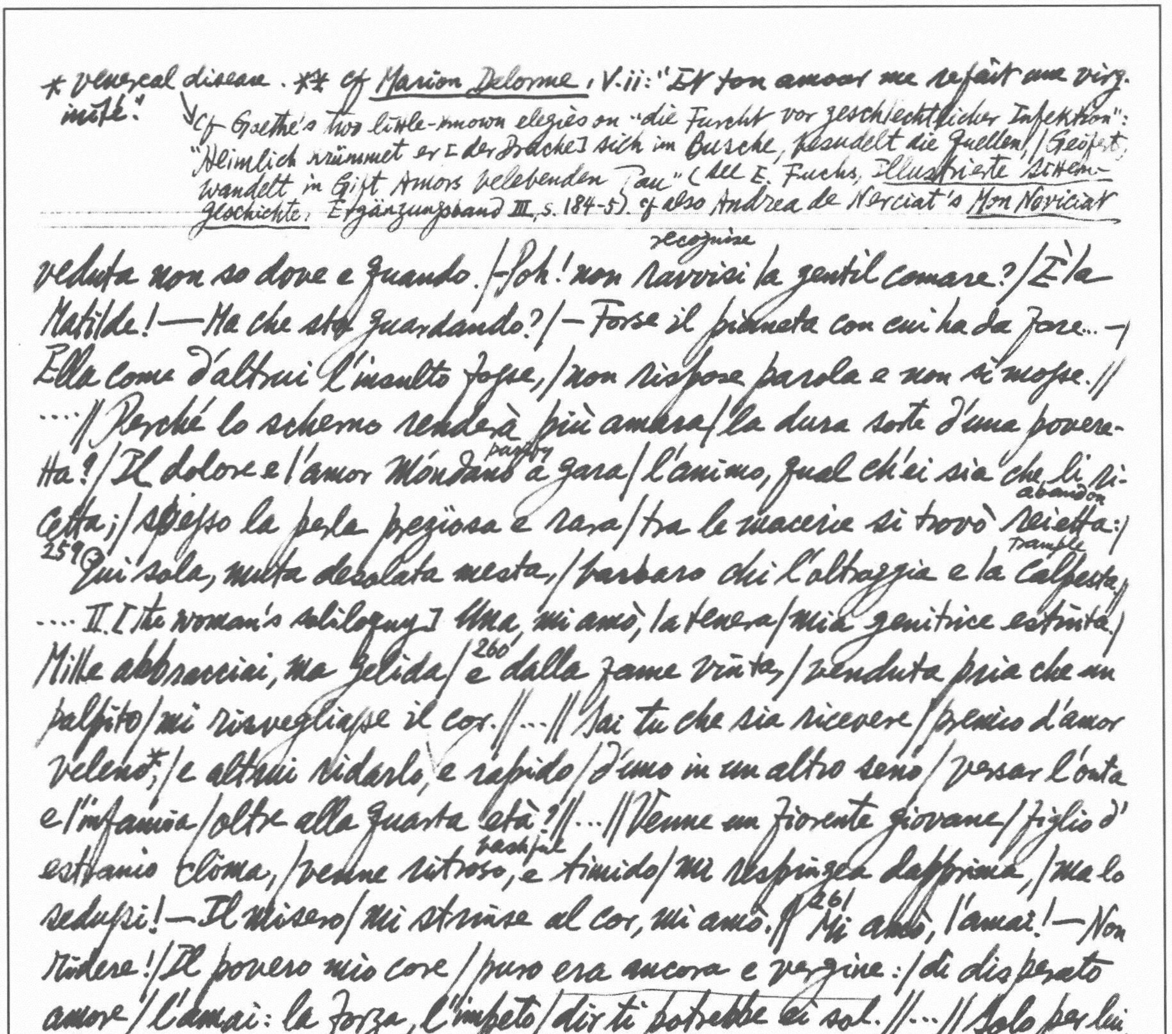
248 La realtà umana che egli ci propone non è più borghese; è un mondo ignoto ancora alla dignità della letteratura poetica italiana. Quante non furono le precauzioni adoperate dal Piave, diversi anni più tardi, per addomesticare la materia scabrosa della *Dame aux camélias*, e quanto scandalo d'altronde, anche così addomesticata e moralizzata, non produsse la *Traviata* di Verdi. 249 Per primo, il Dall'Ongaro scende al mondo dei paria.

*Poveri fiori, poveri cuori!**: ..... II. 252 Amo la luce povera, | le povere rugiade | e la verzura languida | e 'l fiorellin che cade, | trista ma fida $\overset{a}{\text{immagine}}$ | del povero mio cor! || Ivi educai la $\overset{\text{wild violet}}{\text{mammole}}$ | e la $\overset{\text{perhaps violets of thought}}{\text{gentil pudica}}$ | e la pallida ortensia | de' luoghi ombrosi amica, | non la rosa purpurea | che della gioia è fior. || .... III. 253 ... || Eran fanciulle povere, ai bisogni | dannate ed ai sospir, | cui la madre severa i rosei sogni | non permettea seguir. || .... IV. Poveri cuor! | passa ignorata la vostra beltà, | o a prezzo d'or | le compra il ricco che amar non la sa. || Raro $\overset{\text{in this world}}{\text{quaggiù}}$ | al merito risponde la merce: | l'umil virtù | calca il superbo come fior co' piè. || ... VIII. .... 256 Poveri fior, qual mano | v'imigherà dappoi! | sopra qual petto estrano | $\overset{\text{wither}}{\text{appassirete}}$ voi! | Addio bell'orto mio, | addio, poveri cuor; | forse per sempre addio | canzon, sorrisi e fior!

L'Enigma: 256 Dirti vorrei: t'intesi, | donna mal nota ancor, | ma invano nel tuo cor | finor discesi. || Quel che ti regna in viso | è ~~ing~~ inganno od è candor? | Dimmi, qual è il valor | del tuo sorriso? || ...

La Perla nelle Macerie 1843: I. 257 Sull'$\overset{\text{steep path}}{\text{erta}}$ che nomiam di Sant'Andrea, | all'imbrunir d'una ventosa sera | ritta una donna e immobile tenea | rivolta al mare la pupilla nera, || .... || 258 — Guarda la pazza! — alcun dicea passando, | e un altro: — Sta', ch'ella si getta in mare. | Io l'ho

determinist forces that crush humanity down... In her great speech as the *raisonneur*, Mrs Alving uses the idea of the rule of the past or ghosts over the present."



* venereal disease. ** cf Marion Delorme, V. ii: "Et ton amour me refait une virginité."
↘ cf Goethe's two little-known elegies on "die Furcht vor geschlechtlicher Infektion": "Heimlich krümmet er [der Drache] sich im Busche, besudelt die Quellen, | Geifert, wandelt in Gift Amors belebenden Tau" (all E. Fuchs, Illustrierte Sittengeschichte: Ergänzungsband III, s. 184-5). cf also Andrea de Nerciat's Mon Noviciat

recognise
veduta non so dove e quando. | – Oh! non ravvisi la gentil comare? | È la
Matilde! — Ma che sta guardando? | – Forse il pianeta con cui ha da fare... – |
Ella come d'altrui l'insulto fosse, | non rispose parola e non si mosse. ||
.... || Perché lo scherno renderà più amara | la dura sorte d'una poveret-
partly
ta? | Il dolore e l'amor mondano a gara | l'animo, qual ch'ei sia, che li ri-
abandon
cetta; | spesso la perla preziosa e rara | tra le macerie si trovò reietta: |
259 trample
Qui sola, muta desolata mesta, | barbaro chi l'oltraggia e la calpesta. |
.... II. [the woman's soliloquy] Una, mi amò, la tenera | mia genitrice estinta, |
260
Mille abbracciai, ma gelida | e dalla fame vinta, | venduta pria che un
palpito | mi risvegliasse il cor. || ... || Sai tu che sia ricevere | premio d'amor
veleno*; | e altrui ridarlo, e rapido | d'uno in un altro seno | versar l'onta
e l'infamia | oltre alla quarta età? || ... || Venne un fiorente giovane | figlio d'
bashful
estranio clima, | venne ritroso, e timido | mi respingea dapprima, | ma lo
261
sedussi! — Il misero | mi strinse al cor, mi amò. || Mi amò, l'amai! — Non
ridere! | Il povero mio core | puro era ancora e vergine: | di disperato
amore | l'amai: la forza, l'impeto | dir ti potrebbe ei sol. || ... || Solo per lui,
per essere | degna de' baci suoi | voluto avrei rivivere | vergine un'ora,
262
e poi | dannare il corpo e l'anima | al sempiterno orror.** || ... || Ma benedir
m'è lecito | la sua memoria, e dei ... | forse nel sen gli circola | l'orma de'
263
baci miei, | funesto, immedicabile | non-ti-scordar-di-me! || .... III. Pietà
dal mondo non avrai, meschina; | ma che ti giovera la sua pietà? | Alla fame
e all'infamia ti destina | una colpa che l'uom condanna e fa. || .... || Pie-
[illegible] unpunished
tà dal mondo non avrai, ma inulta | non fia la colpa che venal ti fe': | quei
che compra i tuoi baci e poi t'insulta | è assai più vile e assai più rea
di te. || ....

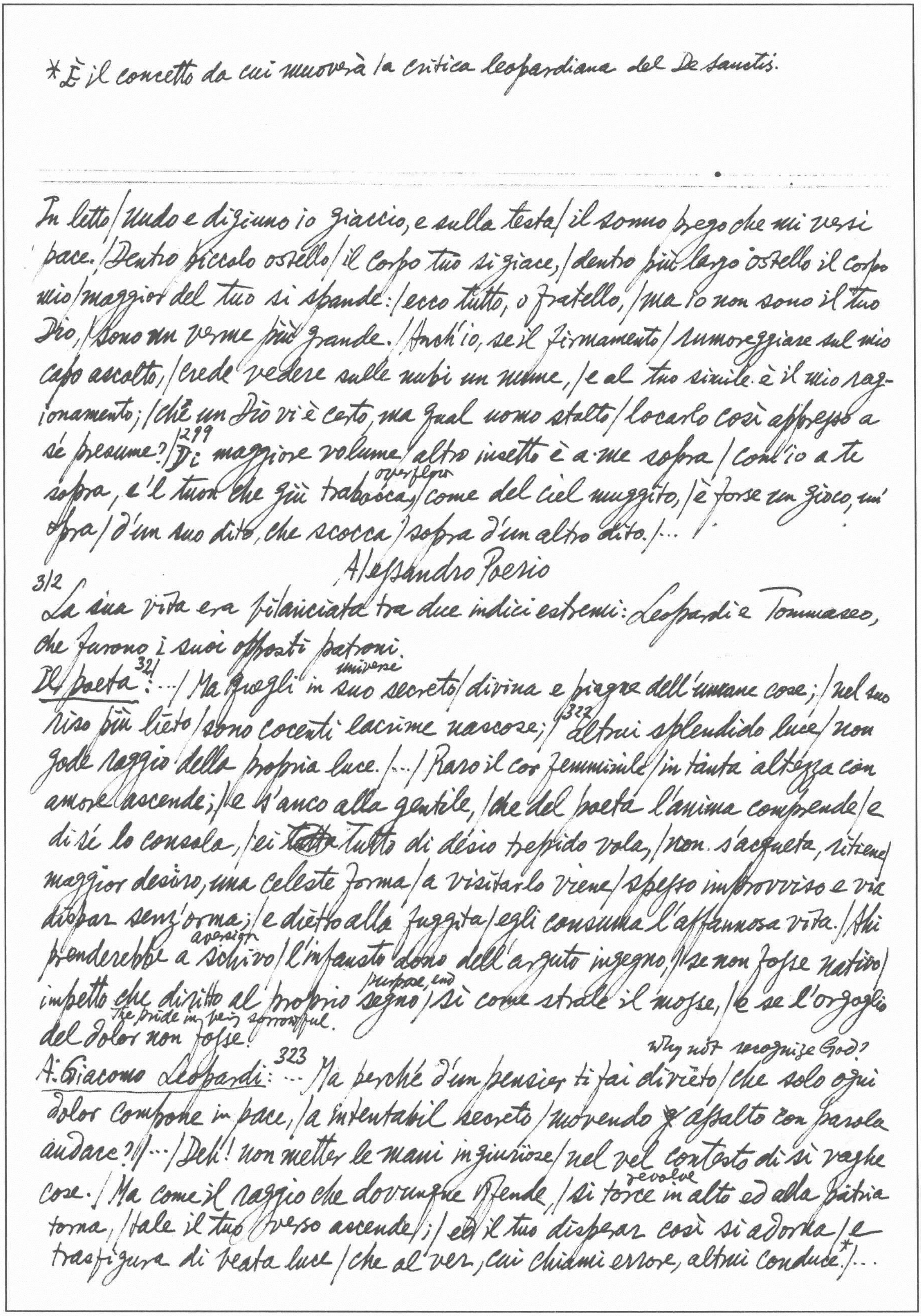
Vincenzo Padula

for a wench's deliberate attempt to "empoisonner" a man with the gage d'amour she got from her lover (L'oeuvre du sieur Andrea de Nerciat, "Les Maîtres de l'Amour", I, p. 141) cf also A. Einstein, The Italian Madrigal, I, p. 51 quoting a Latin ode on syphilis in the sapphic meter of Horace, 180.

*A dig at the author's own state of priesthood

Il Cardello (goldfinch) geloso: 273 ... / Vien qua, smetti il lavoro; a gomitello / dorme tua madre e qui nessun ci vede, / salvo che il tristo (rogue) di quel tuo cardello, / ch'ora la testa si gratta col piede. / Ei geloso è di me, ma col panico (millet) / da guari (long) tempo me l'ho fatto amico; / vieni, e cammina adagio, a farmi lieto; / ei, te lo giuro, serberà il segreto. // ... // 274 / Su, vieni, o fior di maggio, occhio di sole! / Vedi? Ten prego con le braccia in croce; / perché son stretto a stillar (distill) le parole, / e favellarti con tacita voce. / Udisti? Il tuo cardel fatto ha zizì, / segno ch'egli acconsente, e dice sì; / alzati dunque, e vieni a farmi lieto; / ei, te lo giuro, serberà il segreto. // ... // Risolviti! Il cardel fa zipepé, / e 'l suo verso vuol dire: Alzati in piè. / Or soggiunge: Zivè, zivè, coliò / e vuol dirti: Va', va', così voglio. // ... // 275 Ma che diavolo ha quel malandrino (eczema) / del tuo cardel, che il miglio ora sparnazza (scatter)? / Salta dal beccatoio al beverino, / si sbatte tutto, e qua e colà svolazza. // O maledetto! Che lunga tirata / or egli ha fatto! Sta a veder, per mio! / Ch'ei desterà la vecchia addormentata, ripetendo: Zivè, titirri, zio. / Al sommo della gabbia ora s'impicca, / e gli occhi minacciosi in me conficca (nail), / or gli staggi (frame of the cage), or le gretole (bar) morsecchia, / e fallo apposta per destar la vecchia. // ... // 276 Presto, pria che la vecchia si risenta, / presto, amor mio, pria che di nuovo ei canti. // Oh!... grazie, grazie... — Ed or, Cardel briccone, / odi de' baci miei lo scoppiettio; / contali, se ti piace, e fa' bordone / col tuo Zivè, zivè, titirri, zio. // ...

Per un tarlo: 297 ... / O piccola creatura, / (the noise of worm is interpreted as a cry of suffering) dunque ha il dolore te scovrir potuto / fin nel loco invisibil ch'eleggesti? / Di chi ti lagni tu? Gentile cura / di amor forse ti punge e or chiedi aiuto / alla compagna, a cui tu il cor già desti? / ... / 298 E in tuo cor dici: — Oh quanto / è potente costui! / Tutto egli vede e può, tutto gli è noto, / e vive in sé beato; / ah! se colpevol fui, / per placarlo io gli voto / perpetuo celibato.* — / Stolto e misero insetto, / a che pro tormentarti, / Usa di questa / miserabile vita il dì fugace. / Che parli tu di mia potenza,



*È il concetto da cui muoverà la critica leopardiana del De Sanctis.

In letto/ nudo e digiuno io giaccio, e sulla testa/ il sonno prego che mi versi
pace./ Dentro piccolo ostello/ il corpo tuo si giace,/ dentro più largo ostello il corpo
mio/ maggior del tuo si spande:/ ecco tutto, o fratello,/ ma io non sono il tuo
Dio,/ sono un verme più grande./ Anch'io, se il firmamento/ rumoreggiare sul mio
capo ascolto,/ crede vedere sulle nubi un nume,/ e al tuo simile è il mio ragionamento;/ ché un Dio vi è certo, ma qual uomo stolto/ locarlo così appresso a
sé presume?/ [299] Di maggiore volume/ altro insetto è a me sopra/ com'io a te
overflow
sopra, e'l tuon che giù trabocca,/ come del ciel muggito,/ è forse un gioco, un'
opra/ d'un suo dito, che scocca/ sopra d'un altro dito./...

Alessandro Poerio

3/2 La sua vita era bilanciata tra due indici estremi: Leopardi e Tommaseo,
che furono i suoi opposti patroni.

universe
Il poeta[321]: .../ Ma quegli in suo secreto/ divina e piagne dell'umane cose;/ nel suo
riso più lieto/ sono cocenti lacrime nascose;/ [322] altrui splendido luce/ non
gode raggio della propria luce./.../ Raro il cor femminile/ in tanta altezza con
amore ascende;/ e s'anco alla gentile,/ che del poeta l'anima comprende/ e
di sé lo consola,/ ei ~~tutta~~ tutto di desio trepido vola,/ non s'acqueta, ritiene/
maggior desiro, una celeste forma/ a visitarlo viene/ spesso improvviso e via
dispar senz'orma;/ e dietro alla fuggita/ egli consuma l'affannosa vita./ Chi
aversion
prenderebbe a schivo/ l'infausto dono dell'arguto ingegno,/ se non fosse nativo/
purpose, end
impetto che diritto al proprio segno/ sì come strale il mosse,/ e se l'orgoglio
The pride in being sorrowful.
del dolor non fosse!

Why not recognize God?
A Giacomo Leopardi:[323] ... Ma perché d'un pensier ti fai divieto/ che solo ogni
dolor compone in pace,/ a intentabil secreto/ movendo * assalto con parola
audace?// .../ Deh! non metter le mani ingiuriose/ nel vel contesto di sì vaghe
revolve
cose./ Ma come il raggio che dovunque offende,/ si torce in alto ed alla patria
torna,/ tale il tuo verso ascende;/ ed il tuo disperar così si adorna/ e
trasfigura di beata luce/ che al ver, cui chiami errore, altrui conduce*./...

*cfr. Petrarca, *Rime*„ XXXIII, 5-6: "levata era a filar la vecchiarella / discinta e scalza, e desto avea 'l carbone"

338
[Versi scritti 13 settembre 1846]: Sedesti mai solingo in riva al mare / quando il
mysterious
primier nell'onda / raggio di stella si vede tremare? / Mentre la notte, occupatrice
invader of all things ... vanish ... sea
arcana, / più si facea profonda, / di' non vanì dal tuo pensiero il lito? / Nel
silenzio di tutto / il ritornar del flutto, / di' non ti parve un suon dell'infinito?

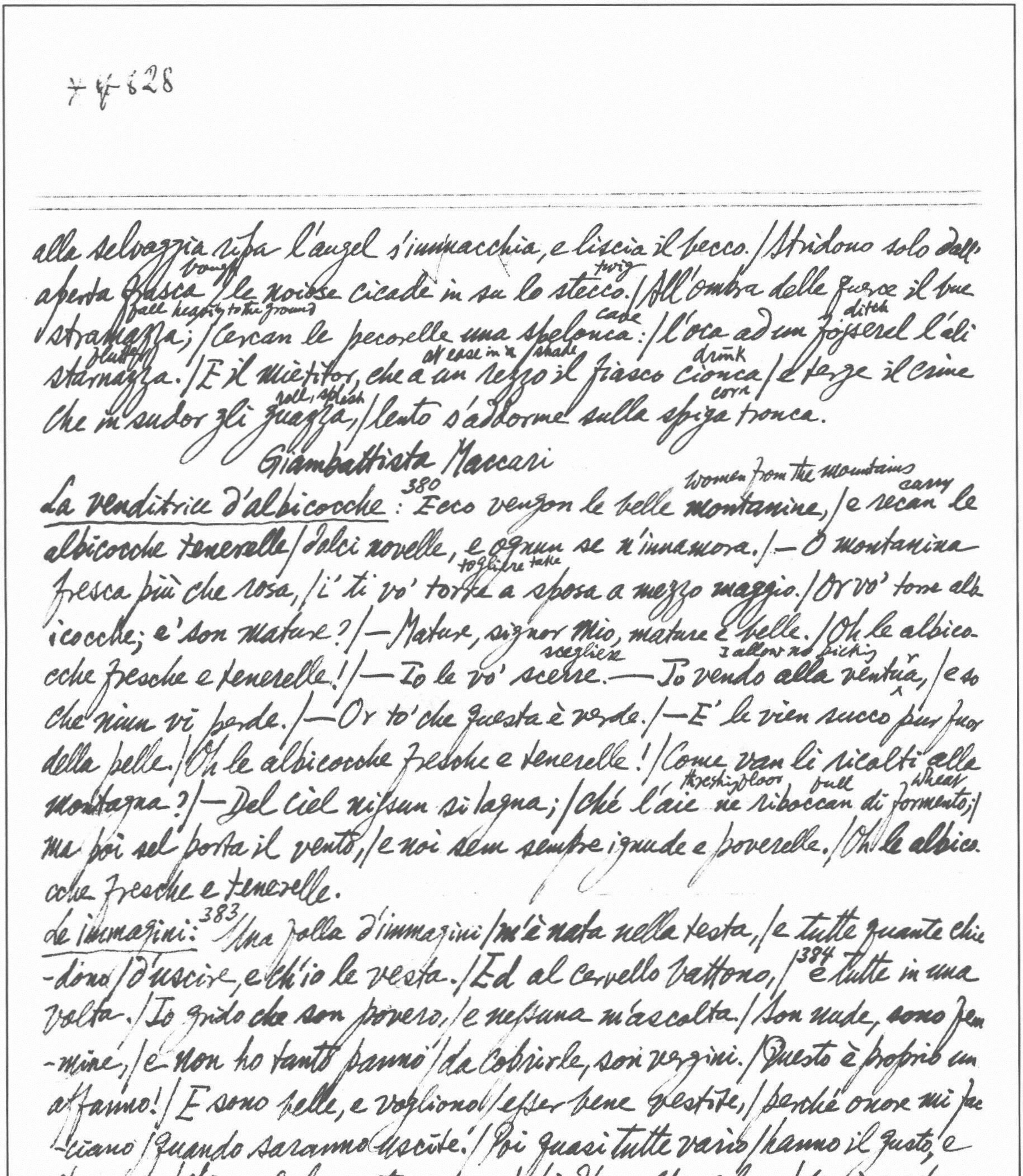
Agostino Cagnoli

I primi canti del poeta: 349 Pura sorge l'aurora, / e al sol rinnovella, / come creata allor, l'ampia natura. / Il mondo si colora, / ridono l'aure, i fonti e la verdura. / Si solleva per tutto un'esultanza / e di suoni e di luce e di fragranza. / Quale ha di questa il giorno ora più bella? // Così pari al mattino / è il primo del poeta inno divino. / A quel vergine canto / non consegue un miglior: fugge cogli anni / del giovanile immaginar l'incanto. / Sono i più brevi i più leggiadri inganni. / Forse bennato core / amar può tanto dopo il primo amore?

Alla luna: 353 … / Tu non m'ascolti: omai / tramonti, e dir mi sembri / co' moribondi rai / ch'io pur tramonterò. / Ah! qual tu adesso, in breve / tramonterà mia stella: / tu sorgerai più bella, / io più non sorgerò.

dewy ... sky
Scene villesche. 1. *Il Mattino*: 355 Le campagne inrugiada, e l'etra ingialla /
prepare
l'alba che le villesche opre apparecchia. / Odo lenta muggir dentro la
creak ... bucket
stalla / la vacchrella, e cigolar la secchia. / Una riga di fumo all'aere
float ... roof ... diligent
galla / su dal colmigno; chè solerte vecchia / desta il morto carbon*,
mentre alla spalla / si tien un fanciullin che ancor sonnecchia. / Il
skip, hop
colombo nell'aia il grano imbocca, / la gallinella sulla vite sbalza, / e l'ani-
tin ... play ... sleeves rolled up
tra allo stagno si balocca. / Bionda villana disbracciata e scalza / si fa
dishevelling ... distaff
sull'uscio, e, schiomando la rocca, / la canzonetta del mattino innalza.

2. *Il Mezzogiorno*: 356 S'infuoca l'ora meriggiana; ed ecco / di mezzo al ciel
più grande il sole irraggia. / Ogni campo si fa squallido e secco, / e par
che al suol fiamma dall'aere caggia. / Foglia non crolla, e muto
fall ... stir



7 q 628

bough twig
alla selvaggia ripa l'augel s'immacchia, e liscia il becco. | Stridono solo dall'
aperta frasca | le noiose cicade in su lo stecco. | All'ombra delle querce il bue
fall heavily to the ground cave ditch
stramazza; | Cercan le pecorelle una spelonca: | l'oca ad un fossarel l'ali
flutters at ease in the shade drink
starnazza. | E il mietitor, che a un rezzo il fiasco cionca | e terge il crine
roll, splash corn
che in sudor gli guazza, | lento s'addorme sulla spiga tronca.

Giambattista Maccari

women from the mountains carry
La venditrice d'albicocche: [380] Ecco vengon le belle montanine, | e recan le
albicocche tenerelle | dolci novelle, e ognun se n'innamora. | — O montanina
togliere take
fresca più che rosa, | i' ti vo' torre a sposa a mezzo maggio. | Or vo' torre alb-
icocche; e' son mature? | — Mature, signor mio, mature e belle. | Oh le albico-
scegliere I allow no picking
cche fresche e tenerelle! | — Io le vo' scerre. — Io vendo alla ventura, | e so
che niun vi perde. | — Or to' che questa è verde. | — E' le vien succo pur fuor
della pelle. | Oh le albicocche fresche e tenerelle! | Come van li ricolti alla
threshing floor full wheat
montagna? | — Del ciel nissun si lagna; | Ché l'aie ne riboccan di formento; |
ma poi sel porta il vento, | e noi sem sempre ignude e poverelle. | Oh le albico-
cche fresche e tenerelle.

Le immagini: [383] Una folla d'immagini | m'è nata nella testa, | e tutte quante chie-
dono | d'uscire, e ch'io le vesta. | Ed al cervello battono, | [384] e tutte in una
volta. | Io grido che son povero, | e nessuna m'ascolta. | Son nude, sono fem-
mine, | e non ho tanto panno | da coprirle, son vergini. | Questo è proprio un
affanno! | E sono belle, e vogliono | esser bene vestite, | perché onore mi fac-
ciano | quando saranno uscite. | Poi quasi tutte vario | hanno il gusto, e
l'umore. | Chi vuol la veste rosea, | chi d'un altro colore. | Una è mesta, e
scuffle
vuol piangere. | Un'altra rider vuole. | S'incontrano, s'azzuffano; | e la testa mi
duole. | E tutto il giorno ronzano | così nel capo mio. | Sono tante, discordano,
| e appagar le possio?
satisfy

*秦韜玉貧女：苦恨年年壓金線，為他人作嫁衣裳 "La muse poitrinaire" Cf Keller, Siebenundzwanzig Liebeslieder XVII (Sämtl. Wer., I, 86)
** An allusion to the Dame aux camélias & Verdi's Traviata. Cf Nencioni's invective in Inno ai fiori. Cf Emilio Praga: "Dama Elegante": "Siete risorta da una tomba argiva / Greek
*** i.e. his physical heart; Betteloni was the lifelong victim of a weak heart.

Cf Susan Sontag, Illness as Metaphor (New Statesman 23 Feb 1979, p. 256)

Giuseppe Maccari

La notte: 401 Or tutto tace nella stanza e fuori. / Scorsa è la sera, e appena
gliding
un'aura allevia / l'aer pesante dell'agosto. Io seggo, / seggo, ed invan su
le dilette carte / i pensier vaghi e le pupille accolgo. / Il braccio stendo
sovra i libri e appoggio / ne fo alla guancia, e di rincontro al cielo /
per l'aperto balcon gli occhi sollevo, / mentre la luna leggiermente
passa / su i nugoletti, ed or s'asconde or torna: / e sì mirando lungamente, ho pace.

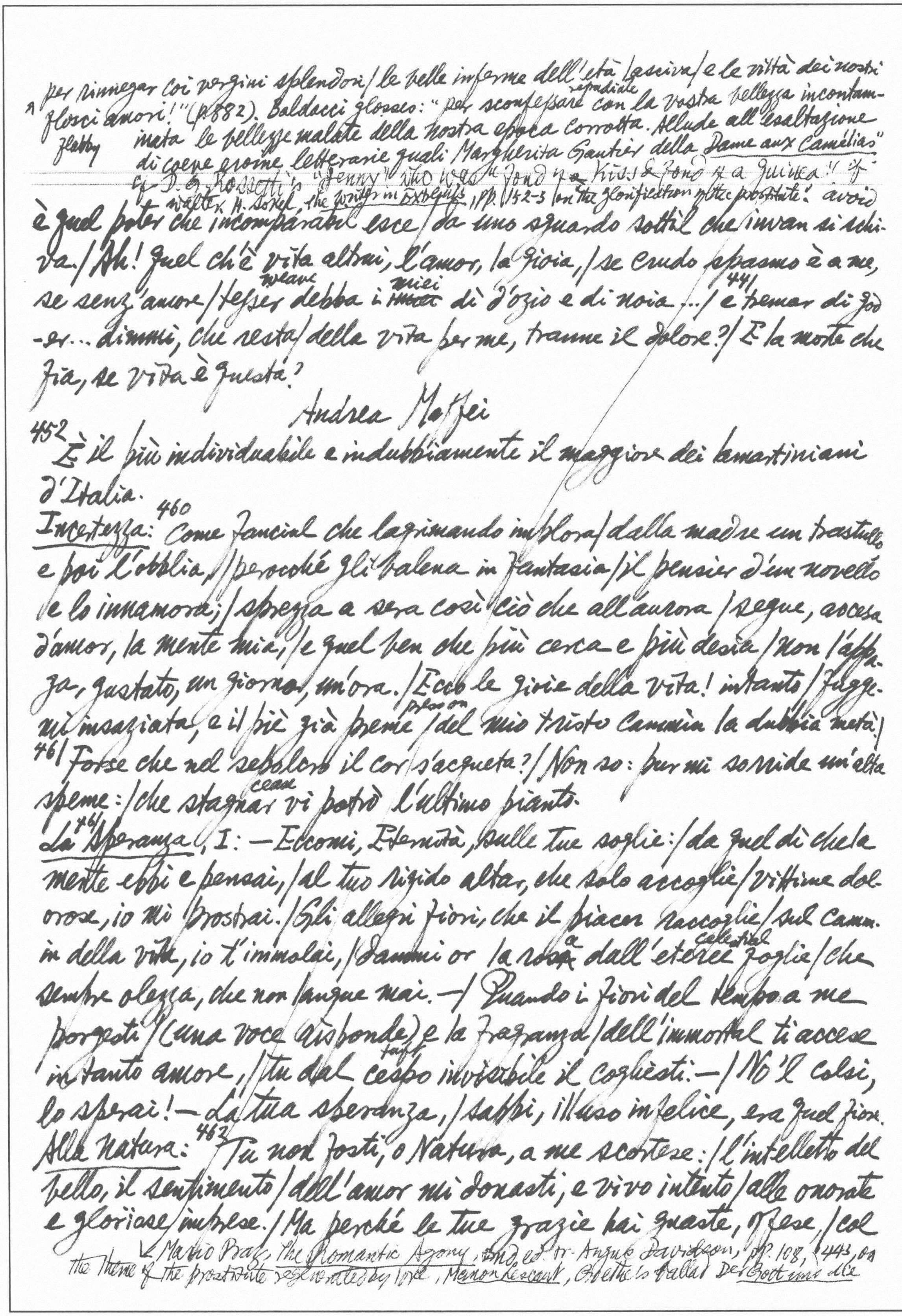
Giulio Carcano

La Ricamatrice: 421 Sola io sono ed orfanella, / tocco appena i diciott'anni: /
sento dirmi che son bella, / e mi parlano d'amor: / ma non san che per
gli affanni / batte il povero mio cor. / … / Al telaio ed alla spola / tutto
il dì consumo l'ore: / me non tenta la parola / del garzone in sul
cammin: / senza gioia, senz'amore / passa ignoto il mio destin. / Lieta
sposa adorneranno / questi veli che ho trapunto:* / misurato dall'affanno
il mio giorno passerà; / fin che il termine sia ~~qua~~ giunto / che a mia
madre mi unirà.

L'Erica: heather … / 425 O fior che dell'alpine aure il più casto / profumo bevi, e
in tua vaghezza umile / alti pensier mi doni, / mai tra i figli del sole
e della terra / fior quaggiù non rinvenni a te simile. / Io ti vagheggio
find / gaze fondly on
e t'amo, / più dell'indica rosa e dell'altera / giovin camelia, che, ozioso
fregio / di voluttade, adorna / fra le seriche tende il davanzale; / o sul
curtain / window sill
crine rosseggia, e sovra il seno / d'una bella mortale.** / …

Cesare Betteloni

440 Tutto quel che del cor la vita accresce, / piacer, gioia, desir, speme alta
e viva, / novella fonte al mio*** di duol riesce, / se gl'indomati palpiti
ravviva; / ma quel che a me più di spaggir incresce / è l'amor che da
dolci occhi deriva, /
avoid / to cause displeasure



per rinnegar coi vergini splendori / le belle inferme dell'età lasciva / e le viltà dei nostri flosci flabby amori!" (p. 882). Baldacci glosses: "per sconfessare repudiate con la vostra bellezza incontaminata le bellezze malate della nostra epoca corrotta. Allude all'esaltazione di certe eroine letterarie quali Margherita Gautier della *Dame aux Camélias*" cf. D. G. Rossetti's "Jenny" who was "fond of a kiss & fond of a guinea." cf. Walter H. Sokel, *The Writer in Extremis*, pp. 152-3 on the glorification of the prostitute. avvio

è quel poter che incomparabil esce / da uno sguardo sottil che invan si schiva. / Ah! quel ch'è vita altrui, l'amor, la gioia, / se crudo spasmo è a me, se senz'amore / tesser weave debba i miei di d'ozio e di noia... / 441 e temer di goder... dimmi, che resta / della vita per me, tranne il dolore? / È la morte che fia, se vita è questa?

Andrea Maffei

452 È il più individuabile e indubbiamente il maggiore dei lamartiniani d'Italia.

Incertezza: 460 Come fancial che lagrimando implora / dalla madre un trastullo e poi l'obblia, / perocché gli balena in fantasia / il pensier d'un novello e lo innamora; / sprezza a sera così ciò che all'aurora / segue, accesa d'amor, la mente mia, / e quel ben che più cerca e più desia / non l'appaga, gustato, un giorno, un'ora. / Ecco le gioie della vita! intanto / fuggemi insaziata, e il piè già preme press on / del mio tristo cammin la dubbia meta. / 461 Forse che nel sepolcro il cor s'acqueta? / Non so: pur mi sorride un'altra speme: / che stagnar cease vi potrò l'ultimo pianto.

La Speranza, 461 I: — Eccomi, Eternità, sulle tue soglie: / da quel dì che la mente ebbi e pensai, / al tuo rigido altar, che solo accoglie / vittime dolorose, io mi prostrai. / Gli allegri fiori, che il piacer raccoglie / sul cammin della vita, io t'immolai, / dammi or la rosa dall'eteree celestial foglie / che sempre olezza, che non langue mai. — / Quando i fiori del tempo a me porgesti / (una voce risponde) e la fragranza / dell'immortal ti accese in tanto amore, / tu dal cespo tuft invisibile il cogliesti. — / No 'l colsi, lo sperai! — La tua speranza, / sappi, illuso infelice, era quel fiore.

Alla Natura: 462 Tu non fosti, o Natura, a me scortese: / l'intelletto del bello, il sentimento / dell'amor mi donasti, e vivo intento / alle onorate e gloriose imprese. / Ma perché le tue grazie hai guaste, offese, / col

Mario Praz, *The Romantic Agony*, 2nd ed. tr. Angus Davidson, pp. 108, 443, on the theme of the prostitute regenerated by love, *Manon Lescaut*, Goethe's ballad *Der Gott und die* cf ✗ *supra*, 320-1 Alessandro Poerio's "Malinconia" on "la gentil Malinconia", "questa vergine pensosa", "la nutrice degli affetti". Both stem from Pindemonte's ode "La Malinconia". cf *infra* 604. cf John Fletcher "Melancholy": "O sweetest Melancholy", "...Nothing's so dainty sweet as lovely melancholy". Milton "L'Allegro": "Hence, loathed Melancholy", "Il Penseroso": "Hail, divinest Melancholy"

"Melanconia / Ninfa gentile, / la vita mia / consegno a te."

dubbio irrequieto e lo scontento? / e, qual onda commossa ad ogni vento, / hai lasciato il cor mio senza difese? / Un'assidua fatica i membri indura / perché dunque il mio core, esercitato / dai casi della vita, ha fiacche (weak) sempre (gramme)? / Madre! se più non dee che la tortura / dell'anima fruttarmi, il dono ingrato / ch'ebbi da te, ritogli per sempre.

Età dispari: 463 O mia sorella, o mia dolce sorella! / o se nome più tenero, più santo / di questo suoni la mortal favella, / o su nel ciel de' puri angeli il canto, / sia quello il tuo!...

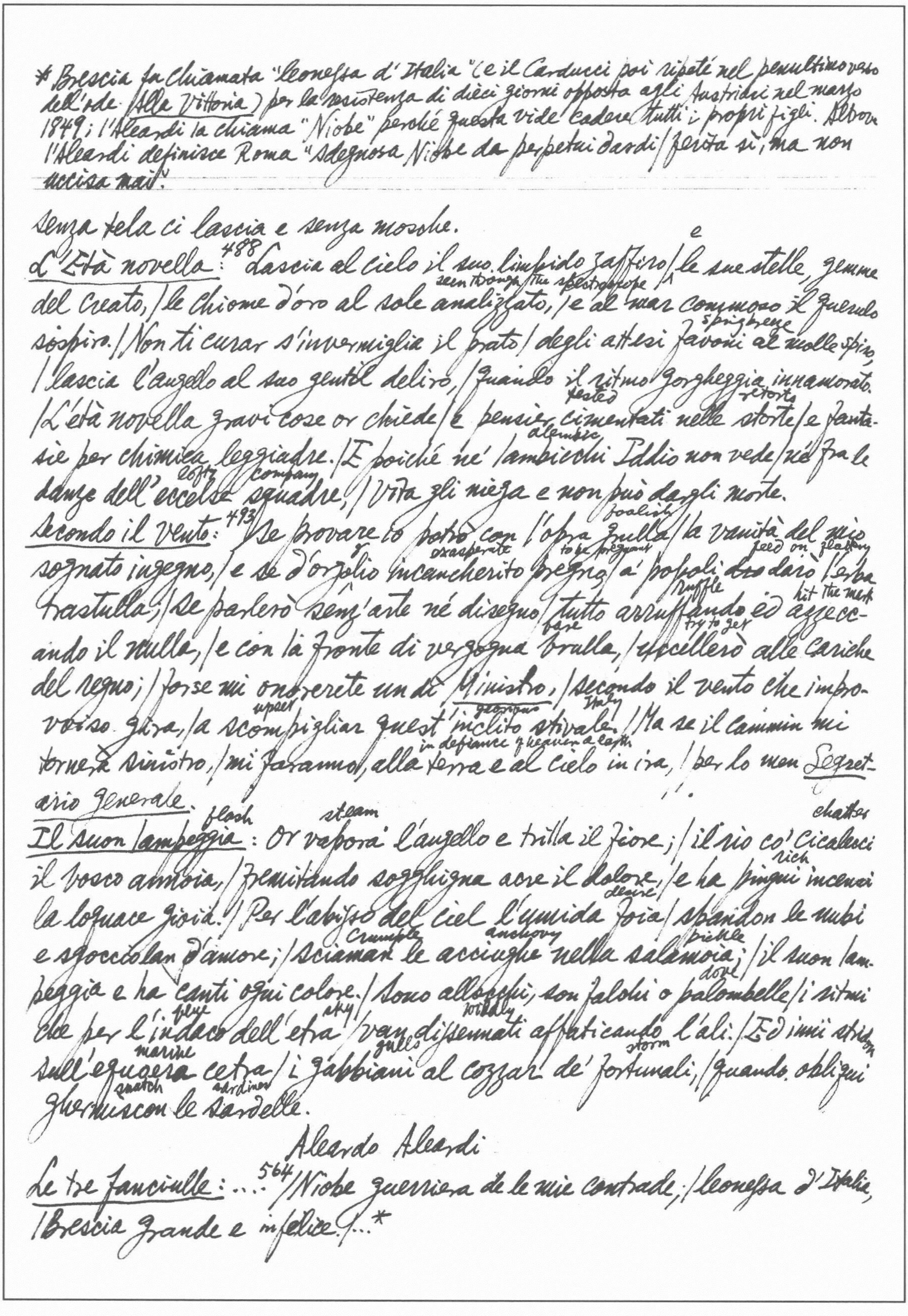
Alla Malinconia* 465 ...: / E l'uom che ti sconosce odia il tuo nome, / al dolor t'assomiglia, o ti confonde / colla demenza; e come fossi un' intima serpe attoscatrice (poisonous) / della vita, ti fugge e maledice. / Ma quel gentil pensiero, / 466 a cui di tue dolcezze apri il mistero, / d'ogni piacer si svoglia (lose the desire) / fuor che dal tuo, né trova / altra cosa mortal che più lo alletti (entice). / ... / 470 E culla e spiratrice / dell'affetto sei tu, come la gioia, / 471 nemica tua, n'è tomba. / Nell'uom la gioia è un ~~volo~~ volo / di rapida colomba / che l'aer fende e passa. / Nasce e muor col momento, e dietro lassa / quelle tracce di lacrime e di noia / che succede al piacer... /

Giuseppe Revere

475 Fu tra coloro che meglio accolsero l'insegnamento dello Heine.

484 Al ~~re~~ ragno industre: Il ragno industre dai precordi (viscera) toglie / la rete che la preda gli procaccia, / e ascoso attende la ingannata caccia, / onde son piene le ✗ rapaci voglie. / 485 E noi poeti, ad eternar la traccia / dei fantasmi che il cor sognando accoglie, / Mostriam sereni le cruente (bloody) spoglie / d'un dolor che cantando il mondo abbraccia. / Dei noi stessi viviam, dal cavo (hollow) petto / il filo deducendo che ai futuri / allaccierà (tie) le nostre anime fosche. / Men venturosi del predace insetto, / perocché (because) il turbo (gusty wind), ai nostri di maturi, /

Bajadere; Schiller's *Kabale und Liebe*, Musset's *Rolla* etc



* Brescia fu chiamata "leonessa d'Italia" (e il Carducci poi ripeté nel penultimo verso dell'ode *Alla Vittoria*) per la resistenza di dieci giorni opposta agli Austriaci nel marzo 1849; l'Aleardi la chiama "Niobe" perché questa vide cadere tutti i propri figli. Altrove l'Aleardi definisce Roma "sdegnosa Niobe da perpetui dardi / ferita sì, ma non uccisa mai".

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senza tela ci lascia e senza mosche.

L'Età novella: [488] Lascia al cielo il suo limpido zaffiro / e le sue stelle, gemme
seen through the spectroscope
del creato, / le chiome d'oro al sole analizzato, / e al mar commosso il querulo
spring breeze
sospiro. / Non ti curar s'invermiglia il prato / degli attesi favoni al molle spiro,
/ lascia l'augello al suo gentil deliro, / quando il ritmo gorgheggia innamorato.
tested retorts
/ L'età novella gravi cose or chiede / e pensier cimentati nelle storte / e fanta-
alembic
sie per chimica leggiadre. / E poiché ne' lambicchi Iddio non vede / né fra le
lofty company
danze dell'eccelse squadre, / Vita gli niega e non può dargli morte.

foolishly
Secondo il Vento: [493] Se provare io potrò con l'opra grulla / la vanità del mio
exasperate to be pregnant feed on flattery
sognato ingegno, / e se d'orgoglio incancherito pregno / a' popoli darò l'erba
ruffle hit the mark
trastulla; / Se parlerò senz'arte né disegno / tutto arruffando ed azzecc-
bare try to get
ando il nulla, / e con la fronte di vergogna brulla, / uccellerò alle cariche
del regno; / forse mi onorerete un dì *Ministro*, / secondo il vento che impro-
upset glorious Italy
vviso gira, / a scompigliar quest'inclito stivale. / Ma se il cammin mi
in defiance of heaven & earth
tornerà sinistro, / mi faranno, alla terra e al cielo in ira, / per lo men *Segret-
ario generale*.

flash steam chatter
Il suon lampeggia: Or vapora l'augello e trilla il fiore; / il rio co' cicalecci
rich
il bosco annoia, / fremitando sogghigna acre il dolore, / e ha pingui incensi
desire
la loquace gioia. / Per l'abisso del ciel l'umida foia / spandon le nubi
crumple anchovy pickle
e sgocciolan d'amore; / sciaman le acciughe nella salamoia; / il suon lam-
dove
peggia e ha canti ogni colore. / Sono allocchi, son falchi o palombelle / i ritmi
blue sky wildly
che per l'indaco dell'etra / van dissennati affaticando l'ali. / Ed inni stridon
marine gulls storm
sull'equorea cetra / i gabbiani al cozzar de' fortunali, / quando obliqui
snatch sardines
ghermiscon le sardelle.

Aleardo Aleardi

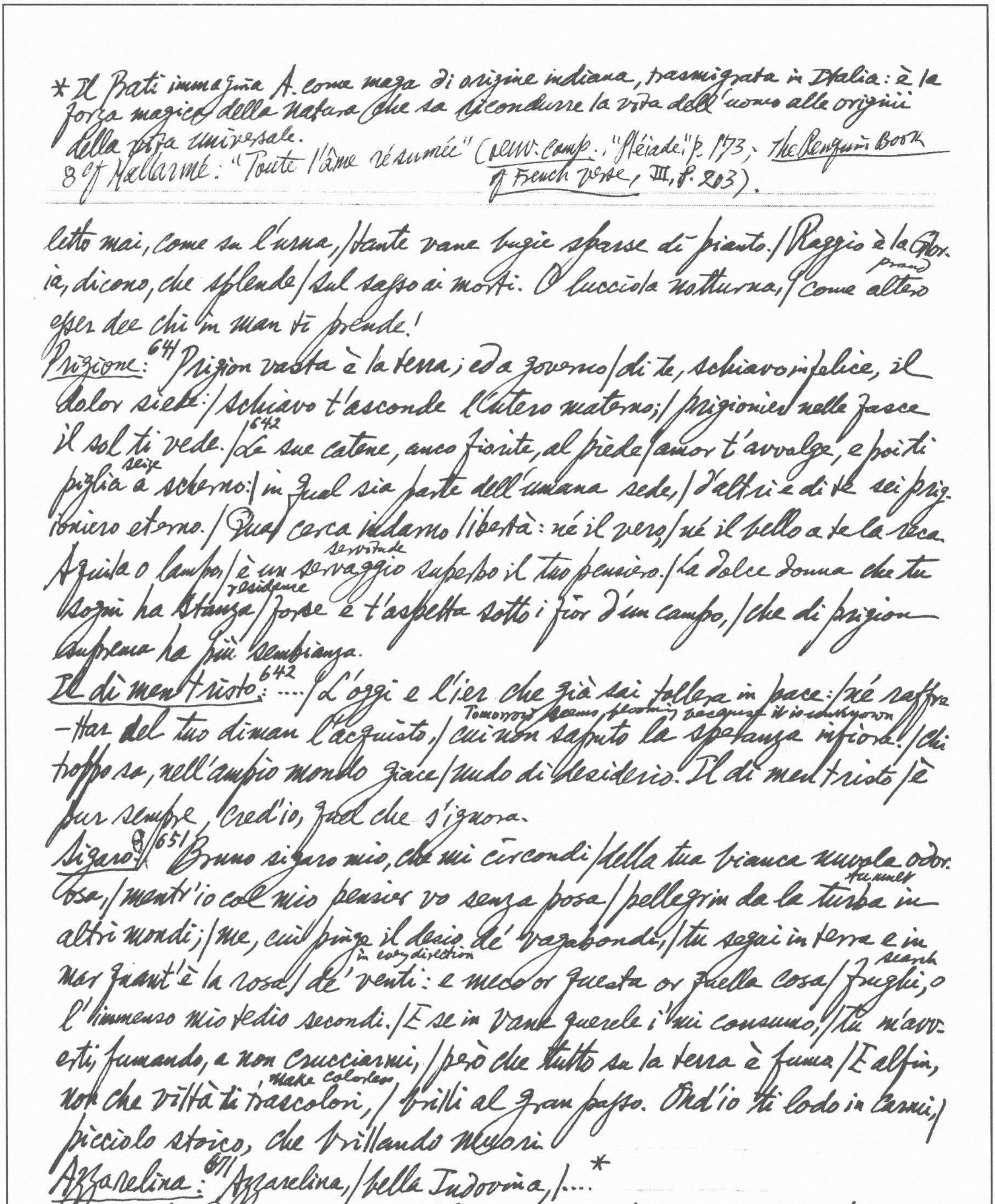
Le tre fanciulle: … [564] / Niobe guerriera de le mie contrade, / leonessa d'Italia,
/ Brescia grande e infelice. / … *

Giovanni Prati

Alla malinconia: 604 un giorno d'inverno: Sempre sul farsi della tacit'ora / Crepuscolar m'invade una tranquilla / malinconia, che dolcemente irrora (moisten, bedew) / questi occhi del dolor che da lei stilla. / Guardo il foco morente, e m'innamora / tenervi intenta e fissa la pupilla, / insin che appena qualche brace (embers) ancora / tra la commossa (poked) cenere scintilla. / 605 Il crepitar di quella ultima vita, / l'ombra addensata e la cadente neve / di più cupa tristezza il cor mi serra. / E prorompo dall'anima atterrita: / — Mio Dio, che sogno è questo viver breve! / Mio Dio, che solitudine è la terra!

Al mio piccolo oriuolo: 609 Macchinetta gentile, / che la vita e la morte / in tuo tacito stile / misuri all'uom, qual sorte / nel tuo breve abitacolo (cosy pocket) / oggi tornar ti fe'? / Smarrito (mislaid), o in man del ladro / già ti credei, mio vago / oriuolin leggiadro, / 610 reminiscenza e immago / di lieti dì, che l'indice (hand) / tuo numerò per me. / Quando m'accorsi appena / del maladetto evento, / l'alma di cruccio (worry) piena / stetti; e poi dissi al vento / le male voci (curses); e il vedovo (empty) / frugai (search) nicchietto (nooks) invan. / Dagli iracondi (wrathful) sfoghi (outlets) / pur non traendo frutto, / rifeci in mente i luoghi, / mi ripalpai per tutto, / ma sol piluochi (dust) e collera (anger) / strinse la vacua man / ... / Pensai che su me chiusa / la giubba (jacket) e il ferraiuolo (cloak), / colla selvaggia musa / uscii romito e solo, / e che non piè, né gomito / di ladroncel m'urtò. / ... / 611 Tu m'aspettavi, o mio / fedel, nella soletta (lonely) / stanza, posta in oblia / Or dunque in premio accetta / del tuo cortese attendermi, / questo fermaglio (clasp) d'or. / ...

Dicono: 637 Contemporaneo e Postero son gente, / dicono, d'alto bordo (VIP, big-shot) e che ci vede: / e il primo è spesso un mariuol (rogue) che mente, / e l'altro un cinco che gli presta fede. / Batte la Morte, dicono, al potente / maniero e al casolar (hovel) con equo piede: / ma il mortorio (funeral office) si fa diversamente / ai duo raccolti da diversa sede. / Il Ver, dicono, alberga in camposanto (graveyard): / e i' non po



letto mai, come su l'urna, / tante vane bugie sparse di pianto. / Raggio è la Gloria, dicono, che splende / sul sasso ai morti. O lucciola notturna, / come altero (grand) esser dee chi in man ti prende!

__Prigione:__ 641 Prigion vasta è la terra; ed a governo / di te, schiavo infelice, il dolor siede: / Schiavo t'asconde l'utero materno; / prigionier nelle fasce il sol ti vede. / 642 Le sue catene, anco fiorite, al piede / amor t'avvolge, e poi ti piglia (seize) a scherno: / in qual sia parte dell'umana sede, / d'altri e di te sei prigioniero eterno. / Qual cerca indarno libertà: né il vero / né il bello a te la reca / Aquila o lampo, / è un servaggio (servitude) superbo il tuo pensiero. / La dolce donna che tu sogni ha stanza (residence) / forse e t'aspetta sotto i fior d'un campo, / che di prigion suprema ha più sembianza.

__Il dì men tristo:__ 642 .... / L'oggi e l'ier che già sai tollera in pace: / né raffrettar del tuo diman l'acquisto, / cui non saputo la speranza infiora. (Tomorrow seems flowering because it is unknown) / Chi troppo sa, nell'ampio mondo giace / nudo di desiderio. Il dì men tristo / è pur sempre, cred'io, quel che s'ignora.

__Sigaro:__ 651 Bruno sigaro mio, che mi circondi / della tua bianca nuvola odorosa, / mentr'io col mio pensier vo senza posa / pellegrin da la turba (tumult) in altri mondi; / me, cui pinge il desio de' vagabondi, / tu segui in terra e in mar quant'è la rosa / de' venti (in every direction): e meco or questa or quella cosa / frughi (search), o l'immenso mio tedio secondi. / E se in vane querele i' mi consumo, / tu m'avverti, fumando, a non crucciarmi, / però che tutto su la terra è fumo. / E alfin, non che viltà ti trascolori (make colorless), / brilli al gran passo. Ond'io ti lodo in carmi, / picciolo stoico, che brillando muori.

__Azzarelina:__ 671 Azzarelina, / bella Indovina, / ....*

__Quando:__ 673 Quando col roseo / lume l'aurora / provoca i zeffiri / sopiti ancora / sotto le gracili / foglie dei fiori; / .... / 674 io sento l'anima / d'Azzarelina che senza un gemito / la testa inchina / e dorme angelica / sovra il mio cor. /

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* Il Prati immagina A. come maga di origine indiana, trasmigrata in Italia: è la forza magica della natura che sa ricondurre la vita dell'uomo alle origini della vita universale.

8 cf Mallarmé: "Toute l'âme résumée" (Oeuv. comp., "Pléiade", p. 173; __The Penguin Book of French Verse__, III, p. 203).

* una delle cose più famose del P., e per esso, nella scia del Carducci, il Momigliano
fece il nome di Shakespeare

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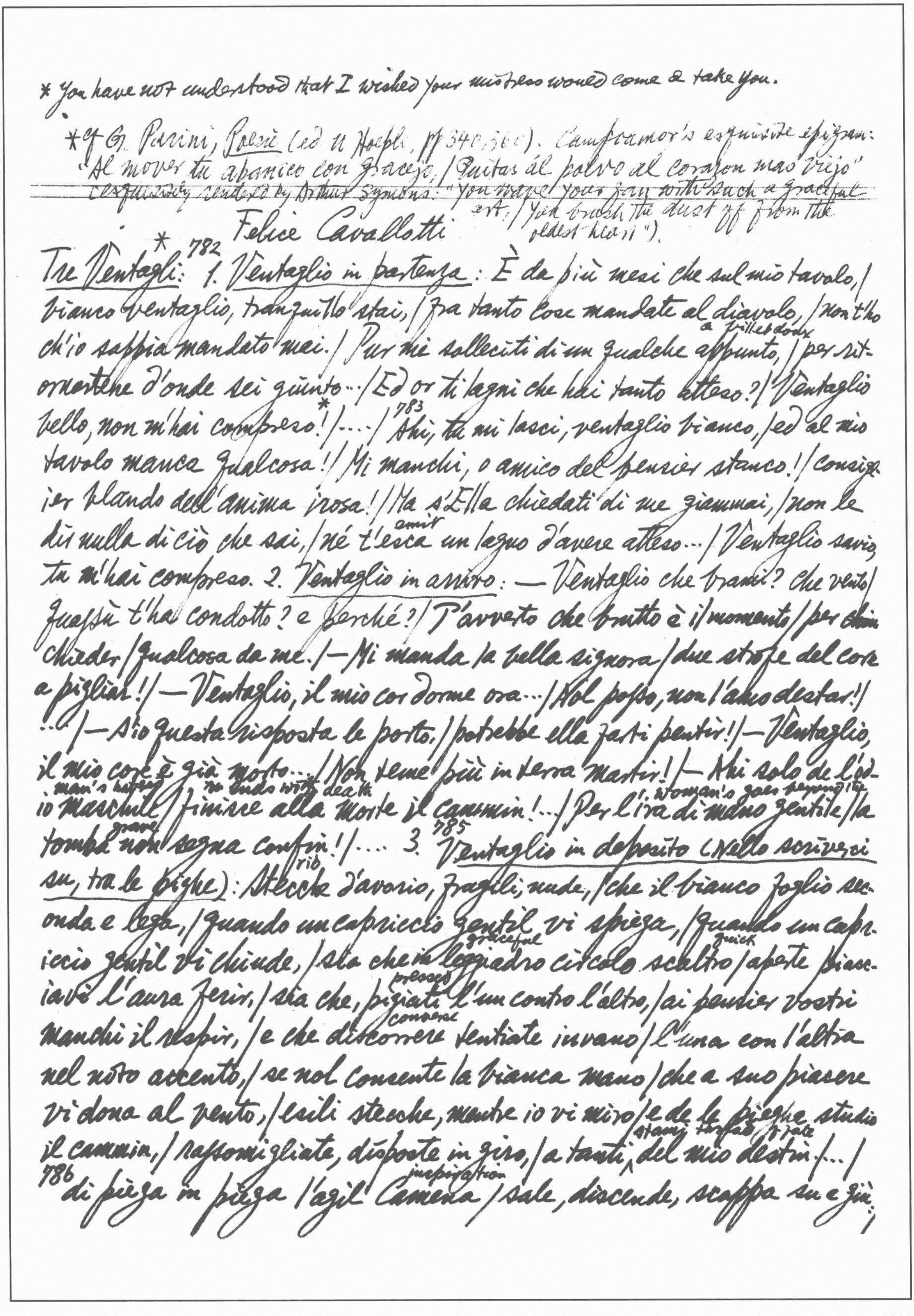
make signs with hands bough sacred plant
Incantesimo:* 679 La maga entro l'arena / girò, cantando, l'orma: / con frasca di Vermena /
m'ha tocco in sull'occipite / ed io mi veggio appena in questa forma. / Sì piccolo
mi fei / per arte della maga / che in verità potrei / nuotar sopra diäfane / ale di
caterpillar
scarabei per l'aura vaga. / … / Minuscola formica / o ruchetta d'argento / sarà
mia dolce amica / nell'odoroso e picciolo / nido che il sol nutrica / e sfiora
il vento. / … / 680 I magi d'Asia han detto / che quanto il corpo è meno / più vasto
è l'intelletto / e il mondo degli spiriti / gli raggia più perfetto e più sereno. /
waive
Infatti, io sento l'onde / cantar di là dal mare, / odo stormir le fronde / di
là dal bosco: e un transito / d'anime vagabonde il ciel mi pare. / …

Giacomo Zanella.
If This age which turns the discovery of truth into a source of
A Dante Alighieri: 705 … / se questa età, che d'oro / rivolge in fonte lo scoperto
money laurel, glory it means that mind has not yet completely clay
vero, / torna al tuo nudo alloro, / non anco del pensiero / tutta la creta
subdued brought
conquistò l'impero. / …

Microscopio e telescopio: 712 Come ritrosa vergine t'involi, / discortese Natura,
al guardo umano, / che pel lento mutar di mille soli / di cielo in terra
jealous of her own secret, yet incanting
t'ha cercata invano. / … / Troppo scherzasti, improvvida gelosia! / Lo
spezzato cristal l'uomo raccolse, / l'occhio armandone; e te non
curtain
sospettosa / dietro la tenda ad osservar si volse. / … / Innanzi ad esso,
come tronco pino, / giganteggia il capello; e come mare / limpidissimo
al fondo e cristallino, / co' mille abitator la goccia appare. / …

Il Poeta: 448 Siede sull'arduo sasso / pescator melanconico: nell'onda /
sink
che rumoreggia al basso, / muto il poeta ad ora ad ora affonda / una
working of classical craftsmanship jar
sua vaga, d'attico lavoro, / temprata a lento foco anfora / d'oro. / 749 Or gemma
ora conchiglia / amorosa Nereide entro vi pone. / Più caro alle sue ciglia /
è gracil fior, che naufrago garzone / dal verde letto invia dell'oceàno /
all'egra madre che ~~ex~~ l'attende invano.
languishing



* You have not understood that I wished your mistress would come & take you.

*cf G. Parini, Poesie (ed. U. Hoepli, pp 340, 560). Campoamor's exquisite epigram:
"Al mover tu abanico con gracejo, / Quitas el polvo al corazon mas viejo"
~~(exquisitely rendered by Arthur Symons: "You wave your fan with such a graceful~~
art, / You brush the dust off from the oldest heart").

Felice Cavallotti

Tre Ventagli:* 782 1. Ventaglio in partenza: È da più mesi che sul mio tavolo, /
bianco ventaglio, tranquillo stai, / Fra tanto cose mandate al diavolo, / non t'ho
a billet doux
ch'io sappia mandato mai. / Pur mi solleciti di un qualche appunto, / per rit-
ornartene d'onde sei giunto... / Ed or ti lagni che hai tanto atteso? / Ventaglio
bello, non m'hai compreso!* / .... / 783 Ahi, tu mi lasci, ventaglio bianco, / ed al mio
tavolo manca qualcosa! / Mi manchi, o amico del pensier stanco! / consig-
lier blando dell'anima irosa! / Ma s'Ella chiedati di me giammai, / non le
omit
dir nulla di ciò che sai, / né t'esca un lagno d'avere atteso... / Ventaglio savio,
tu m'hai compreso. 2. Ventaglio in arrivo: — Ventaglio che brami? Che vento /
quassù t'ha condotto? e perché? / T'avverto che brutto è il momento / per ~~chi~~
chieder / qualcosa da me. / — Mi manda la bella signora / due strofe del core
a pigliar! / — Ventaglio, il mio cor dorme ora... / Nol posso, non l'oso destar! /
!..! / — S'io questa risposta le porto, / potrebbe ella farti pentir! / — Ventaglio,
il mio core è già morto... / Non teme più in terra martir! / — Ahi solo de l'od-
man's suffering — ends with death — woman's goes beyond the
io maschile / finisce alla morte il cammin!... / Per l'ira di mano gentile / la
grave
tomba non segna confin! / .... 3. 785 Ventaglio in deposito (Nello scrivervi
rib
su, tra le pieghe): Stecche d'avorio, fragili, nude, / che il bianco foglio se-
conda e lega, / quando un capriccio gentil vi spiega, / quando un capr-
graceful — quick
iccio gentil vi chiude, / sia che in leggiadro circolo scaltro / aperte piacc-
pressed
iavi l'aura ferir, / sia che, pigiate l'un contro l'altro, / ai pensier vostri
converse
manchi il respir, / e che discorrere tentiate invano / l'una con l'altra
nel noto accento, / se nol consente la bianca mano / che a suo piacere
vi dona al vento, / esili stecche, mentre io vi miro / e de le pieghe studio
stamps torn of fate
il cammin, / rassomigliate, disposte in giro, / a tanti ^ del mio destin /... /
inspiration
786 di piega in piega l'agil Camena / sale, discende, scappa su e giù;

* this poem appears in a collection entitled Postuma which is supposed to be by
a poet who died young ("A lettore: la sua storia è tutta in quattro parole:
morì a trent'anni"). cf Paul Nizan, Chiens de garde; Kant, Anthropologie §109 mortificatio
** a propos of Giuseppe Ferrari's pamphlet Les Philosophes salariés. cf 843 "Non io": "Ah l'arte si compra e si vende".
*** Petrarca, Rime, VII: "Povera e nuda vai Filosofia".

ahimè, o ogni strofa, sbozzata appena, / la stecca angusta non basta più! /
tormentor uniformity
… / Così il poeta questa rimorde / de la sua vita triste unità, / comin-
ciar sogni su tante corde, / ed interrompeli tutti a metà. / …

Mario Rapisardi

799
NOX: Dice il mare alla notte: — O paurosa / ombra, che invadi i miei torbidi
chasm, abyss hollow
baratri, / che chiedi, o paurosa ombra, da me? / Se nel tuo cavo sen
harsh, savage arise
dorme ogni cosa, / perché più fiero a te sorge il mio gemito? / Questo
toss in wave
perpetuo fluttuar perché? — // Dice alla notte il core: — Ombra infinita, /
weigh
che gravi intorno a me, ch'entro a me penetri, / perché contendi a le
woven
mie brame il ciel? / Se di sole e d'amor l'anima è ordita, / perché
darken
il vero a' miei stanchi occhi s'ottenebra? / Perché, se pace io vo', s'apre
tomb
un avel? — // Tacito sopra i ~~tuo~~ baratri marini, / su' baratri del
cor tacito stendesi, / stendesi dell'immensa ombra l'orror; / danzan
hard waves
nell'ombra ~~l'orror~~ / i fati adamantini, / e perpetuamente i flutti gemono,
/ perpetuamente si querela il cor.

Olindo Guerrini (Lorenzo Stecchetti)

811
È il vero precorritore di una sensibilità crepuscolare che è quanto
di più lontano si possa immaginare dalle fanfare carducciane.
814 Quando cadran le foglie e tu verrai / a cercar la mia croce
in camposanto, / in un cantuccio la ritroverai / ~~e~~ e molti fior le saran
nati accanto. / Cogli allora pe' tuoi biondi capelli / i fiori nati dal
mio cor. Son quelli / i canti che pensai ma che non scrissi, / le parole
d'amor che non ti dissi.*
rage strife
I filosofi salariati:** Or non più tra le rabbie e le contese / povera
show off
e nuda va Filosofia,*** / ma fa la mostra a scuola e per la via, / tira
la paga e noi facciam le spese. / Se regnano la forca e il crimenlese
crimen laesae maiestatis
political abuse

* One of the famous poems in 19th-century Italy, inspired by Baudelaire's Une Charogne & Remords posthume; also by the 15th-century poem "Rosaza da la tomba avara e lorda by Andrea del Basso. cf infra 883, Emilio Praga's Vendetta posthuma.

symbol of Conservative ideology 814 celebrate
di San Tomaso fa l'apologia, / se torna in alto la democrazia / inneggia
society of rogues, racket
alla repubblica francese. / Ah, [illegible] camorra di ruffiani / che della
fodder, hay
verità strame vi fate, / ogni giorno che splende ha il suo domani! / A
rivederci, maschere pagate, / a rivederci, illustri mangiapani;* / A rivederci sulle barricate!

Il canto dell'odio:*815 Quando tu dormirai dimenticata / sotto la terra grassa
coffin sift
/ e la croce di Dio sarà piantata / ritta sulla tua cassa, / quando ti coleran
rotten cheeks
marcie le gote / entro i denti malfermi / e nelle occhiaie tue fetenti e vuote
swarm
/ brulicheranno i vermi, / per te quel sonno che per altri è pace / sarà stra-
will come
zio novello / e un rimorso verrà freddo, tenace, / a morderti il cervello. / Un
rimorso acutissimo ed atroce / verrà nella tua fossa / a dispetto di Dio, della sua croce, / a rosicchiarti l'ossa. / 816 Io ~~sono~~ sarò quel rimorso. Io te
vampire howl
cercando / entro la notte cupa, / lamia che fugge il dì, verrò latrando /
come latra una lupa: / io con quest'ugne scaverò la terra / per te fatta
dung
letame / e il turpe legno schioderò che serra / la tua carogna infame.
/ Oh, come nel tuo core ancor vermiglio / sazierò l'odio antico, / oh, con
che gioia affonderò l'artiglio / nel tuo ventre impudico! / Sul tuo putrido
squatted
ventre accoccolato / io poserò in eterno, / spettro della vendetta e del
peccato, / spavento dell'inferno: / ed all'orecchio tuo che fu sì bello / sussurrerò implacato / detti che bruceranno il tuo cervello, / come un ferro infocato.
hatred
/ Quando tu mi dirai: — Perché mi mordi / e di velen m'imbevi? — / io ti risponderò: — Non ti ricordi / che bei capelli avevi? / Non ti ricordi dei capelli
biondi / che ti coprian le spalle / e degli occhi nerissimi, profondi, / pieni di
fiamme gialle?... / e delle audacie del tuo busto e della / opulenza dell'
hips
anca? / Non ti ricordi più com'eri bella, / provocatrice e bianca? / Ma non sei
817 foaming with libido
dunque tu che nudo il petto / agli occhi altrui porgesti / e, spumante Licisca, entro al tuo letto / passar la via facesti? / Ma non sei tu che
make a highway of your bed

¹ a famous courtesan of the times of Claudius

* the theme of *la femme fatale*, popularized since Mérimée's *Carmen*.
* of *Ça ira*: "les aristocrates à la lanterne!"

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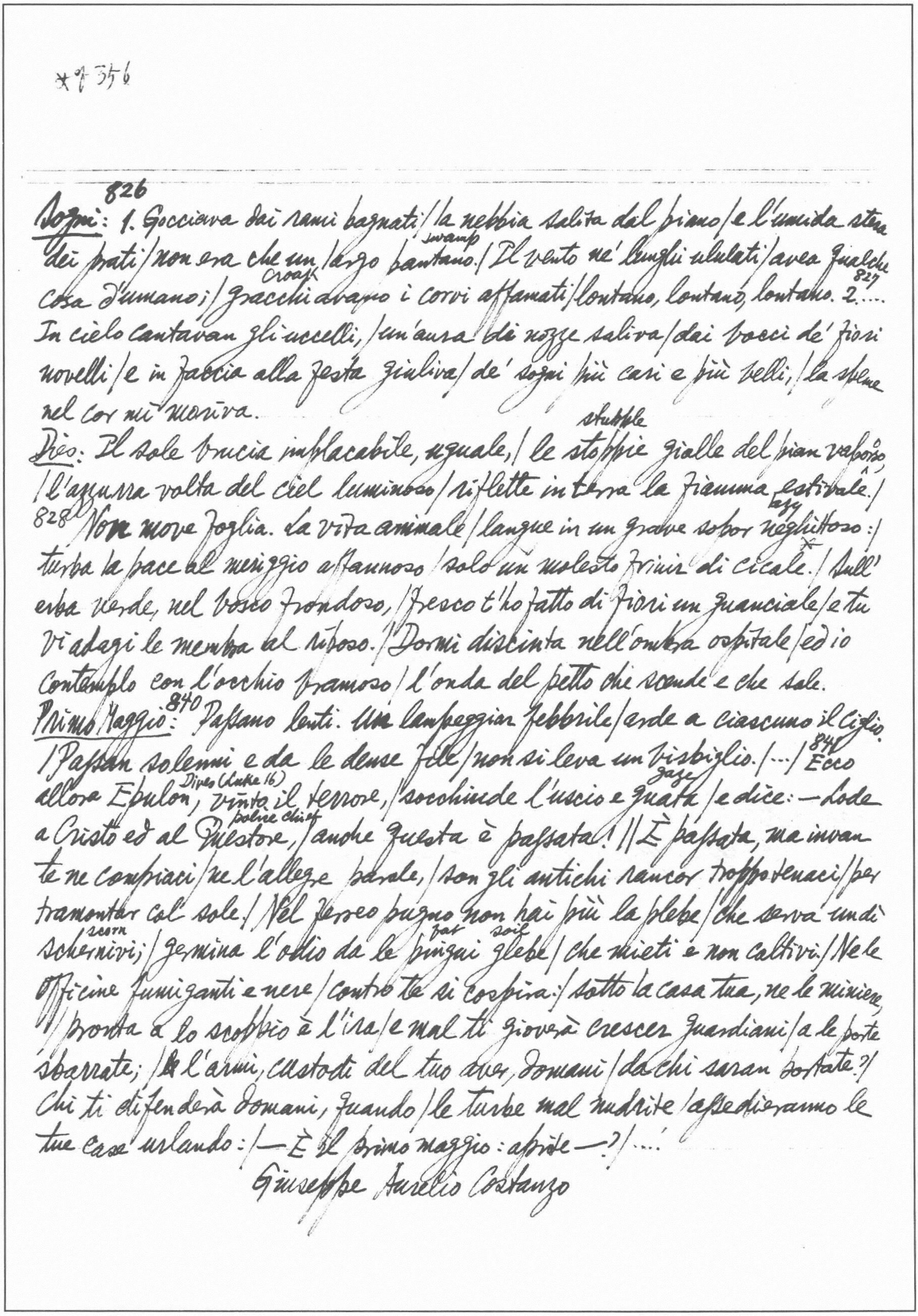
agli ebbri ed ai soldati / spalancasti le braccia, / che discendesti a baci
so shameless as to be unspeakable
innominati / e a me ridesti in faccia? / Ed io t'amavo ed io ti son caduto /
pregando innanzi e, vedi, / quando tu mi guardavi, avrei voluto / morir
sotto a' tuoi piedi. / Perché negare — a me che pur t'amavo — / uno sguardo
gentile, / quando per te mi sarei fatto schiavo, / mi sarei fatto vile?* /
on all fours
Perché m'hai detto *no* quando carponi / misericordia chiesi, / e sulla
panders rich foreigners in general
strada intanto i tuoi lenoni / aspettavan gl'Inglesi? / Hai riso?
Senti! Dal sepolcro cavo / questa tua rea carogna, / nuda la carne
pillory
tua che tanto amavo / l'inchiodo sulla gogna, / e son la gogna i
versi ov'io ti danno / al vituperio eterno, / e pene che rimpianger
ti faranno / le pene dell'inferno. / Qui rimorir ti faccio, o maledetta, /
piano, a colpi di spillo, / e la vergogna tua, la mia vendetta, / tra
stamp
gli occhi ti sigillo.

820
Un organetto suona per la via, / la mia finestra è aperta e vien la sera, /
sale dai campi alla stanzuccia mia / un alito gentil di primavera. /
Non so perché mi tremino i ginocchi, / non so perché mi salga il pianto
agli occhi. / Ecco, io chino la testa in sulle mano, / e penso a te che
sei così lontano.

burning
Iustitia: 822 Vorrei che questa mia povera penna / fosse un ferro rovente
skin
/ per bollarvi tra gli occhi e la cotenna, / canaglia prepotente. / … /
823 Ridan le vostre donne a cui ne 'l petto / de l'òr brucia la sete, /
bridal bed
ridan beate che ne 'l vostro letto / contaron le monete, / e su 'l talamo
i.e. marrying their daughters for money virginity
altrui de le figliole / vendean la bianca vesta; / a la virtù che vender
non si vuole, / ecco, il ~~di~~ delitto resta. / E grida, udite, il ~~vag~~ volgo
emaciated revolution
macilente: / — Noi, plebe, non moremo, / ma ne 'l gran giorno, in faccia
824
a 'l sol lucente / giustizia ci faremo. / … / Non sperate pietà dunque
ne 'l santo / giorno de l'ira eterna. / Troppo, dinanzi a voi, troppo abbiam
pianto. / Vigliacchi, a la lanterna!*



*7356

826
Sogni: 1. Gocciava dai rami bagnati / la nebbia salita dal piano / e l'umida stesa
dei prati / non era che un largo swamp pantano. / Il vento ne' lunghi ululati / avea qualche
cosa d'umano; / croak gracchiavano i corvi affamati / lontano, lontano, lontano. 827 2. ....
In cielo cantavan gli uccelli, / un'aura di nozze saliva / dai bocci de' fiori
novelli / e in faccia alla festa giuliva / de' sogni più cari e più belli, / la speme
nel cor mi moriva.
Dies: Il sole brucia implacabile, uguale, / le stubble stoppie gialle del pian vaporoso
/ l'azzurra volta del ciel luminoso / riflette in terra la fiamma estivale. /
828 Non move foglia. La vita animale / langue in un grave sopor lazy neghittoso: /
turba la pace al meriggio affannoso / solo un molesto frinir di cicale. / Sull'
erba verde, nel bosco frondoso, / fresco t'ho fatto di fiori un guanciale / e tu
vi adagi le membra al riposo. / Dormi discinta nell'ombra ospitale / ed io
contemplo con l'occhio bramoso / l'onda del petto che scende e che sale.
Primo Maggio: 840 Passano lenti. Un lampeggiar febbrile / arde a ciascuno il ciglio.
/ Passan solenni e da le dense file / non si leva un bisbiglio. / ... / 841 Ecco
allora Epulon, Dives (Luke 16) vinto il terrore, / socchiude l'uscio e gaze guata / e dice: — Lode
a Cristo ed al police chief Questore, / anche questa è passata! // È passata, ma invan
te ne compiaci / ne l'allegre parole, / son gli antichi rancor troppo tenaci / per
tramontar col sole. / Nel ferreo pugno non hai più la plebe / che serva un dì
scorn schernivi; / germina l'odio da le fat pingui soil glebe / che mieti e non coltivi. / Ne le
officine fumiganti e nere / contro te si cospira: / sotto la casa tua, ne le miniere,
pronta a lo scoppio è l'ira / e mal ti gioverà crescer guardiani / a le porte
sbarrate; / e l'armi, custodi del tuo aver, domani / da chi saran portate? /
Chi ti difenderà domani, quando / le turbe mal nudrite / assedieranno le
tue case urlando: / — È il primo maggio: aprite — ? / ...

Giuseppe Aurelio Costanzo

* un esame critico del fenomeno morale rappresentato dalla ~~scap~~ scapigliatura (cf Gautier: "La Mansarde": "Une mansarde est toujours triste: le grenier n'est beau qu'en chanson" etc. (Penguin Bk of French Verse, III, p. 134-6) & the refrain of Béranger's "Le Grenier": "Dans un grenier qu'on est bien à 20 ans!"

** pun on lyre & lira.

*** P. Nardi, Scapigliatura, 1924 p. 134: "la fiamma turchiniccia del punch" (cf Robert Hall on brandy & water: "a glass of liquid fire")

**** cf Baudelaire: "Alors, ô ma beauté! dites à la vermine / Qui vous mangera de baisers" (Une charogne); "Et le ver rongera ta peau comme un remords" (Remords posthume).

857

garret — order, arrange

Gli Eroi della soffitta*: Chi sono? — Quanti assetano / di vasto impero e di

back — burden

superba altezza, / Quanti piegar disdegnano / la groppa al basto, il collo

halter — rather than

a la cavezza. / ... / 858 Anzi che a gli altri mescersi / e andare al passo per

beaten path — gutter — den

la via più trita, / scelgon, da soli, il lastrico, / o in un coviglio abbruciano

la vita. / ... / Quanti, svaniti i rosei / sogni e l'ebbrezze, giovanil tesoro, /

disillusioned — → fling

or disamagati anelano / la giustizia del pane e del lavoro. / [illegible] / Quanti,

subject — lowest — throws up

illusi ed ingenui, / il mar de la città da l'imo fondo / lividi lancia

859

e garruli, / Come tante ranocchie in faccia al mondo. / ... / Quanti punze-

bristly — hooks

cchia e lacera / la vita d'ogni giorno, questa prosa / irta di ganci e

stimoli, / monotona, pettegola, cenciosa. / ....

860

hesitate, doubts

Ha i suoi gusti ogni età: / Dal tuo, diverso, Orfeo, fu il mio destino: /

io fra una gente che se stessa inforsa, / tu, fra numi ed eroi, vate divino. /

Ha i suoi gusti ogni età, non v'è che dire: / la mia piccola età, l'orecchio

in borsa, / va cercando altri suoni ed altre lire.**

Emilio Praga also a painter

872 — huts — olive grove — follow the sails with eyes

Serate in mare: ... O capanne, fra i larghi oliveti / occhieggianti le vele

873 — sprinkled — give

fugaci, / o dirupi di pascoli lieti / e voi lidi cospersi di baci, / ...

cf p. 815 Guerrini: "Il canto dell'odio" — dried

Vendetta postuma: 883 Quando sarai nel freddo monumento / immobile e ste-

cchita, / se ti resta nel cranio un sentimento / di questa vita, / ripenserai

l'alcova e il letticciuolo / dei nostri lunghi amori, / quand'io portava al

dark blue

tuo dolce lenzuolo / carezze e fiori. / Ripenserai la fiammella turchina / che

phial of drugs

ci brillava accanto,*** / e quella fiala che alla tua bocchina / piaceva tanto! /

ardour

Ripenserai la tua foga omicida / e gli immensi abbandoni; / 884 ripenserai le

forsennate grida / e le canzoni; / ripenserai le lagrime delire, / e i giuramenti

inspirer of my poems

a Dio, / e bugiarda, di vivere e morire / pel genio mio! / E allora sentirai

l'onda dei vermi / salir nel tenebrore, / e colla gioia di affamati infer-

mi / morderti il cuore.****

*Il Carducci: "io dico che l'ammirazione pe 'l sonetto, Ell'era così gracile e piccina, è una prova miserabile del rammollimento di cervello a cui quella che il Proudhon chiamava 'scrofola romantica' aveva condotto la gente" (Dieci anni a dietro, ~~p~~ in Opere, ed. naz., XXIII, p.248).

** motivo caro ai romantici; cfr. La chute d'un Ange de Lamartine. cf also Hugo, les Rayons et

Iginio Ugo Tarchetti

896
Ell'era così fragile e piccina / che, più che amor, di lei pietà sentia; / d'angioletto parea la sua testina, little head / così diafana ell'era e così pia. / Le orazioni dicea sera e mattina, / di notte avea paura e non dormia, / piacevanle le bacche berries di uva grapes spina, / le chicche, beans, grapes e mi dicea dolcezza mia. / Ella era piena di delicatezze, / piangea di tutto e sorridea di tutto, / vivea di zuccherini e di carezze: / eppur quel fior sì frale e delicato / ha la mia forte gioventù distrutto, / ha la saldezza del mio cor spezzato.*

Arrigo Boito also a musician.

904
Dualismo: Son luce ed ombra; angelica / farfalla o verme immondo, / sono un caduto cherubo** / dannato a errar sul mondo, / o un demone che sale, / affrancando l'ale, / verso un lontano ciel. / Ecco perché nell'intime / cogitazioni io sento / la bestemmia dell'angelo / che irride sneers al suo tormento, / o l'umile orazione / dell'esule dimone / che riede a Dio, fedel. / Ecco perché m'affascina / l'ebbrezza di due canti; / ecco perché mi lacera / l'angoscia di due pianti; / ecco perché il sorriso / che mi contorce il viso / o che m'allarga il cuor. / … / 906 E sogno un'Arte eterea / che forse in cielo ha norma, / franca free dai rudi vincoli / del metro e della forma, / piena dell'Ideale / che mi fa batter l'ale / e che seguir non so. / … / 907 E sogno un'Arte reproba wicked / che smaga lead astray il mio pensiero / dietro le basse imagini / d'un ver verse che mente al Vero / e in aspro carme immerso / sulle mie labbra il verso / bestemmiando vien. / Questa è la vita! l'ebete quel / vita che c'innamora, / lenta che pare un secolo, / breve che pare un'ora; / un agitarsi alterno / fra paradiso e inferno / che non s'accheta grow quiet più! / Come istrion su cupida greedy / plebe di rischio ingorda, greedy / fa pompa d'equilibrio / sovra una tesa corda, / tale è l'uman, librato poised / fra un sogno di peccato / e un sogno di virtù.

(Valiquette, p. 227

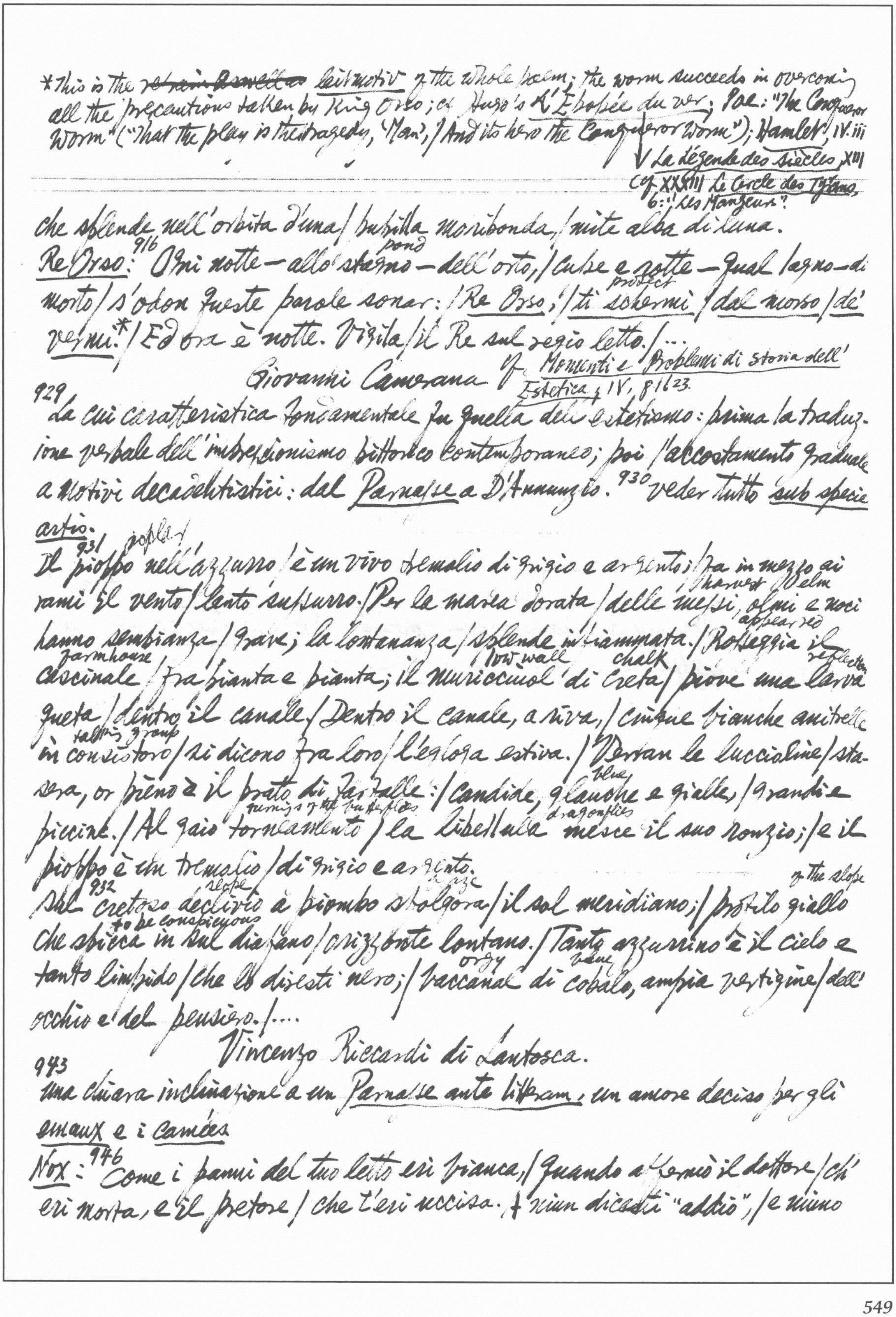
les Ombres, 19. "Comme dans les étangs": "Comme dans les étangs assoupis sous les bois, / Dans plus d'une âme on voit deux choses à la fois, / Le ciel, qui teint les eaux à peine remuées / Avec tous ses rayons et toutes ses nuées, / Et la vase, — fond morne, affreux, sombre et dormant, / Où des reptiles noirs fourmillent vaguement" — Oeuvres poétiques complètes, Montréal: Éd. B. K

* Il tema è abbastanza frequente nella poesia romantica. cfr. "Coro di morti" nel Dialogo di Federico Ruysch e delle sue mummie del Leopardi, il sonetto "A una mummia" del Revere (p. 482). Il Boito s'ispirò ad una nota lirica di Louis Bouilhet.

** Boito's famous poem "Lezione d'anatomia".

A una mummia:* 909 Mummia fasciata in threadbare logori / papiri sontuosi, / mummie che sul shroud sudario / i.e. his glory is recorded on the shroud porti l'apoteosi, / perdona se i nepoti / più culti che devoti / fan del tuo because dead (frail) because mummified frale eterno / sì misero governo. / Tu, nata al sole, al fulgido / sole del tuo deserto, / al soffio ardente e libero / d'un orizzonte aperto, / tu non pensavi, un giorno, / 910 nel gel d'un aer humid piorno, / d'esser messa in vetrina / da una gente latina. / … / A così bella pace / ti derubò rapace / una che non ha posa / scïenza curiosa. / … / E venne il paleologo, / divinator de' segni, / a impf. plan out ordir sul tuo sarcofago / cifre di stirpi e regni; / fu violato intero / della tomba il mistero; / t'han lisciate le chiome / e t'han chiamata a nome. / …; depositario / di tanta erudizione, / inaugurate, establish pianta bottega e cattedra / un greedy lurco cicerone / che ti narra all'Inglese / 911 (pur ch'e' paghi le spese) / storpiando i nomi (o scherno!) / del tuo parlar materno. / ….

A Giovanni Camerana: 913 Il coal tizzo acceso fin che arde fuma; / simile, o mesto amico, al nostro cuore / che in pianto si consuma / fin che arde l'amore. / Lascia dunque che s'alzi e che t'esali / questa nube di duol cotanto intenso; / essa abbrucia i tuoi mali / come grani d'incenso. / … / 914 Anzi affronta gli spasmi ed il martiro, / cerca nell'ansia del tormento occulto / dopo il duol del sospiro / l'estasi dei sob singulti; / troverai qualche vero… / … / grim Torva è la Musa. Per l'Italia nostra / corre levando impetuosi gridi / una pallida series giostra / di poeti suicidi. / Alzan le bare e mostrano a trofeo / dell'Arte loro un verme ed un aborto, / 915 e giocano al paleo / colle teste da morto. / Io pur fra i primi di codesta razza / urlo il canto anathema anatemico e macabro,** / poi con revulsion rivolta mad pazza, / assume atteggio a hiss fischi il labro. / Bava cerca nel buio una bestemmia / sublime e strana! e intanto muor sui rami / la sua ricca vendemmia / di sogni e di ricami. / … / E il mondo ancor più sterile, o fratello / ci fa quel vol di poesia stupendo, / e non trovando il Bello / ci abbranchiamo all'Orrendo. / … / A me calma più piena e più profonda: / questa



*This is the ~~refrain [illegible]~~ leitmotiv of the whole poem; the worm succeeds in overcoming
all the precautions taken by King Orso; cf. Hugo's L'Épopée du ver; Poe: "The Conqueror
Worm" ("That the play is the tragedy, 'Man', / And its hero the Conqueror Worm"); Hamlet, IV.iii
↓ La légende des siècles, XIII
cf. XXXIII Le Cercle des Tyrans,
6: "Les Mangeurs".

che splende nell'orbita d'una / pupilla moribonda, / mite alba di luna.
pond
Re Orso: 916 Ogni notte — allo stagno — dell'orto, / cupe e rotte — qual lagno di
protect
morto / s'odon queste parole sonar: / Re Orso, / ti schermi / dal morso / de'
vermi.* / Ed ora è notte. Vigila / il Re sul regio letto. / ...

Giovanni Camerana cf. Momenti e Problemi di storia dell'Estetica, IV, 8|6^{23}.

929 la cui caratteristica fondamentale fu quella dell'estetismo: prima la traduz-
ione verbale dell'impressionismo pittorico contemporaneo; poi l'accostamento graduale
a motivi decadentistici: dal Parnasse a D'Annunzio. 930 veder tutto sub specie
artis.
poplar
931 Il pioppo nell'azzurro / è un vivo tremolio di grigio e argento; / fa in mezzo ai
harvest elm
rami il vento / lento susurro. / Per la marea dorata / delle messi, olmi e noci
appeared
hanno sembianza / grave; la lontananza / splende infiammata. / Rosseggia il
farmhouse low wall chalk reflection
cascinale / fra pianta e pianta; il muricciuol di creta / piove una larva
queta / dentro il canale. / Dentro il canale, a riva, / cinque bianche anitrelle
talking group
in consistoro / si dicono fra loro / l'egloga estiva. / Verran le lucciole / sta-
blue
sera, or pieno è il prato di farfalle: / candide, glauche e gialle, / grandi e
turnings of the butterflies dragonflies
piccine. / Al gaio torneamento / la libellula mesce il suo ronzio; / e il
pioppo è un tremolio / di grigio e argento.
slope blaze of the slope
932 Sul cretoso declivio a piombo sfolgora / il sol meridiano; / profilo giallo
to be conspicuous
che spicca in sul diafano / orizzonte lontano. / Tanto azzurrino è il cielo e
orgy blue
tanto limpido / che lo diresti nero; / baccanal di cobalto, ampia vertigine / dell'
occhio e del pensiero. / ....

Vincenzo Riccardi di Lantosca.

943 una chiara inclinazione a un Parnasse ante litteram, un amore deciso per gli
emaux e i camées

Nox: 946 Come i panni del tuo letto eri bianca, / quando attestò il dottore / ch'
eri morta, e il pretore / che t'eri uccisa. / A niun dicesti "addio", / e niuno

* from Michelangelo's famous epigram on the statue La Notte.

** What the Germans call "ein Bild ohne Gnade" (cf. K. Spalding & K. Brooke, An Historical Dictionary of German Figurative Usage, p.314). cf Congreve: "When Lesbia
first I saw, so heavenly fair, / With eyes so bright & with that awful air, / I thought my heart
which durst so high aspire / As bold as his who snatched celestial fire. // But soon as e'er the

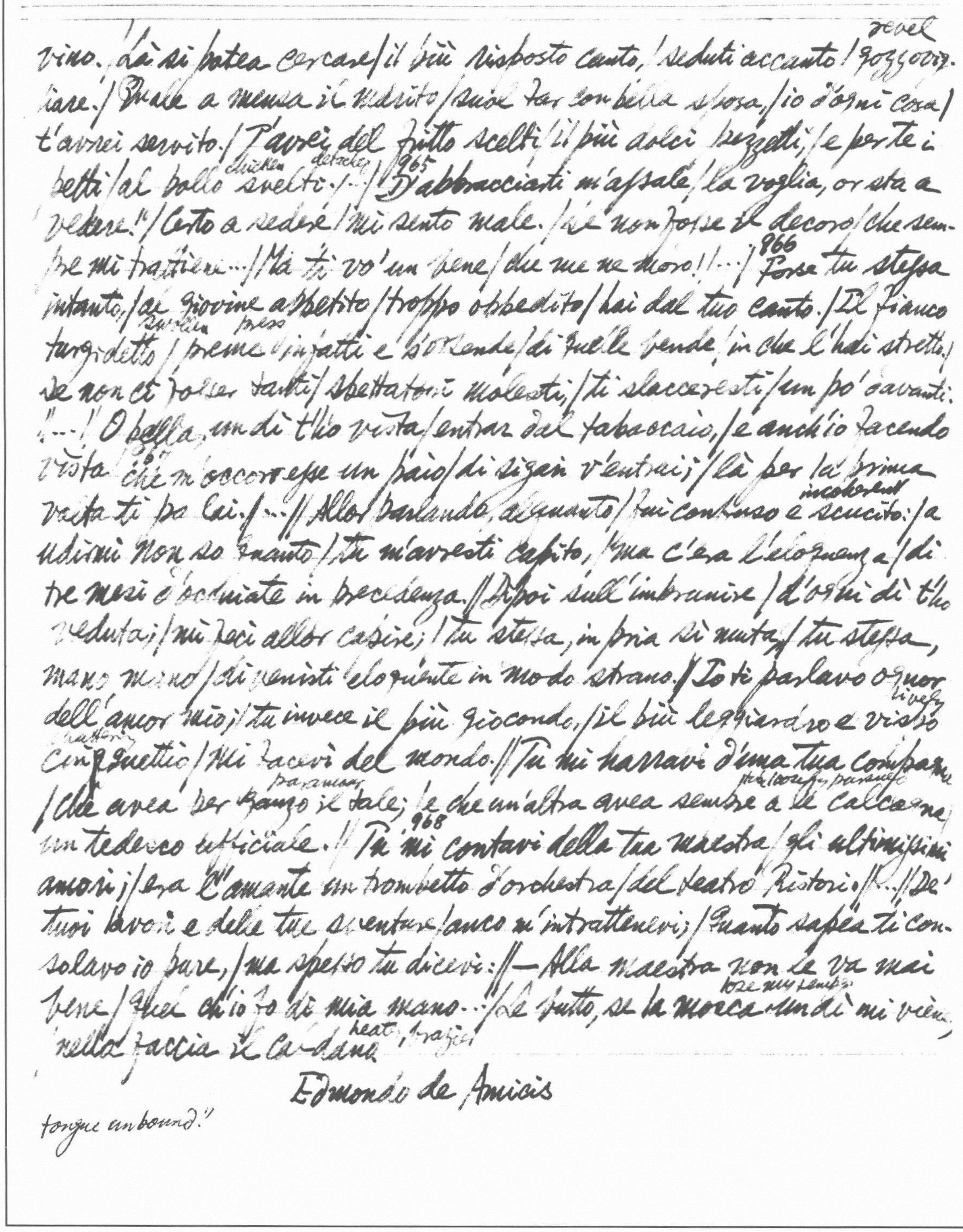
"addio" ti disse. Anima stanca, / riposa. Non temer; tutto è compiuto. / Ché se in
bold gaze fondly You'll remember
fiero desio / vagheggiasti la Notte, or che hai potuto / 947 abbracciarla, di nulla
nothing, or if you do, your death will appear too late
ti rimembra, / o il tuo presto partir tardi ti sembra.

houris
Però non mi destar...!*: 956 Urì non sei, non son io Maometto, / ma questo è il paradiso, o mio tesoro; / e domattina ti farò un sonetto / petrarcheggiando con molto decoro. / Tu, se non è per far veder cotesti / bianchi dentini, non aprir la bocca; / non parlarmi, se vuoi ch'io non mi desti, / tu che sei così bella... e così sciocca!**

Vittorio Betteloni son of Cesare B.

milliner
961
Per una crestaia: Io rammento benissimo, / c'ora non fan sei mesi / e m'eran gli occhi, i cerulei / occhi tuoi pur cortesi, / anco mi sorridevi, / tosto che mi vedevi. // Ora invece allo scorgermi / volgi altrove la testa, / o pigli una cert'aria / d'indifferenza onesta, / con che mi fai capire / che è tempo di
catch glimpse
finire. // ... // 962 Sai tu del dì memoria / che prima io t'adocchiai? / Ti rammenti dell'epoca, / che a passar cominciai / dinanzi al tuo negozio? / Questo
usual
963 ben io rammento, / che passarci almen cento / volte al giorno ero solito. // Talor per abitudine / ci torno ancora adesso; / al tuo lavor sollecita / tu siedi al loco istesso, / ma già non più si levano, / per me che tu
feel at a distance
presenti, / gli occhi tuoi sorridenti, / che un dolce addio mi dicano. //
shelves box
Oggi ti vidi attendere / dinanzi a la scansia / ad allogar le scatole
lace lace
/ della tua mercanzia; / ivi son cose varie: / piume, fior, pizzi, trine, / nastri, maglie, retine, / pettinature, eccetera: // ma, dimmi, in quale scatola / hai l'amor mio riposto? / Certo fra' ~~conti~~ cenci inutili, / fra
remnants
ritagli l'hai posto; / dove la tua medesima / affezione hai messa? / Smemorata, tu stessa / non sapresti rispondere. //-.-// 964 Però, se appena
granted me some sign of favor
appena / m'avessi tu concesso / io t'avrei spesso / condotta a cena. / Si stava assai benino / un tempo a la Regina: / buona cucina, / ottimo
ristorante, at Verona

beauteous (spoke idiot), / Forth from her coral lips such folly broke: / Like balm
the trickling nonsense heal'd my wound, / And what her eyes enthralled, her



reveal
vino. / Là si potea cercare / il più riposto canto, / seduti accanto / gozzovig-
liare. / Quale a mensa il marito / suol far con bella sposa, / io d'ogni cosa /
t'avrei servito. / T'avrei del fritto scelti / i più dolci pezzetti, / e per te i
chicken detached 965
petti / al pollo svelti. / ... / D'abbracciarti m'assale / la voglia, or sta a
vedere! / Certo a sedere / mi sento male. / Se non fosse il decoro / che sem-
966
pre mi trattiene... / Ma ti vo' un bene / che me ne moro! / ... / Forse tu stessa
intanto, / al giovine appetito / troppo obbedito / hai dal tuo canto. / Il fianco
swollen press
turgidetto / preme infatti e s'offende / di quelle bende / in che l'hai stretto, /
se non ci fosser tanti / spettatori molesti, / ti slacceresti / un po' davanti.
/ ... / O bella, un dì t'ho vista / entrar dal tabaccaio, / e anch'io facendo
967
vista che m'occorresse un paio / di sigari v'entrai; / là per la prima
incoherent
volta ti parlai. / ... / Allor parlando, alquanto / fui confuso e scucito: / a
udirmi non so quanto / tu m'avresti capito, / ma c'era l'eloquenza / di
tre mesi d'occhiate in precedenza. / Dipoi sull'imbrunire / d'ogni dì t'ho
veduta; / mi feci allor capire; / tu stessa, in pria sì muta, / tu stessa,
mano mano / divenisti eloquente in modo strano. / Io ti parlavo ognor
lively
dell'amor mio; / tu invece il più giocondo, / il più leggiadro e vispo
chattering
cinguettìo / mi facevi del mondo. / Tu mi narravi d'una tua compagna
paramour [illegible], parasite
/ che avea per ganzo il tale; / e che un'altra avea sempre a le calcagna /
968
un tedesco ufficiale. / Tu mi contavi della tua maestra / gli ultimissimi
amori; / era l'amante un trombetto d'orchestra / del teatro Ristori. / ... / De'
tuoi lavori e delle tue sventure / anco m'intrattenevi; / quanto sapea ti con-
solavo io pure, / ma spesso tu dicevi: / — Alla maestra non le va mai
lose my temper
bene / quel ch'io fo di mia mano... / Le butto, se la mosca un dì mi viene,
heat, brazier
nella faccia il caldano.

Edmondo de Amicis

tongue unbound!

1001 Nevicata: 2:
Io veggo nelle lucide casine / gli olandesi panciuti ed opulenti / seduti
intorno ai caminetti ardenti / sbuffare il fumo a lunghe onde az-
zurrine, / O stare a mensa con le fronti chine / argomentando in ripo-
sati accenti, / e macinar (chew) gli arrosti succolenti / con le lente mascelle (jaw)
elefantine; / veggo le caste mogli e i grossi putti, / e il placido gatton
lucido e bello, / e monti di formaggi e di prosciutti (bacon); / 1002 e i le
tti insidiati (threatened) invano / ~~sul~~ cui l'Amore ha scritto stampatello: /
(i.e. the Dutch have no use for romance or illicit love.)
Chi va piano va sano e va lontano.

A una Turca: 1002 Bella turchetta coi cerchioni (rim, hoop) agli occhi / che scendi a
lesti passi per la china (slope) / e sgonnelli (gad about) la veste cremesina / e lunghe umide
occhiate ai Franchi (Europeans) scocchi, / perché, ligia (vassal) al voler dei turchi sciocchi / col
tuo candido vel di monachina / copri il visetto bianco di farina / mentre
mostri benissimo (willingly) i ginocchi? / Vedi cos'è passar lunghe giornate / con le
gambette in croce sul cuscino (cushion)! / Bella turchina, hai le gambette arcate (bow-legged). /
Ma il piede è così dritto e così snello, / e tutto, fuorché l'arco, è così fino... /
Ahi, me infelice, che anche l'arco è bello!

Fra cugini: 1003 Io portava il giubbino (jacket), Lena le vesti corte, / Lena era
bionda e bella, ed io così così (not too bad, likewise); / io maltrattavo il greco e Lena il
pianoforte / e scrivevamo ancora ciliegia (cherry) con due g. / Come tra i canti e
i giochi la fiamma prematura / nell'anima tranquilla nata ci sia non so; /
ci urtammo un dì correndo in una stanza oscura, / ed io l'amai quel
giorno e Lena m'adorò. / ... E un dì, soffiando il vento, nell'ombra d'un sent-
iero / vidi la sua rotonda gambina (legs) biancheggiar; / arsi, tremai, m'ascosi, e
su quel gran mistero / rimasi lungo tempo, immoto, a meditar. / E da quel
giorno al canto l'anima mia s'apriva / e le dissi ogni sera un lungo inno
d'amor; / C'eran dei versi (bad) falsi, ma lei non li sentiva / e alzava il capo
altera del suo gentil cantor. / Ma poi su la mia spalla chinando la testina /

*cf. Tom Jones, BK. XII. ch. 5, ch. 13; BK. XIII. 6 (also BK. IX. ch. 5) 肉蒲團 11回 未央生 艷芳書信; 鳳求凰 21齣 呂哉生. See also René Girard, Mensonge romantique et vérité romanesque, p. 12 ff on "le médiateur du désir."

1006

dicea sommessamente con voce di dolor: / —che vale amarci tanto? Io morirò bambina! — / E sbucciando peel un arancio, piangeva sul mio cor. / —Ci sposeremo? — un ~~di~~ giorno mi domandò pensosa, / ed io le dissi: —Lena, lo giuro sull'onor, / se quando avrò un impiego tu non sarai mia sposa / possa tutta l'Italia chiamarmi traditor! — / … / Lena, ricordi ancora gli amanti di romanzo / che agli atti, ai detti, ai passi fain studiamo d'imitar, / e i bocconi piccini che facevamo a pranzo / il vil pasto brutale fingendo di sprezzar? / Ricordi il dì che stanchi di pranzi a bocconcini, / affamati dal lungo digiuno dell'amor, / ci divorammo insieme quattordici panini / soffocando le risa che ci venian dal cor? / E il giorno che alla pioggia, per lunghe ore, sui tetti, / sfaggiti dalla mamma all'occhio indagator, / nel tuo scialle shawl turchino incappucciati muffled up e stretti / come in un caldo ~~covo~~ nido covammo il nostro amor? / … / 1007 E il dì che giunse il fiero tuo babbo all'impensata / e me cogliendo stretto al fianco tuo gridò: / —Bada che se ti piglio t'allungo una pedata kick! — / Ah il dolor di quel giorno mai più non scorderò! / … / E alla sua stanza chiusa venivo a notte oscura / cautamente la soglia di pianto a inumidir; / Lena baciava l'uscio ed io la serratura / pel buco della chiave mandandole i sospir. / E mi diceva talvolta con infantile candore / con la sua man di bimba scostandomi religione da sé: / —Ah! per l'amor del cielo non toglietemi l'onore! — / E si copriva il collo e nascondeva il piè. / … / E mi chiedea sovente: —È tutto mio quel core? / Altri secreti affetti l'anima tua non ha? / Non pensi ad altre bimbe? Non guardi le signore? / Io non t'ho fatto ancora nessuna infedeltà! — / … / Così fra giochi e pianti, carezze e giuramenti / un anno avventurato come un balen fuggì, / e noi felici, alteri, imbaldanziti embaldened, ardenti / aspettando le nozze numeravamo i dì. / Ma un giorno, ah giorno! ad altri lidi un fatal Decreto the professor is transferred / il babbo de la dolce fanciulla mia lanciò, / 1008 e la trama gentile del nostro amor secreto / in nome dell'Italia because it's a government order of transfer per sempre lacerò. / Secreto? Ah no! In cospetto view di tutti, all'ultim'ora, /

*Diverrà un elemento essenziale della poesia crepuscolare: cf. ~~Fr.~~ (Marino) Moretti, *La domenica dei cani randagi* (wander): "L'organo di Barberia / che dona al cuore mendico / un soldo di nostalgia." (Also Corrado Govoni, *Gli Organi di Barberia*, quoted in F. Giannessi, *Tradizione letteraria e invenzione lirica nella poesia italiana del Novecento*, p.55; cf p.193 on Sergio Corazzini). cf *infra* 1114.

un incanto singhiozzo l'arcano mio tradì; / ed il paterno piède scansato (avoid, withdraw) fino allora… / Stendiamo un vel pietoso su quella che seguì.

Pompeo Bettini.

1010 Fu poeta "puro" nonostante il suo impegno di socialista. Tradusse da Thomas Hood, Longfellow, Lenau, Balaguer, Tennyson (oltre il *Manifesto* di Marx ed Engels).

1013 La fanciulla sola a lavar panni, / nel suburbio (borgo, village), alla placida corrente, / non può passare di molto i dieci anni / e batte allegramente. / Due ragazzini varano (launch) barchette, / ch'ella guarda, ridendo, perigliose (pericolose); / ma perché seria è la cura, non smette / di torcere e lavare. / È festa, un giorno lungo, / e si ~~sbadi~~ sbadiglia (yawn); / il suon dell'organetto ha infastidito (distress, bore)*; / la bimba, attenta ai panni di famiglia, / tuffa un altro vestito. β

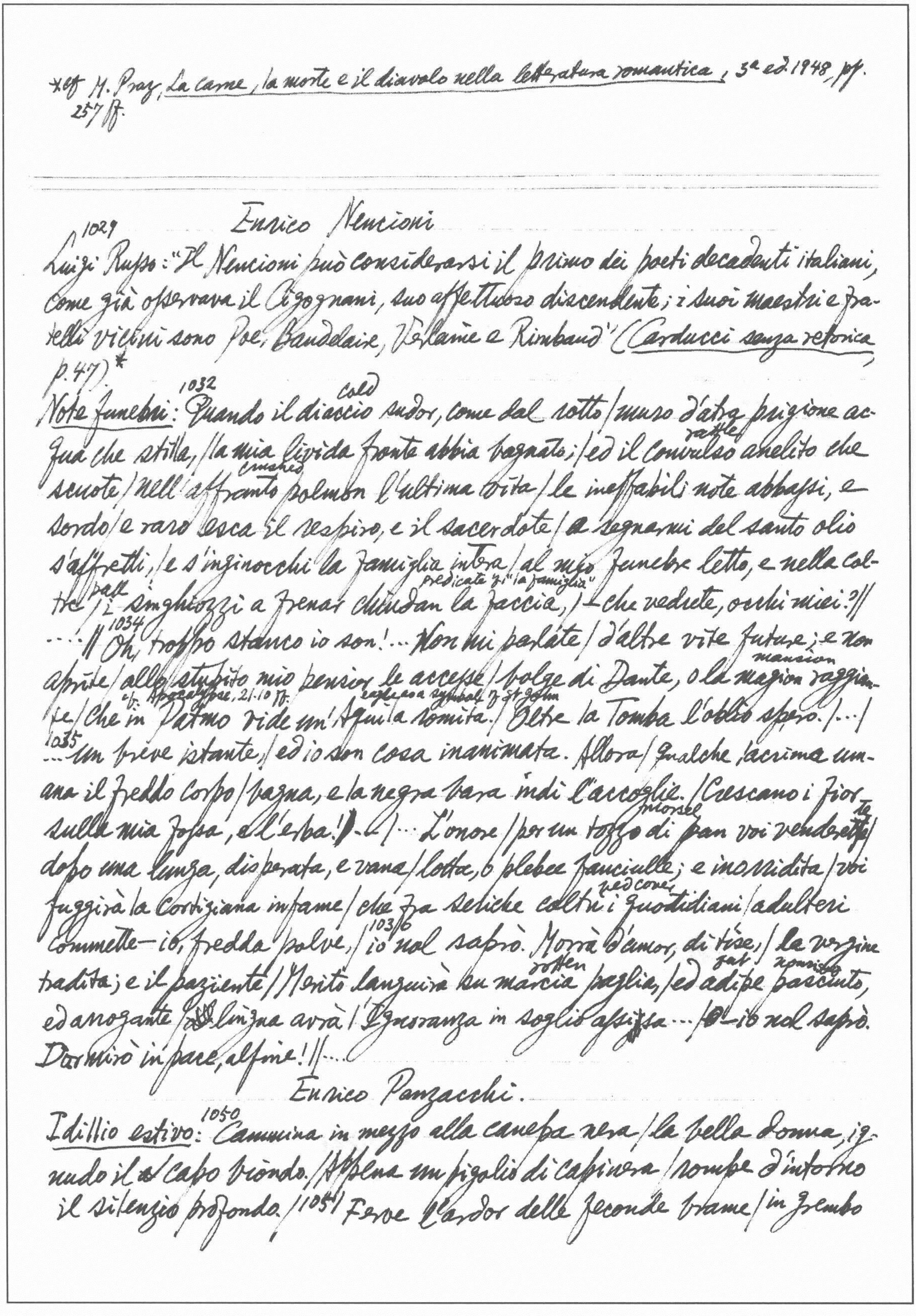
1016 La roccia ha visto molt'acqua passare; / l'ha sempre udita frangersi e crosciare (roar) / discendendo veloce. / I montanari san ch'è una sorgente / fresca e perenne; / la più vecchia gente / ne ricorda la voce. / I bei fiori che dà la primavera / s'aprono e chiudon da mattina a sera, / poi cadon nella fonte. / È sempre quella; mentre son mutati / le piante, le persone e gli abitati / sotto l'ombre del monte.

1025 Italia, tu produci ottime cose: / marmi pel genio, fiori pei morti, / nevi per l'Alpe, e cavoli per gli orti, / e venticelli per sfogliar le rose. / Ma tu produci pur genti cenciose (ragged) / dalle man ladre et dai cervelli corti, / che s'accapiglian dentro gli angiporti (narrow lane, blind alley) / ed urlano bestemmie ingegnose. / Altrove a suon di dollari e sterline, / romba il lavoro; qui, fin che si muoia, / vedrem le capre sulle tue ruine; / perché forse di noi stanca è l'istoria, / e il nostro vino ~~non~~ non dà più la gioia / e il nostro sangue non dà più la gloria.*0 Non

β 白香山代賣薪女贈諸妓、亂蓬為鬢布為裙 曉踏寒山自負薪 一種錢塘江上女 著紅騎馬是何人、

*0 G. Giusti, *La Terra dei Morti*, in *Prose ~~e~~ & Poesie scelte*, Hoepli, p.281 (vide 28b ff)

Lamartine: "Des hommes et non la poussière humaine".



*cf M. Praz, La carne, la morte e il diavolo nella letteratura romantica, 3ª ed. 1948, pp.
257 ff.

Enrico Nencioni

1029
Luigi Russo: "Il Nencioni può considerarsi il primo dei poeti decadenti italiani,
come già osservava il Cigognani, suo affettuoso discendente; i suoi maestri e fra-
telli vicini sono Poe, Baudelaire, Verlaine e Rimbaud" (Carducci senza retorica
p. 47).*

1032 cold
Note funebri: Quando il diaccio sudor, come dal rotto / muro d'atra prigione ac-
rattle
qua che stilla, / la mia livida fronte abbia bagnato; / ed il convulso anelito che
crushed
scuote / nell'affranto polmon l'ultima vita / le ineffabili note abbassi, e
sordo / e raro esca il respiro, e il sacerdote / a segnarmi del santo olio
s'affretti, / e s'inginocchi la famiglia intera / al mio funebre letto, e nella col-
pall predicate of "la famiglia"
tre / i singhiozzi a frenar chiudan la faccia, / — che vedrete, occhi miei? //
1034
... // Oh, troppo stanco io son!... Non mi parlate / d'altre vite future; e non
mansion
aprite / allo stupito mio pensier le accese / bolge di Dante, o la magion raggian-
cf. Apocalypse, 21.10 ff. eagle as a symbol of St John
te / Che in Patmo vide un'Aquila romita. / Oltre la Tomba l'oblio spero. / ... /
1035
... un breve istante, / ed io son cosa inanimata. Allora / qualche lacrima um-
ana il freddo corpo / bagna, e la negra bara indi l'accoglie. / Crescano i fior
morsel te
sulla mia fossa, e l'erba! — / ... L'onore / per un tozzo di pan voi vendere /
dopo una lunga, disperata, e vana / lotta, o plebee fanciulle; e inorridita / voi
bedcovers
fuggirà la Cortigiana infame / che fra seriche coltri i quotidiani / adulteri
1036
commette — io, fredda polve, / io nol saprò. Morrà d'amor, di tise, / la vergine
rotten fat nourished
tradita; e il paziente / Merito languirà su marcia paglia, / ed adipe pasciuto,
ed arrogante / lingua avrà / l'Ignoranza in soglio assisa... / — io nol saprò.
Dormirò in pace, alfine! // ...

Enrico Panzacchi.

1050
Idillio estivo: Cammina in mezzo alla canepa nera / la bella donna, ig-
nudo il capo biondo. / Appena un pigolio di capinera / rompe d'intorno
il silenzio profondo. / 1051 Ferve l'ardor delle feconde brame / in grembo

alla natura, eterna amante; / Roſseggian le ciliege entro il fogliame, / sangue
pause rest
di drago e bocche di baccante. / La donna guarda il solitario loco; / sosta
dare
ogni tanta, e par che non s'attenti: / A chi li porti i tuoi baci di fuoco, / o
pallida beltà dagli occhi ardenti?

harpsichord
Incantesimo vano: [1054] Nella tastiera gialla / dell'obliato cembalo / canta un
the last sound of sonata fine dust
vecchio rondò; / e il pulviscolo balla / sui divani e le seggiole / di stile
rococò. / Forse da più che cento / anni il silenzio domina / l'inabitata stanza.
/ Or perché lo strumento / vibra i suoi vecchi muscoli / e il pulviscolo
wood nymph famous
danza? / Sul marmoreo camino / s'atteggia una Amadriade, / vero Capodi-
porcelain manufacture at Naple
monte; / e col sorriso fino / invita al carezzevole / ritmo Narciso al fonte. /
Ma il bel pastore, attento / alla sua propria immagine, / o non vede o non
vuole. / E trapaſsa il momento / [1055] miracoloso!... Tenero / entra un raggio di
J. Ph. Rameau
sole; / e alle immobili forme / ride. Sui tasti muoiono / le note di Ramò;
/ e il pulviscolo dorme / nuovamente sui mobili / di stile rococò.

Giovanni Marradi

cry peccavi
Confiteor: [1060] Lo so che il torto è mio, / che non m'hai fatto nulla; / lo scettico
son io, / mia povera fanciulla; / son io che più non credo / al guardo tuo
seren, / che troppa fiamma chiedo / al piccolo tuo sen. / I miei venticin-
que anni / mi recano su l'ali / immaginosi inganni / e altiſsimi ideali; / che
paſsan nella sera / della mia gioventù / come in ciel plumbeo schiera /
tempestuous cranes
di procellose gru. / Il torto è mio. Tu sei / un'ottima bambina, / ed io ne'
sogni miei / t'ho fatta un'eroina. / Tu mite e al ver già desta / ne' tuoi
verd'anni in fior, / tu pensi con la testa, / io col mio pazzo cuor. / Or che
fantasies
l'incanto sparve / che la mia vita è trista, / oh lascia alle sue larve /
mould
l'irrequieto artista! / [1061] Oh lascia pur ch'ei plasmi / con ostinata man /
gl'indocili fantasmi / che lo irrideano invan. / Io, come il sol che indora
/ di vaghe aureole il monte, / di quei fantasmi ancora / t'irraggerò la fronte. /

又陸游入蜀記八月廿五日：月影入水，搖蕩不定，正如金虬；方回桐江集卷一滕元發詩集序：月色搖江如汞，汞走呈陸離；莊昶（定山先生集卷五）東宮舟中：蕭月得長者丈餘；王世貞弇州山人四部稿卷七十三泛太湖洞庭西山記：月從東上，波間之蕩為長燦燦燦不定；厲鶚樊榭山房續集卷四月夜渡石湖：胥口月光浮水銀；Edward Hyams, Into the Breach, p. 31: "Beyond, the lake shimmered like liquid silver."

Ancor, nelle deserte / veglie e nei lunghi dì, / entro il mio cuore inerte / sorriderai così.

Rêverie: 1061 Ogni fanale (lamp) è spento / nella città tranquilla, / e come un infinito angue (snake) d'argento / giù dentro l'acque pendulo / il riflesso lunar brilla ed oscilla.* / Ampia di flutti e d'aere / solitudin ci avvolge, e in obliosa / felicità, nel limpido silenzio, / l'anima mia s'adagia e si riposa. / E vanno i sogni pel ceruleo vano (vault) / all'avvenire incognito, / all'avvenir lontano, / quasi in cerca di nido / migranti uccelli a più sereno lido.

Scampagnata (picnic): 1065 Ti ricordi? In occidente / stava il sol di termidoro (august) / come un grande orbe rovente (burning). / Cielo ed acqua, come d'oro / liquefatto e incandescente, / rispecchiavansi fra loro. / E noi due, senza guardarne, / affondando entro quei molli / strati d'alga (weed) lungo il mare, / 1066 correvamo agili e folli / nell'aperta onda solare (sunlight / like flood) / che avvolgeva isole e colli; / ...

Caduta di foglie: 1069 .... / E al faticoso viator, cui bagna / di pianto gli occhi una stanchezza nova, / ad ogni passo che in quel fango ei muova, / sembra di calpestar sogni e speranze.

Neve in Campagna: 1070 Fra il candore de' colli algidi (frozen) in tondo (circle) / biancheggian selve rigide e severe, / fantasmi di defunte primavere, / nella penombra d'un cinereo (ashy grey) sfondo. / Bianchi fantasmi, visione bianche / fra un bianco polverio d'atomi erranti, / sorgon rigidi e stan gli alberi grami (melancholy); / e non ha un'eco o un brivido (shiver) neanche / 1071 l'immobil aura, che di voli e canti / strepitava (din) fra' bei verdi fogliami. / Tacitamente nevica su i rami, / su i campi muti; e tutto imbianca un gelo, / tutto agghiaccia (to freeze) un oblio. Par che dal cielo / piova silenzio, e pare un sogno il mondo.

Severino Ferrari

1074 L'apporto del Ferrari agli studi di poesia popolare fu notevolissimo. Ma la sua convinzione di poter comporre poesia, quasi in sede di laboratorio, mischiando il Petrarca con gli strambotti o le romanelle, non poteva sempre riuscire a buon esito.

* Carducci: "È un madrigale questo che Arrigo Heine, se fosse stato degno di nascere italiano del trecento, potea far così e non meglio". L.I (*Opere*, XXIII, p. 374)

1076
Forse che dorme, raggiando la luna / un tuo bel sonno candido falcato crescent, sickle-shaped / tra le mollezze del seno tuo gigliato your [the girl's] lily-white bosom? / Io non la ho vista sorger da più notti; / ed a te, curva nel raccoglier l'ago, / ieri sfuggian più raggi dal sen vago. / Ond'io son fatto amante de la luna / e la invoco al sereno e a la fortuna stormy weather. *

Remigeo Zena

1095
Il marchese Gaspare Invrea si celò, come scrittore, sotto questo pseudonimo, quasi che l'esercizio della letteratura non si confacesse pienamente con la dignità del nome avito ancestral. Se il fascino esotico dei suoi viaggi in Africa e nel vicino oriente lasciò una traccia profonda sulla sua poesia (per quanto concerne la materia umana e il color locale), assai maggiore importanza si deve attribuire al soggiorno parigino, quando conobbe Moréas, Laforgue, Henri de Régnier, Mallarmé, Rimbaud, forse Verlaine. 1096 È, a cominciare dalle *Poesie grigie* (1880), potenzialmente un futurista.

Amore vivo: 1098 Amo il biondo ed il fuoco; amo l'estate / più della primavera, / le donne indebitate mortgaged, / trenta e quaranta, la rossa e la nera pun on the card game & the color of women's hair: / Amo gli acri profumo e la riviera i.e. Côte d'Azur / Musset, le schioppettate gun shots, / la birra di Baviera / e il compagno di Sant'Antonio abate i.e. the pig. / Ed amo te, Francesca, / te bionda come la birra tedesca, / te infocata che abbruci e che consumi, / che a Montecarlo sei, / circondata da un nuvolo d'ebrei wealthy Jews, / spumeggiante froth nel brago mire e ~~neo~~ nei profumi.

Idilio di giugno: O che gaio mattino! se tu vuoi nel giardino / scendere, mia Francesca, / a raccogliere andiamo / le ciliege sul ramo / all'aria fresca, // le ciliege vermiglie, / enormi cocciniglie cocchineal insects / tra le fogliazze appese, / 1099 che fanno rubiconde / delle piante le fronde / in questo mese. // Colla scala a piuoli step ladder / rubbata ai vignaiuoli, / questo albero gigante / io piglierò d'assalto / e cercherò là in alto / esser galante. / Oh! non aver paura / di

dislocation   balcony
qualche slogatura, / sono destro anche troppo. / Sul tuo poggiuol due anni / ho
fatto il Don Giovanni / e non son zoppo. // Perché rimani in piedi? / Vieni qua
flavour   marjoram
all'ombra, siedi / tu che sei sempre stanca; / saprà di maggioranza / la tua
veste d'indiana / azzurra e bianca. // Sull'erba profumata / segui la ~~cicalt~~
my chatter
cicalata / mentre dalla mia cima / ti scaravento in grembo / di ciliegie
rain cloud
un nembo / e qualche rima. // Ve' i coralli e i rubini! / Mettiti gli orecchini
/ come fanno i bambini. / 1100 Riviver ci parrà / d'una lontana età / gli anni
blue, youthful
turchini.

Rouge et Noir: 1101 chi mi spiega un mistero / che decifrar non posso? / Giuoco a rosso
e vièn nero / giuoco a nero e vièn rosso. / La fortuna è maligna, / implacabil
la sorte: / rosso: macchia sanguigna, / nero: color di morte!

tappeto
Trenta e Quaranta: 1104 Sfila un processione rossa e nera / sul ~~tapet~~ ove
danza / il valtzer degli scudi, la chimera. / Ed il tappeto è verde / forse per
confuso
far le fiche alla speranza / del giuocator che perde. / Rinfusamente passano
i colori, / porporati e mortuari, / sotto gli avidi sguardi inquisitori; / passano
i re barbuti, / gli assi in un lago bianco solitari, / e i valletti panciuti, / i
tre lunghi, assaettati come inglesi, / grasse e tonde le picche, / sanguinolenti
i quadri e i cuori obesi; / passan le dame, un fiore / recando in man, soa-
vemente ricche / di bellezza e d'amore. / Così va innanzi, mentre l'oro canta,
1105 / guidata dal destino / la processione del trenta e quaranta, / ed è finita
gloomily
appena / che ricomincia il perpetuo cammino / cupamente serena.

Alla marchesa: 1109 Ier notte ero nascosto dietro un pino / quando usciste di
casa risoluta / e — scusate, marchesa — io v'ho veduta / bagnarvi nel lagh-
etto del giardino. / La luna piena, spettatrice muta / ridea del suo sorriso
cheeky   dressing gown
birichino; / il vostro accappatoio era sì fino / che parea, più che tela,
aria tessuta. / Ma si fece un rumor tra fronda e fronda / e un'ombra
lunga come un obelisco / del verde lago tremolò sull'onda. / Udii poscia

* Già il Carducci di Classicismo e Romanticismo, VV. 39-40 definiva la luna "monacella lasciva ed infeconda | celeste paolotta".
** Baldacci failed to notice the ~~borrowing~~ allusion ~~from~~ to Musset's "Ballade à la lune".

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un bisbiglio e ***—non capisco | quell'occhiata che par di basilisco: | chi v'indovina sotto un asterisco?

Intempestive (inopportune): 1110 Volea scrivere anch'io la mia ballata | alla luna badotta (humbug)* | che come un punto sull'i, quando annotta, | sulla torre è piantata.** 1111 | Ma tu, Cecilia (author's daughter), appena cominciata, | tu me l'hai interrotta | mentre i Poeti venivano in frotta (mass) | a darmi l'imbeccata (suggestion). | Ti venisti a posar sui miei ginocchi | guardandomi negli occhi, | e mi chiedesti: — Babbo, cosa scrivi? — | Non ti risposi, o tutta innamorata, | ma sfumò la ballata | nelle braccine belle che m'aprivi.

Stretta finale: 1114 Povero musicomane, | ficcai (thrust in, fix) nel mio libretto | queste note dell'anima, | come in un organetto | di Barberia. || 1115 Son variazioni grigie, | senza fiel (bitterness), senza crema (sweetness); | se il peana (pean of joy) non vibrano, | non son fatte sul tema | di Geremia (geremiad). || ... | Ora, come uno zingaro, | comincio dal mattino, | forse con altrui scandalo, | a portar l'organino | di Barberia, || e passeggiando in pubblico, | giro la manovella | solo chiedendo un obolo | alla mia buona stella | di cortesia. || Taluni fanno circolo | o vengono al balcone | e tutta intera ascoltano | la povera canzone | dell'arte mia, || ma i più scappano (escape) subito | o chiudon la finestra | non appena preludia | la mia stonata orchestra | la sinfonia. || 1116 E resto come il ~~celebre~~ celebre | piffero di montagna... — | Coperta di ridicolo, | si spezza, non si lagna | l'anima mia!

Nigra nox: Si va tutte le sere | girellando a Taulud. | Il cielo, cavaliere | della Croce del Sud, | nell'afa (heat) di velluto | che opprime occhi e respiro, | sbadiglia ogni minuto | lividi lampi in giro | come guizzi (flash) di spada, | e al chiarore dei lampi | conosciamo la strada | e saltiamo gli inciampi (stumbling-blocks). | Negri carbonizzati, | per qual gusto o pazzia, | in terra addormentati | ci sbarrate la via? | 1119 Femmine, infanti, viri | accatastati (piled) insieme, | confondono i sospiri/e la carne che geme. / Più che il color, la pelle / ha la virtù del bronzo, / Degli scorpioni e delle / biscie notturne a zonzo [here & there], / l'ago non teme? In pace / Dormite, o tenebrosi.— / Ma da tanta che giace / Carne in vili riposi, / si sviluppa e ci assale / il selvatico lezzo [stench] / dell'immondo animale, / è un immenso ribrezzo.* / Non è pietà: ribrezzo! / Forse siam noi gli infermi [sickly (because of hypersensitiveness)], / ma, Signore, a qual prezzo [to what purpose] / ci dai fratelli i vermi?

Contessa Lara

1123

Evelina Cattermole nacque a Firenze nel 1849. Sposò nel 1871 il tenente Mancini; il marito, scoperta una relazione amorosa della moglie con G. B. di Baylon, uccise in duello il rivale e si separò legalmente. Mario Rapisardi, innamoratissimo di lei, l'aiuta a preparare il volume di *Versi* che, uscito nel 1883, ottenne un strepitoso successo. A Roma la Contessa di Lara (e poi semplicemente Contessa Lara) vive del proprio lavoro letterario, mentre la sua esistenza è travagliata da un avvicendarsi [succession] di avventure amorose. Il 30 novembre 1896, il pittore Pierantoni, col quale da qualche tempo conviveva e che volgarmente la sfruttava, l'uccise con un colpo di pistola. La Contessa Lara è, a parer nostro, la maggiora poetessa dell'Ottocento.

Mattino: 1125 Già sento ne le case dirimpetto / i bimbi prepararsi per le scuole, / poi l'ortolano [greengrocer]: "Cavoli e viole" / rauco vociar [yell] co 'l solito carretto. / Qui dentro, fra le tende di merletto [lace], / fa capolino [peep], ancor bianchiccio, il sole, / e l'ombra annienta ov'eran sogni e fole [fable] / con la sua luce cruda. Io sono in letto, / stesa e immota così, che da la porta / se alcun guardasse ne la stanza mia, / mi crederebbe irrigidita e morta. / Ahi, morta, no. Ma mentre ascolto intorno / questa usual monotona armonia, / tardo alcun poco ad affrontare il giorno.

Aspettando: Mi susurrò:—Domani?— Ed io:—Domani / m'avrai ne le tue braccia a l'istessa ora; / fra i tuoi capelli passerò le mani, / tu sognando,

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* John Gunther, *Inside Africa*, p. 288: "Many Africans have a peculiar bodily odour to the European sense of smell; in French Africa this odour is referred to as *fleur d'Afrique*."

dirai che m'ami ancora.—/ Ecco, son qui. Lo attendo. Ai più lontani/ passi,
a ogni lieve suon che vien da fuora/ tendo l'orecchio, e in desideri arcani/
frugo con gli occhi la gentil dimora./ È un vago nido. Le finestre aperte/
di primavera invitano à l'incanto:/ scherza il sole tra i fiori e su 'l vell-
uto./ 1126 Io, l'armi antiche e i quadri, onde coperte/ son le mura, contemplo;
e penso intanto/ qual tesoro di baci ho già perduto.

Dama poeta: 1128 Forse da messa o da un bazar tornata,/ ne l'intenso calor
de 'l mezzogiorno, entra ne la sua camera, e la grata/ penombra beve
de 'l fresco soggiorno./ Qui scorre una fontana profumata/ in una
date palm — glass house
coppa d'onice a contorno/ 1129 d'oro, un palmizio dorme a la vetrata,/ sotto
refers to curtain — peaks
un cielo di raso a pizzi adorno./ Ella ride spogliandosi a lo specchio,/
e sorseggia il tè verde lentamente/ da una tazzetta di Giappone vecchio;
/ poi de la scrivania sopra le carte/ chinato il picciol capo intellig-
ente,/ dama non sol ma torna musa a l'arte.

Ritratto di donna: 1138 Questa è la notte: al raggio de la mite/ lampa di bron-
hanging tapestry
zo antico, ogni contorno/ d'arazzi e piante e mobili d'attorno/ sfugge,
e s'allunga in ombre indefinite./ Presso la scrivania di malachite/
fur coat — yellow-reddish
ella, ne la pelliccia, or di ritorno/ dal ballo, inchina il fulvo capo ad-
orno/ di rare gemme su le palme unite./ E ne l'attesa i verdi occhi
socchiusi/ sprigionan lampi di vendetta, crude/ lusinghe e guizzi
panting
di desio confusi;/ mentre a l'ansar del petto ampio le trecce/ il
i.e. a parson — like Fédora's cross in Sardou's play
bizantino talisman, che chiude/ l'oblio de l'odio e de l'amore insieme.

Arturo Graf

fascinated — tired — a — lazy
Quiete: 1146 Una quiete affascinata e stracca/ s'addensa e poltre nel mio
ditch
cor, qual suole/ nel fondo giù di tenebrosa lacca/ un'acqua morta che
non vegga il sole./ Da tutto ond'altri si rallegra o duole/ il mio pensier,
idle tale
la vita mia si stacca;/ un dì pasciuto di superbe fole/ or nel mio

petto anche il desio si fiacca. / Io sento svaporar tacita e cheta / l'anima
mia come un licor sottile / chiuso in un vaso di porosa creta. / Senza romor,
senza dolor svapora... / Così mi veggo, oh nova cosa e vile, / morir giorno
per giorno, ora per ora.

Azzurro:[1150] Formidabile azzurro! io guardo e penso: / tal ier, tal oggi, tal
sarai domani: / Quanti secoli son che degli umani / volgi sul capo il lucid'
the gods are more fragile than men
arco immenso? / Gli dei morîr, ch'eran di noi più vani, / e tu, privo d'amor,
prayers
privo di senso, / tu sol l'omaggio del fumante incenso, / tu le preci
accoglièsti e i voti insani. / Ogni cosa che vive a una fatale / corruzion soggiace
calamity
e nel soverchio / della sciagura si travolge al fondo. / Tu sol, tu solo
safe & sound
incolume, immortale, / incorrotto, glacial come un coverchio / smisurato
tomb
d'avel pesi sul mondo.

Amor di vergine:[1153] Donne che avete maestria d'amore, / datevi pace e non
vi disperate; / ha l'amor delle vergini un sapore / che il vostro non ha
no matter how
più, checché facciate. / [1154] un sapor? forse no; ma una fragranza / dilicata
e sottil che assai mi piace: / Donne in cui l'arte la natura avanza, / il
vostro più non l'ha, datevi pace. / Ella mi disse: — Io v'ho donato il core /
e con il cor tutta l'anima mia. / Qual altra prova chiedete d'amore? / Come
volete che più vostra sia? — / Ed io le dissi: — O benedetta e cara, / sempre
altar
l'amore insaziato freme / dentro il mio petto: io voglio il foco e l'ara: / io voglio
aver l'anima e il corpo insieme. — / Ella levò per riguardarmi fiso / ~~molli~~
molli di pianto le pupille, e poi... / e poi, nascosto nel mio petto il viso, /
pomegranate
tremando balbettò: — Fa ciò che vuoi. — // Un melagrano alle sue chiome
bionde / era di trasparente ombra cortese: / i fior sanguigni tra le verdi
fronde / labbra parean di desiderio accese. / Ed io sviai dalla sua
tuft
bianca faccia, / da' suoi grandi occhi una dorata ciocca; / ed io la tolsi
tutta in sulle braccia, / e la baciai perdutamente in bocca. // Per mezzo

ai rami e alla frondura acerba / d'un eucalito ne mirava il sole: / veggente il
sol, l'erba ci accolse, l'erba / sparsa di margherite e di viole. / Ed io vidi rotar,
ebbre, sommesse, / 1155 le sue pupille, ed io sentii quel core / balzar convulso: — e
simile ad un fiore / il chiuso grembo verginal s'aperse.
La falce: 1156 / Di nubi tra molle sfacelo ruin / io vidi nel cielo una falce: / la
falce era lucida, il cielo / d'un crudo biancore di calce whitewash. / Negli orti né
frasca né tralce vine; / sui campi né fiore né stelo... / Che tronca, che miete
la falce, / la falce ch'io vidi nel cielo? / Non trema nell'ombra di ~~ge~~
The song of willow sung by Desdemona in Othello, IV
gelo / la trista canzone del salce?... / È notte, fa freddo, nel cielo / io
vedo rotare una falce.
A un of Poe. corvo: 1159 vedo. Tu sei tra i pennuti / quello che chiamano un corvo. /
Perché mi squadri e mi scruti / così tra il lepido jocular e il torvo grim? / Perché
m'osservi? Che vuoi? / Un uomo io sono, de iure. / Un pover uomo? sia
pure: / povero e malato: — e poi? / ... / 1160 Ho udito dir che i tuoi pari / cam-
pano live cento e più anni: / per centomila malanni illness, misfortune! / io non v'invidio, miei
cari. / Io non v'invidio, davvero. / Quel brutto numero cento / mi fa
tremar di spavento: / avrei più caro un bel zero. / Cento son troppi,
compare, / comunque l'uom la rattoppi adjust: / Cento son troppi, son troppi, /
e la metà può bastare. / E può bastare anche il quarto, / oppure il
terzo. A che scopo, / di', rimanersene dopo / come una merce di scarto throw away? /
... / 1161 / sei nero, sì; ma non tutto / ciò che appar bianco è poi bello; /
e infine tu, per uccello, / non si può dir che sii brutto. / ... / E la voce?
di soprano. / Forse un po' ruvida e spessa rough; / ma (questo è quel che
interessa) / ti fai sentire lontano. — / Via dunque, perché mi guardi /
con sì enimmatica cera air? / Già s'avvicina la sera: / lo sai, figliolo,
ch'è tardi? / ... / 1162 Tutto finisce alla fine. / Coraggio, poveri cuori! / passano,
passano i fiori; / ma passan anche le spine. / Adesso now tagliamo corto. /
respirable». Eh bien! une des manières de renouveler l'air, évidemment une de celles qu'on ne peut pas
recommander, mais que le roi Théodose pouvait se permettre, c'est de casser les vitres." →

Che cosa aspetti? Non senti/come fa freddo? Accidenti!/Vuoi aspettar ch'io sia morto?/...

foul
Addio:[1169] No, non mi lagno, non piango:/addio, feccioso pianeta:/la miserabil mia creta/può ritornar al tuo fango./Io me ne vado. Le spine/ma
valgon le rose... Che giova/ricominciare la prova?/Io me ne vado alla
fine./Dove? Lo ignoro. Lo spazio/è, per ventura, infinito,/ed offrira bene
cheaters
un sito/a chi della terra è sazio./.../[1170] Con gli arruffoni sinistri,/coi
shopkeeper ~~swindler~~ rogue swindler pickpocket
bottegari mariuoli,/coi bari e coi borsaioli/di cui si fanno ministri./Rimanti con gl'istrioni,/rimanti con gl'impostori,/che ottengon tutti
dopes
gli onori/da un popolo di castroni./Rimanti col falso vero/de' tuoi
maestri galanti,/de' tuoi dottori ignoranti,/che mostran bianco per
nero.*/Rimanti co' delicati/tuoi superuomini esteti;/rimanti co' tuoi
poca made-up spruced-up** manure
poeti/imbellettati, leccati;/coi tuoi poeti modello,/che stillano dal concime
/saporitissime rime/e stan di casa al bordello.***/Rimanti col libro
d'oro/de' tuoi gran re piccolini,****/che si proclaman divini,/e s'incoronan d'allori,/[1171] in premio delle battaglie/che non han viste né vinte,
/ma che i pittori han dipinte/per abbellir le muraglie./.../Io me ne vado
L'intrico/che già mi tenne si snoda./Addio, pestifera proda!/Ti
fuggo e ti maledico.

Vittoria Aganoor Pompilj.

[1174] La sua vera originalità poetica sta in un domandare che non ha risposta, in uno sperimentare l'impossibilità del discorso, pur ricercando costantemente un incontro. A tratti la sua sfiducia nell'amore e nella vita sembra toccare punte di sensibilità pre-pirandelliana, come in Dialogo.

addressed to Domenico Gnoli with whom the poetess had an affair.
Finalmente:[1175] Dunque domani! il bosco esulta al mite/sole. Ho da
dirvi tante cose, tante/cose! Vi condurrò sotto le piante/alte, con me;

Marcel Proust, A l'ombre des Jeunes Filles en Fleurs. (A la Recherche du Temps Perdu; Bib. de la Pléiade, T. I, p. 460) M. de Norpois: «les traditions diplomatiques ont certainement du bon, mais dans l'espèce elles avaient fini par faire vivre son pays et le nôtre dans une atmosphère de renfermé qui n'était plus

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* vuol essere forse una botta polemica al Croce, col quale il Graf ruppe l'amicizia dopo la pubblicazione del saggio apparso nella "Critica" del 1905.
** evidente allusione al D'Annunzio. *** i "veristi" e gli "stecchettiani".
**** particolarmente piccolo di statura era Vittorio Emanuele III.

* Gnoli remains known for one successful literary deceit or transformation. He was already a patriarch & a somewhat effete man of letters when he succeeded in making himself famous under the very well kept & exciting secret of a pseudonym (Giulio Orsini). As a presumably young, fresh, revolutionary poet, he became admired by the generation of the turn of the century on account of the new lilt of a single quatrain ("Giace anemica la musa...") which was soon on all lips (*Columbia Dictionary of Modern European Literature*, p. 331). For the idea of the poem, cf. Robert Graves, *The Crowning Privilege*, p. 112: "But to break windows ~~from within~~ the inside amounts, at times, to a civic duty" etc.; cf. Nietzsche, *Also sprach Zarathustra*, Ier Teil, "Vom neuen

solo con me! Venite!/ 1176 Forse... — chi sa? — non vi potrò parlare/ subito. Forse, finalmente sola/ con voi, cercherò invano una parola./ Ebbene! Noi staremo ad ascoltare./ Staremo ad ascoltare i mormoranti/ rami, nello spavento dell'ebrezza;/ senza uno sguardo, senza una carezza,/ pallidi in volto come agonizzanti.

Dialogo: 1181 Noi parliamo, ma sai/ quel che pensate/ veramente? E voi sapete/ quello ch'io penso?/ Van le parole e un sottile/ velo di riso/ spesso ne maschera il senso.// Noi parliamo... Ma d'un'altra/ voce voi certo/ udite il suono; d'un altro/ accento io pure/ credo ascoltare la strana/ eco... Ad entrambi/ parlano due sepolture.// Noi ridiamo anche, ridiamo/ forte, e la gioia/ brilla negli occhi al baleno/ vivo d'un motto/ fine. In che abisso del core/ Chi dunque intanto/ scoppia in un pianto dirotto?

Orgoglio: 1182 A lui ridiceva quell'ultimo/ sguardo: "Perché non credi?/ perché mentirei? tutta l'anima/ in questi occhi non vedi?/ Rimani/ non far ch'io ~~di~~ difendermi/ debba alle stolte accuse!"/ Così le pupille pregavano,/ ma il labbro non si schiuse.

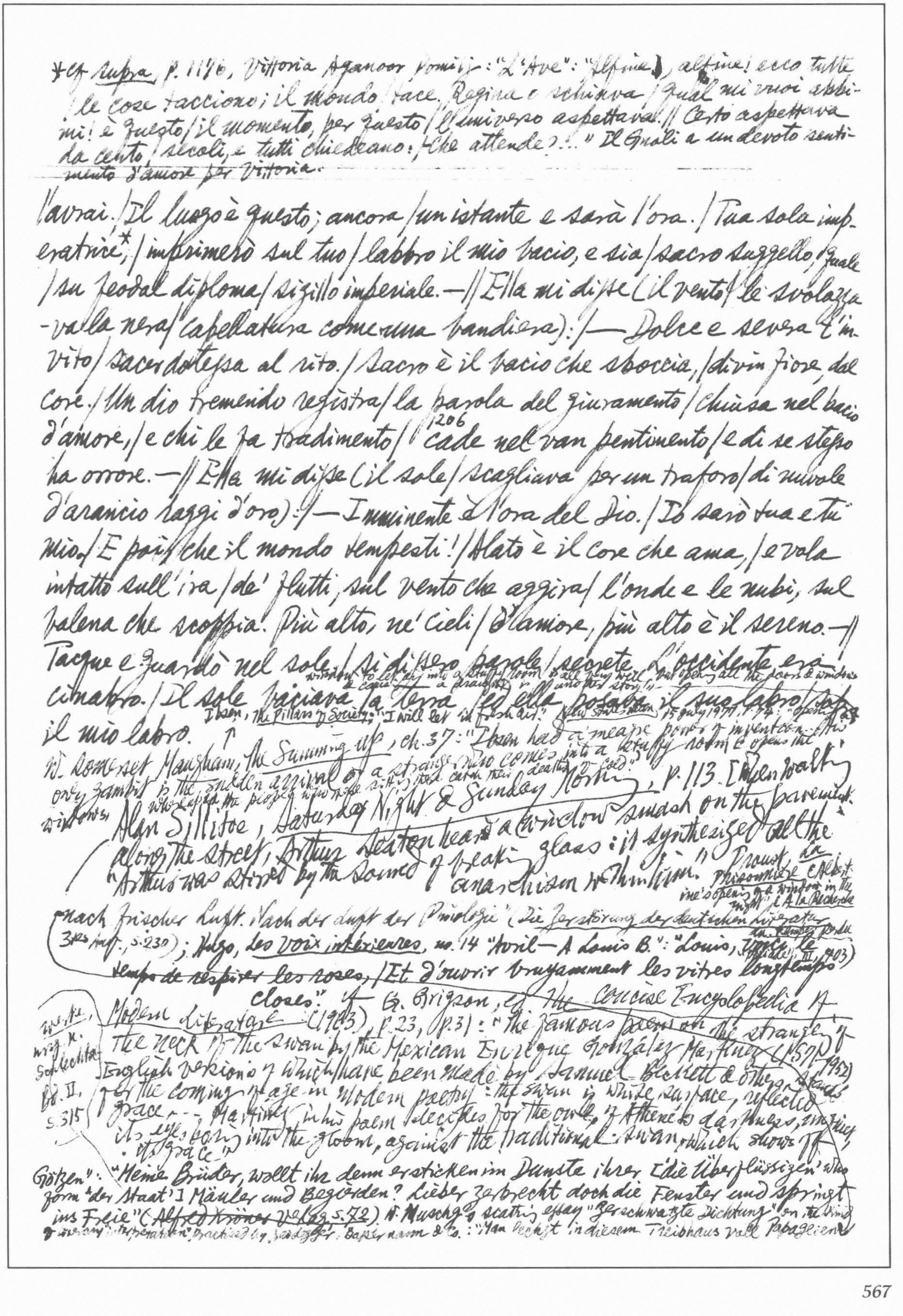
cf. *Causeries du Lundi*, XI, p. 494

Domenico Gnoli Giulio Orsini

cf. *Lyra Graeca*, vol. III, p. 329, Timotheus 24: "I sing not the old songs, for my new songs are better; a young Zeus reigneth; Cronus' rule was long ago; away with the ancient Muse!"

*Apriamo i vetri**: 1198 Giace anemica la Musa/ sul giaciglio (couch) de' vecchi metri:/ a noi, giovani, apriamo i vetri,/ rinnoviamo l'aria chiusa!/ L'antico spirito? È morto./ Entro al sudario (shroud) della storia/ sta nel mausoleo della gloria:/ e Lazzaro solo è risorto./ Pace alle cose sepolte!/ e tu pure sei morto: il vento/ dell'arte non gonfia due volte/ la tua vela, o Rinascimento:/ .../ O padri, voi foste voi./ Sia benedetta la vostra/ memoria! A noi figli or la nostra/ vita: noi vogliamo esser noi!/ ...

Il bacio: 1205 Ella mi disse (l'onda/ si ti frangeva alla sponda/ in fragorosa ilarità di spume),/ mi disse: — Sì, tu l'hai/ meritato e



*cf *supra*, p. 1170, Vittoria Aganoor Pompilj: "L'Ave": "Alfine, alfine! ecco tutte / le cose tacciono; il mondo tace. Regina e schiava / qual mi vuoi averti! è questo / il momento, per questo / l'universo aspettava! // Certo aspettava da cento / secoli, e tutti chiedeano: / Che attende?..." Il Gnoli a un devoto sentimento d'amore per Vittoria.

l'avrai. / Il luogo è questo; ancora / un istante e sarà l'ora. / Tua sola imperatrice*, / imprimerò sul tuo / labbro il mio bacio, e sia / sacro suggello, quale / su feodal diploma / sigillo imperiale. — // Ella mi disse (il vento / le svolazzava la nera / capellatura come una bandiera): / — Dolce e severa è l'invito / sacerdotessa al rito. / Sacro è il bacio che sboccia, / divin fiore, dal core. / Un dio tremendo registra / la parola del giuramento / chiusa nel bacio d'amore, / e chi le fa tradimento / 1206 cade nel van pentimento / e di se stesso ha orrore. — // Ella mi disse (il sole / scagliava per un traforo / di nuvole d'arancio raggi d'oro): / — Imminente è l'ora del Dio. / Io sarò tua e tu mio / E poi, che il mondo tempesti! / Alato è il core che ama, / e vola intatto sull'ira / de' flutti, sul vento che aggira / l'onde e le nubi, sul baleno che scoppia. Più alto, ne' cieli / d'amore, più alto è il sereno. — // Tacque e guardò nel sole. / Si dissero parole / secrete. L'occidente era cinabro. / Il sole baciava la terra / ed ella posava il suo labbro / sul il mio labbro.

Ibsen, The Pillars of Society: "I will let in fresh air." New Statesman 15 July 1977, p. 74: "opening a window to let air into a stuffy room is all very well, but opening all the doors & windows & causing a draught is quite another story."

W. Somerset Maugham, *The Summing Up*, ch. 37: "Ibsen had a meagre power of invention. His only gambit is the sudden arrival of a stranger who comes into a stuffy room & opens the windows; whereupon the people who were sitting there catch their death of cold."

Alan Sillitoe, *Saturday Night & Sunday Morning*, p. 113. [When walking along the street, Arthur Seaton heard a window smash on the pavement:] "Arthur was stirred by the sound of breaking glass: it synthesized all the anarchism within him." Proust, *La Prisonnière* (Albertine's opening of a window in the night) (*A la Recherche* ...

nach frischer Luft. Nach der Luft der Philologie" (*Die Zerstörung der deutschen Literatur*, 3tes Tsd., S. 230); Hugo, *Les Voix intérieures*, no. 14 "Avril — A Louis B.": "Louis, voici le temps de respirer les roses, / Et d'ouvrir bruyamment les vitres longtemps closes" (Pléiade, II, 903). cf. G. Grigson, ed. *The Concise Encyclopedia of Modern Literature* (1963), p. 23, (p. 31): "The famous poem on the strangling of the neck of the swan by the Mexican Enrique González Martínez (1871-1952) English versions of which have been made by Samuel Beckett & others stands for the coming of age in modern poetry: the swan is white surface, reflected grace ... Martínez in his poem selects the owl of Athene to darkness, [illegible] its eyes boring into the gloom, against the traditional swan, which shows off its grace."

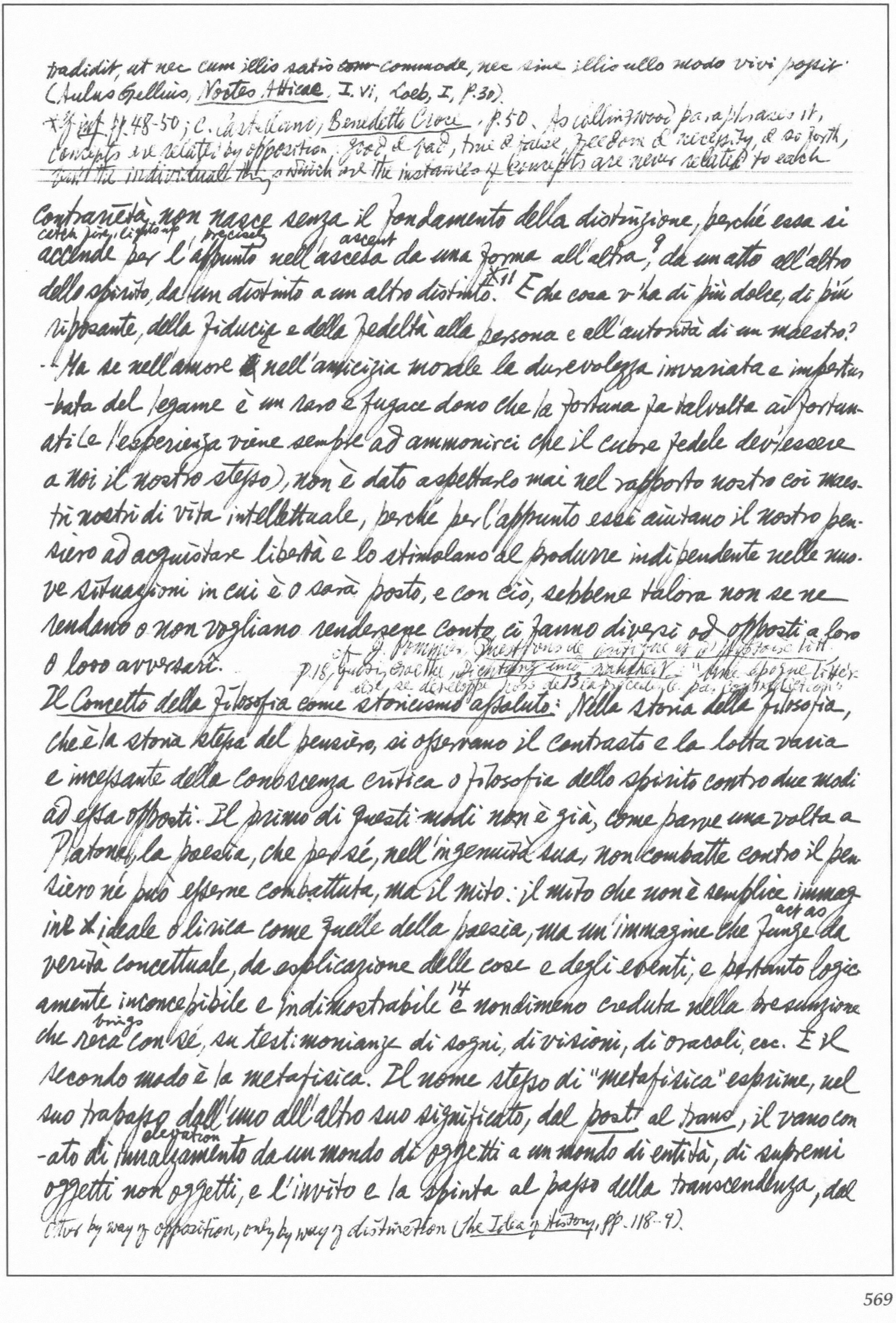
Werke, hrsg. K. Schlechta, Bd. II, S. 315

Götzen": "Meine Brüder, wollt ihr denn ersticken im Dunste ihrer [die 'Überflüssigen' who form 'der Staat'] Mäuler und Begierden? Lieber zerbrecht doch die Fenster und springt ins Freie" (~~Alfred Kröner~~ Verlag, S. 72) W. Muschg's scathing essay "Zerschwatzte Dichtung" on the kind of literary interpretation practised by Heidegger, Bassermann & Co.: "Man lechzt in diesem Treibhaus voll Papageien

* Amores, III. xi B: "Sic ego nec sine te nec tecum vivere possum, / et videor voti nes-
8 cf. Hegel, Gesch. d. Philos. I S. 126-9 — I seem to not to know my
cius esse mei. / Aut formosa fores minus, aut minus improba, vellem: / ... / facta merent odium
own heart's prayer / I wish you were either less beautiful or less base — your actions deserve hate,
facies exorat amorem." (~~Goethe~~) Similarly Metellus Numidicus on wives: "ita natura
your face pleads for love

Benedetto Croce, Filosofia, Poesia, Storia (Pagine tratte da tutte le opere a cura dell'Autore), Riccardo Ricciardi

Intorno al mio lavoro filosofico: [3] [9] Quel possessivo "mio" mi suona male: chi in un mestiere ripiglia tra mano il lavoro interrotto del compagno e predecessore e lo perfeziona, non usa chiamarlo così, ma tutt'al più lo dice "nostro." ... L'uomo pensa e penserà sempre e sempre dubiterà ... Ma in questo continuato processo l'uomo urta a volta a volta in certi ostacoli di ordine più generale, in nubi, oscurità e perplessità che conviene dissipare per andare innanzi nel giudizio e nell'azione che gli corrisponde. Filosofo in senso specifico o eminente è chiamato colui che rimuove uno di questi ostacoli più o meno gravi, dissipa una di queste nubi, fuga una tenebra ... [4] Le verità definite ~~dai~~ dai filosofi non si abbattono (collapse) a vicenda (by turns), ma si sommano (add up) e s'integrano le une con le altre, e dominano il pensiero e la vita, se anche ~~la~~ il volgo di questo non si avveda e non si avveda di esserne (cf. inf. p. 94-6.) anch'esso dominato [3] ... E quando è stata abbattuta la verità di Cartesio, che rimise l'uomo a faccia a faccia col pensiero, unica istanza che certifichi la realtà dell'esser suo? E quando quella di Vico, che legò il pensare al fare e affermò che l'uomo può conoscere la sua storia perché l'ha fatta lui? ... E chi ha mai abbattuto e sradicato la verità di Hegel che il principio di contradizione deve essere profondamente riformato, perché la realtà non sta ma diviene, e la logica intellettualistica deve cedere la supremazia alla logica dialettica? A questa esigenza fortemente espressa e fatta valere dallo Hegel si attacca per una parte il mio lavoro di filosofo ... Ma, rispetto allo Hegel, io sentivo tormentosamente e vedevo chiaramente che, come dissi ripetendo la [5] parola che l'amoroso Ovidio diceva a Corinna, non si poteva vivere né con lui né senza lui.* [8] ... La macchina sistematica che [lo Hegel] aveva messo in moto così lo spingeva e lo trascinava, schiacciando (crush) i germi dei suoi migliori pensieri! ... Ricercando la genesi dei contrari, non si può resistere alla conclusione che la



tradidit, ut nec cum illis satis ~~com~~ commode, nec sine illis ullo modo vivi possit.
(Aulus Gellius, Noctes Atticae, I. vi, Loeb, I, p.30).

*cf. inf. pp.48-50; C. Castellano, Benedetto Croce, p.50. As Collingwood paraphrases it, concepts are related by opposition: good & bad, true & false, freedom & necessity, & so forth, but the individual things which are the instances of concepts are never related to each other by way of opposition, only by way of distinction (The Idea of History, pp. 118-9).

contrarietà non nasce senza il fondamento della distinzione, perché essa si
catch fire, light up / precisely / ascent
accende per l'appunto nell'ascesa da una forma all'altra,[9] da un atto all'altro dello spirito, da un distinto a un altro distinto.*[11] E che cosa v'ha di più dolce, di più riposante, della fiducia e della fedeltà alla persona e all'autorità di un maestro? — "Ma se nell'amore ~~e~~ nell'amicizia morale la durevolezza invariata e imperturbata del legame è un raro e fugace dono che la fortuna fa talvolta ai fortunati (e l'esperienza viene sempre ad ammonirci che il cuore fedele dev'essere a noi il nostro stesso), non è dato aspettarlo mai nel rapporto nostro coi maestri nostri di vita intellettuale, perché per l'appunto essi aiutano il nostro pensiero ad acquistare libertà e lo stimolano al produrre indipendente nelle nuove situazioni in cui è o sarà posto, e con ciò, sebbene talora non se ne rendano o non vogliano rendersene conto, ci fanno diversi od opposti a loro o loro avversari.

cf. J. Pommier, Questions de critique et d'histoire litt. p.18, quoting Goethe, Dichtung und Wahrheit: "Une époque littéraire se développe hors de la précédente par contradiction"

Il Concetto della Filosofia come storicismo assoluto: Nella storia della filosofia, che è la storia stessa del pensiero, si osservano il contrasto e la lotta varia e incessante della conoscenza critica o filosofia dello spirito contro due modi ad essa opposti. Il primo di questi modi non è già, come parve una volta a Platone, la poesia, che per sé, nell'ingenuità sua, non combatte contro il pensiero né può esserne combattuta, ma il mito: il mito che non è semplice immagine ideale o lirica come quelle della poesia, ma un'immagine che
act as
funge da verità concettuale, da esplicazione delle cose e degli eventi, e pertanto logicamente inconcepibile e indimostrabile[14] e nondimeno creduta nella presunzione che
brings
reca con sé, su testimonianze di sogni, di visioni, di oracoli, ecc. E il secondo modo è la metafisica. Il nome stesso di "metafisica" esprime, nel suo trapasso dall'uno all'altro suo significato, dal post al trans, il vano conato di
elevation
innalzamento da un mondo di oggetti a un mondo di entità, di supremi oggetti non oggetti, e l'invito e la spinta al passo della trascendenza, dal

* "Das Nichts nichtet", to quote Heidegger (*Was ist Metaphysik?* S. 20) in a sense different from his own.
** Yet in judging a work of art, Croce is an "isolationist", an anti-historicist!

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quale ogni spirito critico sempre rifugge, avvertendo vicina la caduta nel vuoto.[15] Non è raro il caso della traduzione dei miti delle religioni in entità pseudorazionali, o della ritraduzione di queste nella verità rivelate dalle religioni; né è raro vedere l'asserzione delle entità metafisiche ricorrere per sostegno a una facoltà soprarazionale, l'estasi o l'intuizione intellettuale. [16] L'"Idea" di Hegel non è lo spirito o una forma dello spirito, ma un'entità che viene asserita nella sua trascendente purezza e nell'atto onde si risolve a uscir da sé e farsi natura per ricongiungersi a sé attraverso il cammino dello spirito nell'uomo; e, in questa sorta di teofania, sta sempre a pericolo di riconvertirsi nel vecchio Dio giudaico-cristiano. Anche quando l'entificazione pone capo in una negazione, postulando un Inconoscibile, questo vale qualsiasi altra entità, e, come ogni altra, suggerisce atti di culto ("das Unerforschliche ruhig zu verehren", il Goethe diceva)*, e quasi vuole un altare, simile a quello che Paolo vide in Atene "al dio ignoto".[28] La filosofia vera e propria, ben diversa dalle esangui disquisizioni e trattazioni delle scuole, è piena della vita passionale e morale che raccoglie in sé e di cui soddisfa i bisogni col rimuovere ~~la~~ le oscurità mentali che la travagliano e metterle innanzi nella sua verità la situazione storica.[29] Lo spirito non è mai in sé e per sé, ma è sempre storicamente.**

L'Ombra del mistero:[30] Il mistero, nel senso corretto e proprio, è nient'altro che un momento che ricorre incessante e perpetuo nel processo dello spirito e del pensiero. È il momento in cui la mente lotta per assimilarsi il nuovo flutto di vita e di passione che le batte contro e per ridurne la grave e ottusa pressione ~~che le fa~~ e l'acre e cieco stimolo a termini logici di problema e a simultanea risoluzione nella verità del giudizio. Nello sforzo di questa lotta, sempre la realtà leva un volto di sfinge e tramanda suoni che sono enigmi. Il processo mentale, nel caso di fatti ordinari

sphinx transmits

glide carry out, effect
e dei giudizî ovvî, scorrendo rapido,[31] attuandosi quasi in un baleno, lascia
appena sentire e avvertire questo immancabile momento del dubbio o del mistero;
ma nei casi nei quali il travaglio si fa più intenso e più duro e si distende in
lunghe misure temporali, per interi tratti e periodi di vita, quel momento prende
rilievo e importanza, onde si parla di un mistero che non si riesce o non si è
riusciti ancora a penetrare, e sul quale tuttavia tenacemente si torna e non lo
thin out
si lascerà prima di averlo diradato. E se la vita e la realtà cessassero di
formare e di proporre misteri, le loro forze generatrici e innovatrici sarebbero
esauste e il mondo nell'imminenza della fine. Il mistero, logicamente inteso,
non è, dunque, l'impenetrabile e l'insolubile dal pensiero, ma anzi il penetrabile
e solubile per definizione, il continuamente penetrato e risoluto. Se così non
fosse, non sarebbe mistero, ma velleità e irrealtà, immaginazione vana e parola
che è fiato di voce. La storia del pensiero e della vita è nient'altro che la
storia dei misteri via via presentatisi e via via schiariti.[30] Da ciò [il manco
di vigore e d'animo] le molte filosofie che si coronano dell'Inconoscibile; da
ciò l'ammissione degl'insolubili "enigmi dell'universo".[33] Ma il "troppo poco"
allude
e l'insoddisfatta bramosia accennano a qualcosa altro che non sia la sem-
hidden
plice pigrizia e levità mentale: a una più profonda e riposta radice, che è la
sete dell'impossibile della assoluta felicità o beatitudine che sia.[37] A tutte le
altre richieste la filosofia risponde o può rispondere e soddisfarle; ma a
questa no. Come fornire ai ricercatori di un "non so che", agli insoddisfatti
della vita reale, a coloro che immaginano di essere dalla realtà delle cose
stretti in limiti che li opprimono e ne vogliono uscire o saltar fuori, come
fornire a costoro il serbatoio delle incomposte e contraddittorie e vacue
speranze, dei pensieri non pensabili?

Il Primato del Fare:[41] Il principio che regge tutte le singole forme dello spi-
rito è appunto il "Fare", l'attività contro la passività della contemplazione,

e che non si restringe al fare utile e morale, ma si estende ed abbraccia in tutte le sue forme il fare che è conoscenza. Il nome di poesia, derivato da ποιεῖν, nel senso di "fare" e distinto dal fare del πράσσειν, ha serbato al concetto di poesia il carattere attivo e creativo. In Plotino il ποιεῖν è il fare nell'interno come contemplazione, e il πράσσειν è il fare nell'esterno, per mezzo del corpo, e pertanto inferiore e deteriore.* [42] Nel Prammatismo a giusta ragione si afferma che pensiero puro, nel senso di pensiero inutile, non esiste.

[43] È certamente strano e curioso osservare i loro autori ostinarsi in un rifiuto che ha dell'impuntatura obstinacy e del capriccio. Si veda (in Discorsi di varia filosofia, II, 112-9) quel che è detto del Dewey e della sua estetica, dove si accolgono tutti i concetti sostenuti da me intorno all'arte, ma non il loro nesso. Che cosa ~~è~~ c'è di più nettamente prammatistico del verso solenne del Goethe: "Was fruchtbar ist, allein ist wahr" (Vermächtnis nella serie Gott und Welt)?** Il Vico, nella gnoseologia del De antiquissima, avvertì e affermò che la scienza esatta e matematica era una verità artificiale una fictio foggiata dallo spirito dell'uomo: verum factum.[44] Ma nella posteriore Scienza nuova quella conversione del fatto col vero prese il diverso e ben più fecondo significato: che l'uomo conosce la natura perché egli l'ha creata.

Sulla teoria della distinzione e delle quattro categorie spirituali:[48] Il motivo conduttore dell'opera mentale che sono venuto eseguendo è stato la tenace difesa del concetto della "distinzione": difesa che, ove si ~~conde~~ consideri che ogni filosofo, anzi ogni uomo, pensa solo in quanto distingue, potrebbe sembrare superflua o arrogante, se essa non si dimostrasse giustificata dal carattere generale dell'età in cui son vissuto e vivo, la quale, in filosofia come in morale, infiacchì la forza della distinzione. Non che io mi ponessi, consa~~pet~~pevolmente e di proposito, contro i miei tempi, perché, grazie al cielo, da cotesti atteggiamenti che si chiamano "gladiatorî" mi ha sempre preservato non dirò la modestia, ma il senso, in me napoletano assai vivo, del ridicolo.[49] Una distinzione empirica e convenzionale non si pone se, nell'atto stesso, non se ne postula l'altra assoluta e reale, così come la carta-moneta suppone rapporti non capaci di scambi reali di cose con cose o di servigi con servigi, e la moneta falsa postula la buona.*[50] Solo nel trapasso da un distinto a un altro, da una ad altra forma o categoria della realtà o dello spirito, si accende l'opposizione, che è il travaglio dell'attuazione del quel trapasso attraverso il contrasto del nuovo col vecchio, del positivo col negativo. Le forme o categorie della realtà e dello spirito, i valori supremi, erano state nel corso dei secoli, quasi per un consensus gentium, raccolte nella triade del Vèro, del Bene e del Bello, che a me parve da integrare con un quarto termine, l'Utile o l'Economico o il Vitale.[51] Le forme dello spirito essendo tutte necessarie, sono tutte necessariamente di pari dignità, e non sopportano bear se non un ordine di successione e d'implicazione che non è gerarchico, perché per la circolarità o circolazione della vita spirituale nessuna di esse dà l'assoluto inizio e nessuna il termine assoluto. In effetto, quale è quella a cui nel pensiero comune si tende ad assegnare il posto più basso? Indubbiamente, la forma della vitalità, dell'utilità, dell'economia. Pure, basterebbe rammentarsi ciò che accadde quando quella forma fu a lungo depressa e aborrita e calpestata, come si risollevasse impetuosa e poderosa e splendesse di antico-nuova luce contro l'ascetismo medievale, nella grande età che si chiamò del Rinascimento.

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*Si veda René Arnou, πρᾶξις et θεωρία, Étude de détail sur le vocabulaire et la pensée des Ennéades de Plotin, 1921.

**Cf. F.C.S. Schiller, Our Human Truths, p.125: "Faust's dictum Was fruchtbar ist, allein ist wahr, though probably intended merely to express distaste for sterile pedantry in the neighbouring university of Jena, is technically ultra-pragmatic".

Identità della definizione e del giudizio individuale (o storico):[57] Posta la distinzione tra verità di ragione e verità di fatto, è da concedere che ben si potrebbero trovare incorporate in una stessa proposizione verbale affermazioni dell'uno e dell'altro genere, le une vere e le altre false. Che il detto del Cambronne "la Guardia muore e non si arrende" sia "un detto sublime", è formalmente (razionalmente) vero e materialmente (di fatto) falso, perché il Cambronne

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* E.M. Fusco neatly turns this argument against Croce himself à propos of his famous dismissal of literary genres: "Oh, come mai non è lo stesso per i generi letterari?" (La Lirica, I, 14). cf Gilbert Ryle, Dilemmas, pp. 94-5: "A country which had no coinage
e quel punto che non è ancora nero e il bianco muore, Inf. 25.646

would offer no scope to counterfeiters. There would be nothing for them to manufacture or pass counterfeits of. In a country where there is coinage, false coins can be manufactured & passed" etc. cf. 方楷之眼睛廣告之一、官場維新記第一回（日札633則））
Lewis E. Gates: "Impressionism & Appreciation": "The Counterfeit merely proves the worth of the original" (American Critical Essays: 17th–20th Centuries, "The World's Classics", p.191), or

non pronunziò mai quelle parole. All'inverso che l'Assedio di Firenze del Guerrazzi sia "un bellissimo libro, perché infiammò di amore per la patria molti animi giovanili", sarà materialmente (di fatto) vero, ma è formalmente (razionalmente) falso, perché l'effetto indicato non è prova della bellezza 58 di un libro, che non consiste nella sua pratica od oratoria efficacia. 61 Ogni definizione è la risposta a una domanda, la soluzione di un problema; e non vi sarebbe luogo a pronunciarla se noi non facessimo domande e non ci proponessimo problemi. Perché ci daremmo quell'incomodo? Quale bisogno ci costringerebbe? Come ogni atto dello spirito, la definizione sorge da un contrasto, da un travaglio, da una guerra che invoca pace, da una oscurità che cerca luce, ossia, come abbiamo detto, è una domanda che chiede risposta. Né solamente la risposta suppone la domanda, ma tale risposta, tale domanda. La risposta deve essere attune intonata alla domanda, perché altrimenti non sarebbe risposta, ma elusione di risposta. Il che torna a dire che la natura della domanda colora di sé la risposta, e che una definizione, considerata nella sua concretezza, appare determinata dal problema che la fa sorgere.... Ma la domanda, il problema, il dubbio è sempre individualmente condizionato: il dubbio del bambino non è quello dell'adulto.... Semplificando, si suole affermare che una stessa domanda è stata mossa 62 dal quale da molti uomini in varî paesi e in varî tempi. In realtà ogni domanda è diversa dall'altra, e ogni definizione in realtà è diversa dall'altra, perché le parole, anche quando sembrino materialmente le stesse, sono effettivamente diverse secondo la diversità spirituale di coloro che le pronunciano, i quali sono individui e si trovano perciò sempre in circostanze individuali e nuove.

Carattere e significato della nuova filosofia dello spirito: 71 Può sembrare una disputa su inezie, e anche di poco buon gusto, questa: se la vita
as Felix Greene quotes from someone in his The Enemy: "You cannot sell a fake unless there is a demand for the real article"! 錢隱雅豪說仙子文上（隨筆三4）真說必假仿焉、真讀更必假

[illegible]
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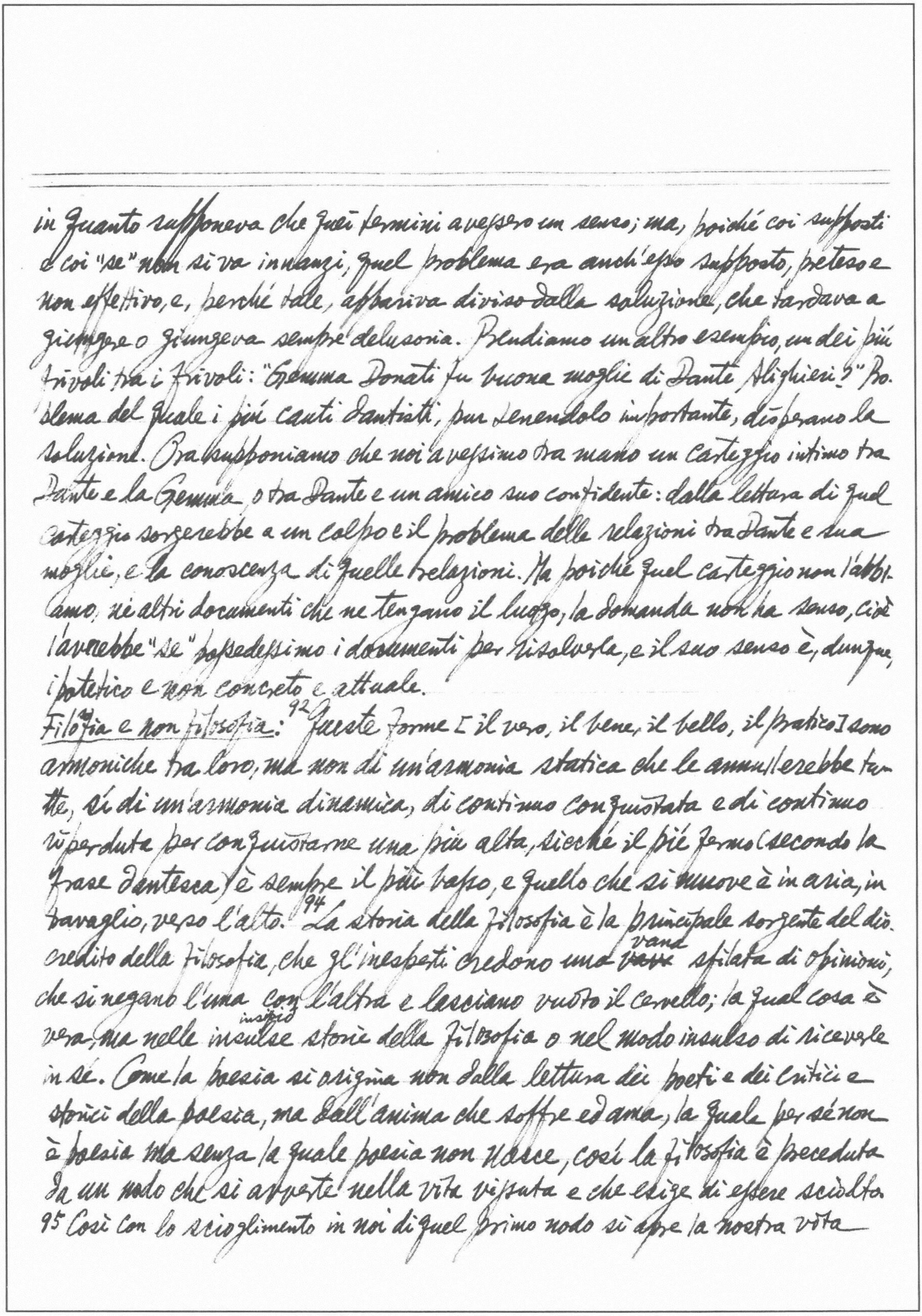
dello spirito sia da considerare sotto il simbolo della "cuspide" spire o sotto quello del "circolo". In che consiste la concezione cuspidale? Nel porre tutte le forme dello spirito come base e gradini terrace e ripiani per raggiungere un vertice; ossia, fuor di metafora, come una serie di forme più o meno difettive, di approssimazioni sempre meno inadeguate alla forma ultima e perfetta. Una prima obiezione è da muovere circa di concetto di attività difettive: perchè, se ben si considera, una forma di attività per sé, nel suo intrinseco, non può esser mai difettiva, altrimenti non sarebbe né attività né forma, la quale importa positiva specificazione e autonomia. Né ha senso la divisione delle attività spirituali in inferiori o superiori, di minore o maggiore dignità, perché, se tutte sono, come sono, necessarie, adempiendo a un ufficio necessario, nessuna è men degna dell'altra e nessuna è superiore all'altra.[72] Una seconda obiezione si rivolge all'idea della forma perfetta e ultima in assoluto; perché, se ogni forma ha la sua materia in quella che la precede e a sua volta diventa materia di quella che la segue, la forma perfetta assoluta romperebbe la legge dello spirito, in quanto, pur sorgendo su tutte le altre abbassate lowered a materia, non si sottometterebbe a sua volta a questa vicenda e segnerebbe col suo avvento l'esaurimento e la morte della vita spirituale. Se la forma terminale si assume come una verità che si dica suprema e definitiva, quale verità sarebbe mai cotesta che non aprirebbe la via a un'azione nuova e a nuove lotte, non genererebbe un nuovo tratto di storia umana? E se quella forma terminale si pone come uno stato mistico, un crogiolarsi snuggling nell'ineffabile del contatto immediato col divino, da quel crogiolarsi e da quell'ineffabile bisogna pure uscire, perché, se vi s'indugia, diventa vacuità e noia: la noia che promana dall'idea di ogni beatitudine e di ogni paradiso e di ogni inerte visione di Dio. Ora la vita è un continuo liberarsi dalle passioni che travagliano, una continua purificazione o catarsi, concetto che si affacciò appear dapprima nella teoria della poesia ma che conviene a ogni forma di spirituale attività, la quale in tanto è attiva in quanto si

[illegible]

* cf *La Poesia*, 5ª ed., p.29

libera ossia scuote da sé il peso della passività.[75] Non ostante la ricchezza di novità e verità dei pensieri che lo Hegel vi profonde, la sua *Enciclopedia* lascia scorgere nel suo fondo le *linee che sono, per esempio, dell'Itinerarium mentis in Deum* di Bonaventura di *Bagnorea, nel quale dall'animalità e sensualità si sale allo spirito e dallo spirito alla mente, e Dio è in tutti gli stadî, ma nel primo per vestigi, nel secondo per specchi e in enigmi, e nell'ultimo compiutamente.* E le medesime linee stanno nella *Commedia* di Dante. Col Circolo è ristabilita la positività, la sufficienza a sé stessa, la perfectio di ciascuna delle forme spirituali.[76] Il moto *circolare torna sempre* daccapo.[77] La teoria dei "corsi e ricorsi" del Vico sorge non da una superficiale classificazione sociologica, ma da un'originale e profonda ricerca delle forme dello spirito.*

Sulla filosofia teologizzante e le sue sopravvivenze[79] Come mai si potrebbe formulare un problema se non venisse, nell'atto stesso, risoluto? Formulare un problema è definirne i termini, e definirne i termini importa insieme definire la relazione dei termini tra loro e col tutto; altrimenti, i termini resterebbero vaghi ed incerti, e vago ed incerto il problema, cioè non formulato. Un'oscura equivocal sollecitazione, un senso d'inaccomodamento, un dolore è il segno non dubbio del crescere e maturarsi di un problema. La domanda non si è ancora concretata o solo imperfettamente, non si esprime ma si cela nell'inespresso o balbetta malamente espressa; eppure sotto la dura zolla clod che non si apre ancora, e qua e là si screpola split appena, si avverte che urge un pensiero il quale finirà col venire fuori, un pensiero del quale ora s'intravvede ora si perde da capo il sembiante.[80] Il problema se l'anima sia mortale o immortale: che è appunto uno di quei problemi che paiono reali e al tempo stesso insolubili. Ora, in siffatto problema rimaneva indeterminato che cosa si dovesse intendere per "anima", e che cosa per "mortale" ed "immortale".[81] Era quello un problema? Era,



in quanto supponeva che quei termini avessero un senso; ma, poiché coi supposti e coi "se" non si va innanzi, quel problema era anch'esso supposto, preteso e non effettivo, e, perché tale, appariva diviso dalla soluzione, che tardava a giungere o giungeva sempre delusoria. Prendiamo un altro esempio, uno dei più frivoli tra i frivoli: "Gemma Donati fu buona moglie di Dante Alighieri?" Problema del quale i più dotti dantisti, pur tenendolo importante, disperano la soluzione. Ora supponiamo che noi avessimo tra mano un carteggio intimo tra Dante e la Gemma, o tra Dante e un amico suo confidente: dalla lettura di quel carteggio sorgerebbe a un colpo e il problema delle relazioni tra Dante e sua moglie, e la conoscenza di quelle relazioni. Ma poiché quel carteggio non l'abbiamo, né altri documenti che ne tengano il luogo, la domanda non ha senso, cioè l'avrebbe "se" possedessimo i documenti per risolverla, e il suo senso è, dunque, ipotetico e non concreto e attuale.

Filosofia e non filosofia:[92] Queste forme [il vero, il bene, il bello, il pratico] sono armoniche tra loro, ma non di un'armonia statica che le annullerebbe tutte, sí di un'armonia dinamica, di continuo conquistata e di continuo riperduta per conquistarne una più alta, sicché il piè fermo (secondo la frase dantesca) è sempre il più basso, e quello che si muove è in aria, in travaglio, verso l'alto.[94] La storia della filosofia è la principale sorgente del discredito della filosofia, che gl'inesperti credono una vana ~~[illegible]~~ sfilata di opinioni, che si negano l'una con l'altra e lasciano vuoto il cervello; la qual cosa è vera, ma nelle insipide insulse storie della filosofia o nel modo insulso di riceverle in sé. Come la poesia si origina non dalla lettura dei poeti e dei critici e storici della poesia, ma dall'anima che soffre ed ama, la quale per sé non è poesia ma senza la quale poesia non nasce, così la filosofia è preceduta da un nodo che si avverte nella vita vissuta e che esige di essere sciolto.
95 Così con lo scioglimento in noi di quel primo nodo si apre la nostra vita

* of Rudolf Metz, *Die philosophischen Strömungen in Grossbritannien*, II, S. 34 on Shadworth Hodgson: "Die Fachtermini werden oft seitenweise nur hin- und hergeschoben, die Untersuchung bleibt auf der Stelle stehen oder dreht sich im Kreise." See also Croce's *La Poesia*, 5a ed., pp. 135-6 on "La poesia genera poesia". See also [illegible] pp. 121-2; L. Pareyson, *Estetica*, p. 139 ff

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filosofica, e quello scioglimento ci agevola e c'incoraggia a scioglierne gli altri che si presentano, e ~~ad~~ ampliare la nostra storia della filosofia e a farla sempre più coestensiva a quella tutta che si è svolta nei secoli e che perde sempre più il carattere di estraneità e diventa una storia domestica, una storia fraterna, e perciò di simili e di dissimili, come sono i fratelli, coi quali si disputa e si collabora. Come poesia non genera poesia, così filosofia non genera filosofia; e questa è la ragione della nullità della filosofia accademica come della poesia accademica.[96] Ma i filosofi che pensano sulle cose sono rari e i più così denominati pensano sulle formule, e le combinano e le $\overset{\text{squeeze}}{\text{spremono}}$ e le $\overset{\text{vex}}{\text{strapazzano}}$ senza che da esse sgorghi una stilla di nuovo vero.* D'altra parte, la rarità è carattere di ogni cosa che abbia pregio grande nella realtà; e se la realtà non ne moltiplica la quantità, e sembra avaramente misurarla, ha le sue buone ragioni nel comportarsi così.

La "Loica" nei $\overset{\text{cards}}{\text{tarocchi}}$ detti del Mantegna[101]: Nei famosi tarocchi detti del Mantegna mi attira in modo particolare la figura della "Loica": una donna dai capelli crespi che leva nella mano sinistra e considera con occhio attento un drago avviluppato in un velo. Che quei tarocchi non siano propriamente carte da giuoco, ma "carte istruttive" piacevole e utile ai fanciulli; e che non siano del Mantegna, al quale li attribuì il Lanzi, è ora generalmente ammesso.[102] Questa figura risale al libro *De nuptiis Philologiae et Mercurii*. Qui, tra le sette Arti liberali offerte, dono nuziale, alla sposa, è la Dialettica, una donna pallida in volto ma di espressione assai acuta, con occhi vibranti per continua mobilità, con capelli $\overset{\text{ring curl}}{\text{inanellati}}$ e con decorosa $\overset{\text{plait}}{\text{piega}}$ $\overset{\text{ripple}}{\text{increspati}}$ e aggroppati, col $\overset{\text{mantle cloak}}{\text{pallio}}$ e il vestito ateniese, la quale porta nella sinistra un serpente che si avvolge in enormi $\overset{\text{coils}}{\text{spire}}$, e nella destra alcune formule in tavolette cerate con un amo hook nascosto. Largiva give la donna queste sue formule a tutti, ma chi ne riceveva taluna, subito, preso dall'amo, era tirato nelle pestifere spire del serpente nascosto, che d'un tratto sollevandosi, gl'infliggeva rabbiosamente morsi velenosi con gli spinosi denti e poi, ravvolgendolo rolling up, lo costringeva a piegarsi al punto stabilito. Che se uno non stendeva la mano a prendere la formula, era da lei tenuto occupato con ovvie domande, ma di celato ella stimolava il serpente a strisciare drag, trail verso di quello, finché, attorniatolo encircled ~~con~~ coi suoi avvolgimenti, lo strangolava ad arbitrio dell'interrogante![106] Se l'artista avesse nella sua mente un concetto logica della "Loica", se accogliesse o avversasse la cattiva reputazione che lle era stata data per secoli come arte di preparare trabocchetti pitfalls ~~o~~ e insidie e di procacciare il trionfo al falso sul vero quale l'aveva presentata Marziano Capella*, non si può certamente decidere con sicurezza. Esercito un mio diritto, un diritto del mio sentimento e della mia immaginazione, cioè rispetto l'opera d'arte per quel che è nella sua umana universalità. La traduco, dunque, nel dramma della verità e della lotta contro l'errore, condotta dalla Logica.[107] Questa immagine di Logica che affisa fix e già trafigge con lo sguardo il mostro che si pompeggia nella sua bruttezza. Un ministro dei buoni vecchi tempi, Bernardo Tanucci, soleva compendiare i vizî e i difetti degli uomini che si vedeva attorno, nella "mancanza di sillogismo."

Il concetto filosofico della storia della filosofia![121] Un filosofema nuovo è preceduto dall'oscuro stimolo a uscire dalle difficoltà mentali nelle quali ci si sente presi e che non si sa ancora enunciare e definire, e converte quell'angoscia in precisi[122] termini di problema, che, come tale, porta con sé la propria soluzione. Sorge da un'ispirazione creatrice, né più né meno della poesia, imprevedibile come questa e come questa necessaria; e ritiene pur nella sua ideale forma (come è stato detto della poesia) l'"odore

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*In un *Art du blason* (1424) si trova per la Logica questa descrizione: "Une femme jeune les cheveux crispés les bras tous nullz hault recoursez d'une chemise jusques aux pieds, es mammelles et au nombril troussée: porte de gueules une serpent volant d'or enveloppée d'un drap d'argent" (Arthur M. Hind, *Catalogue of early Italian paintings preserved in the British Museum*, 1910, pp. 220-1 n.).

137. Il Dio dello Spinoza è un Dio-Cosa ("Nicht der, aber das Gott" — Jacobi, _Einleitung_ in _Werke_, Leipzig, 1910, II, 83).
*"Erdgeruch" (Goethe) (quoted _infra_ 437)

Cf. Carl J. Weber, _Hardy of Wessex_, p. 198: "He knew that the Primal Cause had never before been called 'It' in poetical literature, but found it hard to use 'He' or 'She' for the vague purposeless blind thing which he found at the center of everything"

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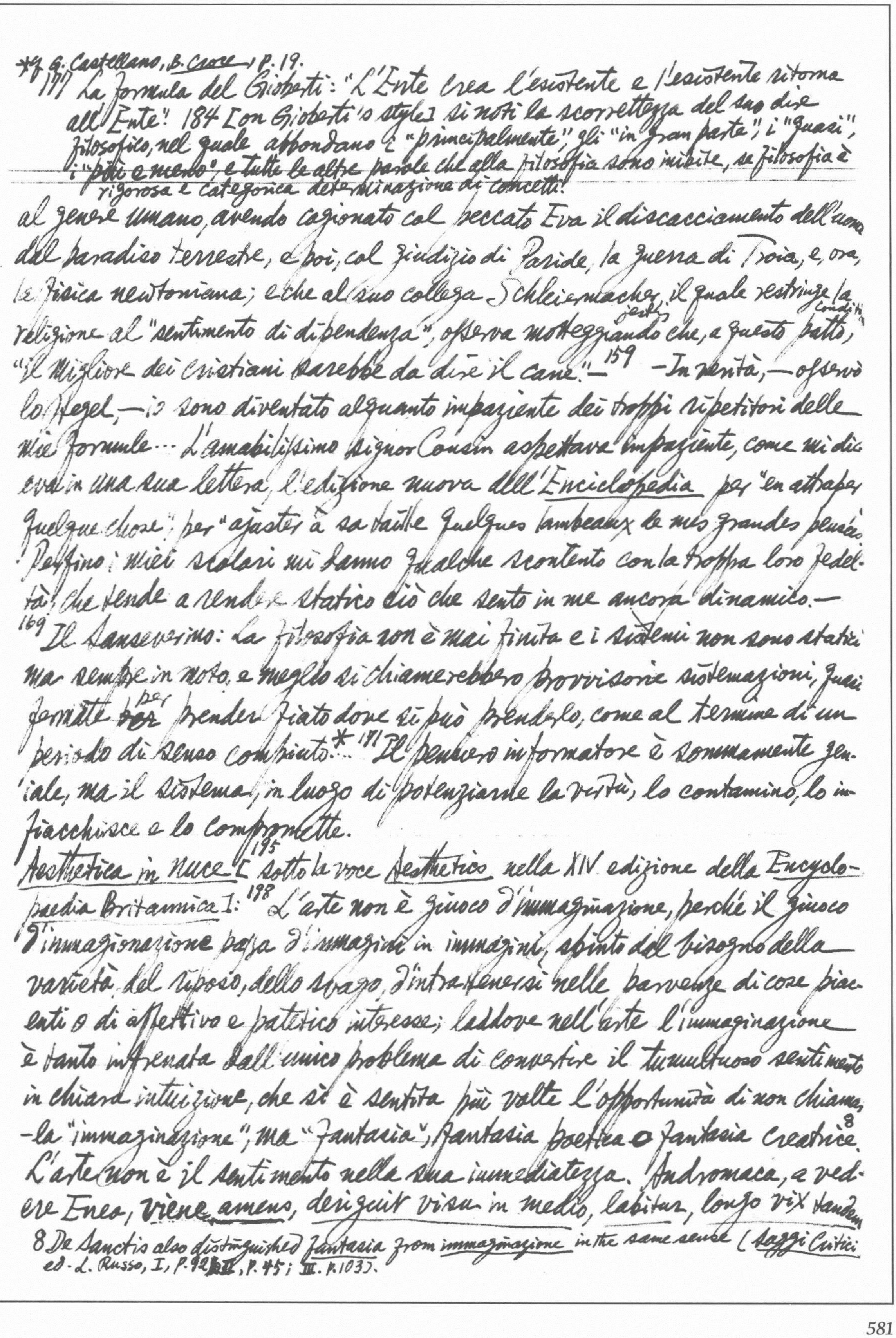
della terra", dei sentimenti e delle passioni che gli dettero l'oscuro stimolo e che esso ha placate e rischiarate. A contrasto con tal nascimento del pensiero filosofico stanno le infinite opere e volumi che prendono quel nome, e tuttavia, filosoficamente, sono un niente. L'odore che esse tramandano non è, in verità, della selvaggia e ferace terra, ma della carta scritta e stampata.

Una pagina sconosciuta degli ultimi mesi della vita di Hegel:[155] "Un signore forestiere che desiderava sapere se può riceverlo e parlare con Lei. Ha scritto qui il suo nome." Il professore Hegel lesse: "Francesco Sanseverino di Napoli."[156] — Il Kant — disse il Sanseverino — ora orientato verso le scienze fisico-matematiche, come il vero e proprio campo del conoscere umano.[157] Ma trascurò e quasi ignorò la storia dell'umanità… Fu poco sensibile alla poesia: i suoi poeti erano Orazio e Pope … La mancanza di senso storico rese deboli le sue Theorie di politica; la mancanza di senso poetico, le sue concezioni religiose; l'etica sua stessa era austera, ma anche astratta e poco umana. Ma la filosofia di Lei è tutt altra cosa… Io sento nel suo filosofare, nonostante la severità e talora aridità didascalica, l'uomo che ha provato le passioni, l'uomo che ha amato e ha vissuto. Poteva mai il Kant scrivere le poche parole della _Filosofia del diritto_ che definiscono e dignificano lo stato coniugale? Nè un Kant si sarebbe mai incantato, come fa Lei, ad ammirare la Maddalena penitente, dipinta dai pittori italiani, sì da provare indulgenza e interpretarne gentilmente i sentimenti e la vita.[158] E mi piace di ritrovare sotto il filosofo l'uomo al quale scappa talora la pazienza, e che di Newton, inteso come il simbolo della concezione meccanica della realtà, nel ricordare la scoperta in lui occasionata dalla caduta di un pomo sulla testa, non si trattiene dal celiare, osservando che il pomo fu sempre di cattivo augurio

burst with impatience

Michael Rosen, _Hegel's Dialectic & Its Criticism_, 1982, Cambridge paperback, p. 179: "Interpreters of Hegel customarily conclude their interpretations by repeating something like Croce's question: _What is living & what is dead in the philosophy of Hegel?_ … I have a short answer to such a question: nothing."



*cf G. Castellano, *B. Croce*, p. 19.

177 La formula del Gioberti: "L'Ente crea l'esistente e l'esistente ritorna all'Ente." 184 [on Gioberti's style] si noti la scorrettezza del suo dire filosofico, nel quale abbondano i "principalmente", gli "in gran parte", i "quasi", i "più e meno", e tutte le altre parole che alla filosofia sono inibite, se filosofia è rigorosa e categorica determinazione di concetti.

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al genere umano, avendo cagionato col peccato Eva il discacciamento dell'uomo dal paradiso terrestre, e poi, col giudizio di Paride, la guerra di Troia, e, ora, la fisica newtoniana; e che al suo collega Schleiermacher, il quale restringe la religione al "sentimento di dipendenza", osserva motteggiando jesting che, a questo patto condition, "il migliore dei cristiani sarebbe da dire il cane." — 159 — In verità, — osservò lo Hegel, — io sono diventato alquanto impaziente dei troppi ripetitori delle mie formule... L'amabilissimo signor Cousin aspettava impaziente, come mi diceva in una sua lettera, l'edizione nuova dell'*Enciclopedia* per "en attraper quelque chose", per "ajuster à sa taille quelques lambeaux de mes grandes pensées". Perfino i miei scolari mi danno qualche scontento con la troppa loro fedeltà, che tende a rendere statico ciò che sento in me ancora dinamico. —

169 Il Sanseverino: La filosofia non è mai finita e i sistemi non sono statici ma sempre in moto, e meglio si chiamerebbero provvisorie sistemazioni, quasi fermate ~~per~~ per prender fiato dove si può prenderlo, come al termine di un periodo di senso compiuto.* ... 171 Il pensiero informatore è sommamente geniale, ma il sistema, in luogo di potenziarne la virtù, lo contamina, lo infiacchisce e lo compromette.

Aesthetica in nuce [195 sotto la voce *Aesthetics* nella XIV edizione della *Encyclopaedia Britannica*]: 198 L'arte non è giuoco d'immaginazione, perché il giuoco d'immaginazione passa d'immagine in immagine, spinto dal bisogno della varietà, del riposo, dello svago, d'intrattenersi nelle parvenze di cose piacenti o di affettivo e patetico interesse; laddove nell'arte l'immaginazione è tanto infrenata dall'unico problema di convertire il tumultuoso sentimento in chiara intuizione, che si è sentita più volte l'opportunità di non chiamarla "immaginazione", ma "fantasia", fantasia poetica o fantasia creatrice.[8] L'arte non è il sentimento nella sua immediatezza. Andromaca, a vedere Enea, viene *amens*, *deriguit visu in medio*, *labitur*, *longo vix tandem*

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[8] De Sanctis also distinguished *fantasia* from *immaginazione* in the same sense (*Saggi Critici* ed. L. Russo, I, p. 92; II, p. 45; III, p. 103).

* It would have horrified Croce to point out to him the similarity between his identification of intuition & expression & the behaviourist identification of thought & speech. Cf. R. Müller-Freienfels, *The Evolution of Modern Psychology*, tr. W. Béran Wolfe, p. 247: "Irony [is] something the behaviourist, incidentally, has scarcely any right to stand, for in irony speech & thought are not identical but antagonistic."

Cf. E. Staiger, *Die Grundbegriffe der Poetik*, 5te Aufl., S. 74 ff. on the *lyrische Stimmung* which defies verbalization & the *lyrische Gedicht* as at best a compromise.

Montaigne is a Crocean before Croce, see *Essais*, I. ~~25~~ 26, éd. Pléiade, p. 179 sq. and for Nettleship

tempore fatur, e, nel parlare, *longos ciebat incassum fletus*; ma lui, il poeta non delira, non impietra nel viso, non barcolla (totter), non ritrova a stento (with difficulty) la parola, non rompe in lungo pianto, ma si esprime in versi armoniosi di tutte quelle commozioni avendo fatto l'oggetto del suo canto.[199] L'arte non è didascalica....[200] Non solo le opere meretrice debbono essere schivate (shun) nell'arte, ma anche quelle mosse da sollecitudine di bene, del pari, sebbene diversamente, inestetiche e perciò respinte dagli amatori di poesia; e, se il Flaubert avvertì che i libri osceni mancano di *vérité*, il Voltaire celiò di certe "Poésies sacrées", che erano veramente "sacrées, car personne n'y touche."[204] Diviso l'interno dall'esterno, lo spirito dal corpo, la volontà dall'azione, l'intuizione dall'espressione, non c'è modo di passare dall'uno all'altro dei due termini e di unificarli, salvo che la unificazione non si riponga in un terzo termine, che a volta a volta è stato presentato come Dio o come l'Inconoscibile: il dualismo mena di necessità o alla trascendenza o all'agnosticismo. Si sa che è vano sforzo congiungere in superiori sintesi quel che è stato distinto non già filosoficamente e formalmente, ma solo empiricamente e materialmente. L'anima è anima in quanto è corpo, la volontà è volontà in quanto muove gambe e braccia, ossia è azione, e l'intuizione in quanto è, nell'atto stesso espressione.* Un'immagine non espressa, che non sia parola, canto, disegno, pittura, scultura, architettura, parola per lo meno mormorata
195 tra sé e sé (to oneself), canto per lo meno risonante nel proprio petto, disegno e colore che si veda in fantasia e colorisca di sé tutta l'anima e l'organismo è cosa inesistente. Si può asserirne l'esistenza, ma non si può affermarla perché l'affermazione ha per unico documento che quell'immagine sia corporificata ed espressa. La comunicazione concerne il fissamento dell'intuizione-espressione in un oggetto che diremo

"Plotin arrive à la beauté de l'informe ... 'L'objet qui ~~peut~~ produit cet immense désir ... peut être complètement affranchi de toute forme, même intelligible' (Enn., VI. 7.34) ...... une contemplation vraie n'a pas besoin ~~de~~ création et se suffit de sa propre force" (R. Bayer, *Histoire de l'Esthétique*, pp. 67, 69).

materiale o fisico per metafora, quantunque effettivamente non si tratti neanche in questa parte di materiale e di fisico, ma di opera spirituale.[206] È chiaro che la poesia è già intera quando il poeta l'ha espressa in parole, cantandola dentro di sé, e che, col passare a cantarla a voce spiegata per farla udire ad altri... o a metterla in segni di scrittura e di stampa, si entra in un nuovo stadio, certamente di molte importanza sociale e culturale, il cui carattere non è più estetico ma pratico. Il simile è da dire nel caso del pittore, il quale dipinge sulla tavola o sulla tela, ma non potrebbe dipingere se in ogni stadio del suo lavoro, dalla macchia o abbozzo iniziale alla rifinitura, l'immagine intuita, la linea e il colore dipinti nella fantasia non precedessero il tocco del pennello: tanto vero che, quando quel tocco anticipa sull'immagine, viene cancellato e sostituito nella correzione che l'artista fa dell'opera sua. Il punto della distinzione tra espressione e comunicazione è certamente assai delicato a cogliere nel fatto, perché nel fatto i due processi si avvicendano di solito rapidamente e par che si mescolino; ma è chiaro in idea, e bisogna tenerlo ben fermo.*[208] Chi ha senso artistico, in un verso, in un piccolo verso di poeta, trova tutt'insieme musicalità e pittoricità e forza scultoria e struttura architettonica, e parimente in una pittura, la quale non è mai cosa d'occhi ma sempre di anima, e nell'anima non sta solo come colore, ma anche come suono e parola, perfino come silenzio, che è a suo modo suono e parola. L'arte è una e non si divide in arti. Una, e insieme infinitamente varia; ma varia non già secondo i concetti tecnici delle arti, sibbene secondo l'infinita varietà delle personalità artistiche e dei loro stati d'animo. Non c'è difficoltà di ammettere siffatte "cose artistiche naturali", perché il processo di comunicazione poetica, come si attua con oggetti artificialmente prodotti, così anche può attuarsi con oggetti naturalmente dati. La fantasia dell'innamorato crea la donna a lui bella e la impersona in Laura;

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* Almost similar views, though much less subtle & well- argued, can be found in *Newman's essay* "Poetry with Reference to Aristotle's Poetics"; cf G. Tillotson, *Criticism & the 19th Century*, pp. 157-6. Tillotson failed to notice the proto-Crocean character *of Newman's theory*. cf *infra* p. 422 Schleiermacher.; Luigi Pareyson, *Estetica*, pp. 29 ff. Joyce Cary, *Art & Reality* (1958, Cambridge), pp. 2 ff. 18 ff. 26; Margaret MacDonald (in Melvin Rader, *A Modern Book of Esthetics*, 3rd ed., pp. 214 ff.); E. J. Furlong, *Imagination*, pp. 20-4 on "in imagination" vs "with imagination"; H. Focillon, *Vie des Forme*

*E un autore tedesco di "Poetica", il Borinski, ha sostenuto che la società moderna, intenta alla dura lotta quotidiana degli affari e della politica, viene a loro delegando le funzioni poetiche, come già le primitive società guerresche le assegnavano alle druidesse e altrettali profetesse!

§ cf. Gian N. G. Orsini, Benedetto Croce ch. 9 "The Cosmic Intuition" (pp. 210 ff.) on this essay as a new development in Crocean aesthetics & "one of the most difficult & perplexing statements" (p. 214).

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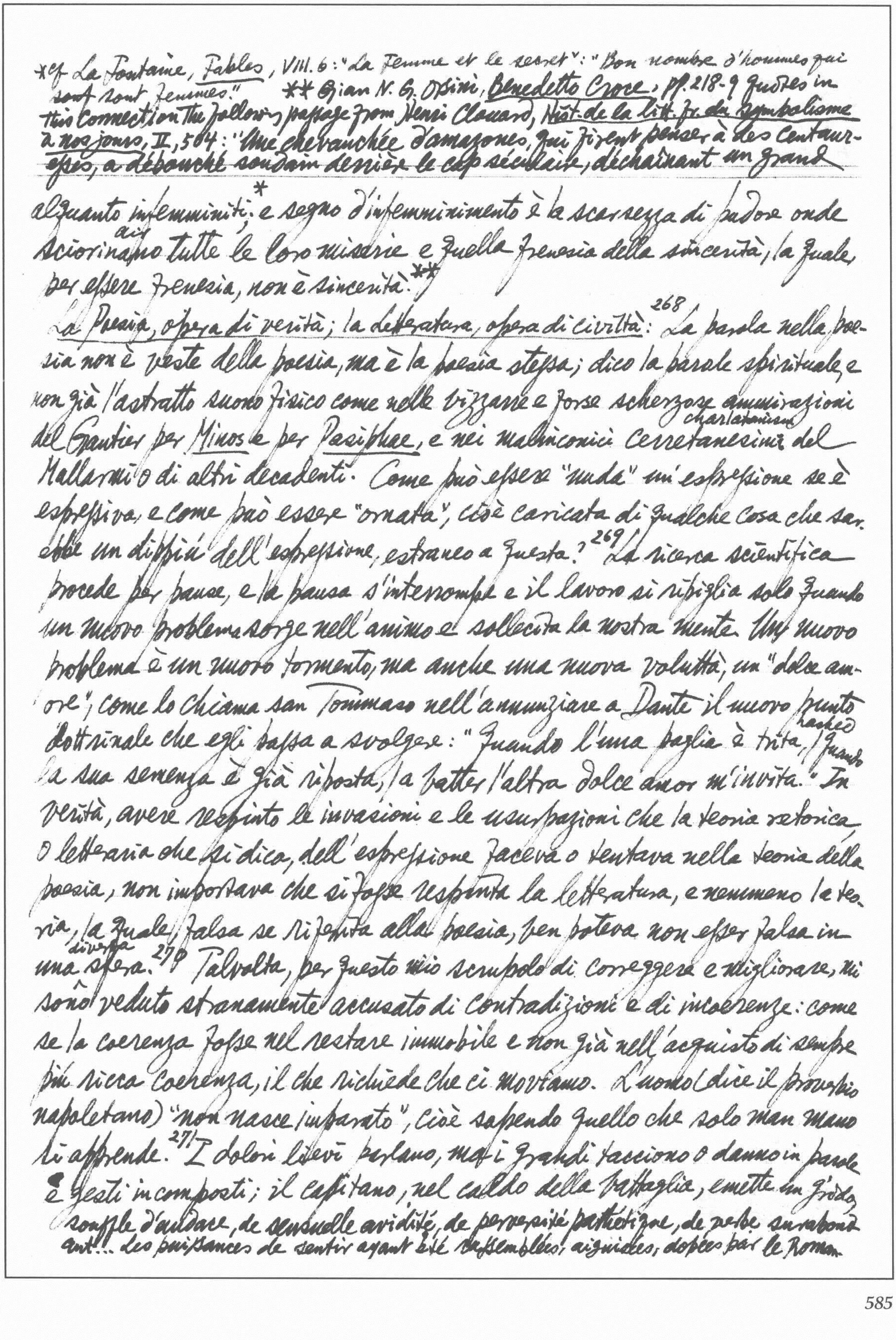
la fantasia del pellegrino, il paesaggio incantevole o sublime e lo impersona 209 nella scena di un lago o di una montagna; e queste creazioni poetiche si diffondono talvolta in più o meno larghi cerchi sociali, nel che è l'origine delle "bellezze professionali" femminili, da tutti ammirate, e dei "luoghi di veduta" famosi, dinanzi ai quali tutti si estasiano più o meno sinceramente. Vero è che queste formazioni sono labili (fleeting): la celia talvolta le dissipa, la sazietà le lascia cadere, il capriccio della moda le sostituisce: e, diversamente dalle opere artistiche, non consentono interpretazioni autentiche. Il golfo di Napoli, visto dall'alto di una delle più belle ville del Vomero, fu, dopo qualche anno d'indisturbabile visione, dichiarato dalla dama russa che aveva acquistato quella villa, une cuvette (vasin) bleue, così odioso nel suo azzurro inghirlandato di verde, da indurla a rivendere la villa.

210 Questo spirito lirico forma la poesia dell'epos e del dramma, che, dunque, non si distinguono dalla prima se non in cose estrinseche. Un'opera che sia tutta poesia, come il Macbeth o l'Antonio e Cleopatra, è sostanzialmente una lirica, di cui i personaggi e le scene rappresentano i vari toni e le consecutive strofe.

Il Carattere di totalità dell'espressione artistica: §244 E sebbene (though) siano state molte volte disputate le cagioni della parte sempre più larga che nella letteratura vengono prendendo le donne*, a me pare evidente che la cagione genuina debba riporsi nel carattere di "confessione", assunto dalla letteratura moderna. Per effetto di esso, sono state spalancate le porte alle donne, esseri sommamente affettivi e pratici, che così si trovano sempre a grande agio quando sono invitate a vuotare le loro anime; né della mancanza di stile si danno troppo pensiero, perché, com'è stato detto argutamente: "Le style, ce n'est pas la femme." Le donne baccheggiano (revel in) nella letteratura moderna, perché gli uomini stessi si sono, esteticamente,

pp. 47 ff. L. A. Reid, A Study in Aesthetics, (65-7) pp. 166 ff.; Joseph Gantner in G. A. Schmoll gen. Eisenwerth, hrsg. Das Unvollendete als künstlerische Form, S. 46-9, 56-9.



alquanto infemminiti;* e segno d'infemminimento è la scarsezza di pudore onde sciorinano air tutte le loro miserie e quella frenesia della sincerità, la quale, per essere frenesia, non è sincerità.**

La Poesia, opera di verità; la letteratura, opera di civiltà:[268] La parola nella poesia non è veste della poesia, ma è la poesia stessa; dico la parola spirituale, e non già l'astratto suono fisico come nelle bizzarre e forse scherzose ammirazioni del Gautier per *Minos* e per *Pasiphae*, e nei malinconici cerretanesimi charlatanism del Mallarmé o di altri decadenti. Come può essere "nuda" un'espressione se è espressiva, e come può essere "ornata", cioè caricata di qualche cosa che sarebbe un dippiù dell'espressione, estraneo a questa?[269] La ricerca scientifica procede per pause, e la pausa s'interrompe e il lavoro si ripiglia solo quando un nuovo problema sorge nell'animo e sollecita la nostra mente. Un nuovo problema è un nuovo *tormento*, ma anche una nuova voluttà, un "dolce amore", come lo chiama san Tommaso nell'annunziare a Dante il nuovo punto dottrinale che egli passa a svolgere: "Quando l'una paglia è trita, hashed / quando la sua semenza è già riposta, / a batter l'altra dolce amor m'invita." In verità, avere respinto le invasioni e le usurpazioni che la teoria retorica o letteraria che si dica, dell'espressione faceva o tentava nella teoria della poesia, non importava che si fosse respinta la letteratura, e nemmeno la teoria, la quale, falsa se riferita alla poesia, ben poteva non esser falsa in una diversa sfera.[270] Talvolta, per questo mio scrupolo di correggere e migliorare, mi sono veduto stranamente accusato di contraddizioni e di incoerenze: come se la coerenza fosse nel restare immobile e non già nell'acquisto di sempre più ricca coerenza, il che richiede che ci moviamo. L'uomo (dice il proverbio napoletano) "non nasce imparato", cioè sapendo quello che solo man mano si apprende.[271] I dolori lievi parlano, ma i grandi tacciono o danno in parole e gesti incomposti; il capitano, nel caldo della battaglia, emette un grido,

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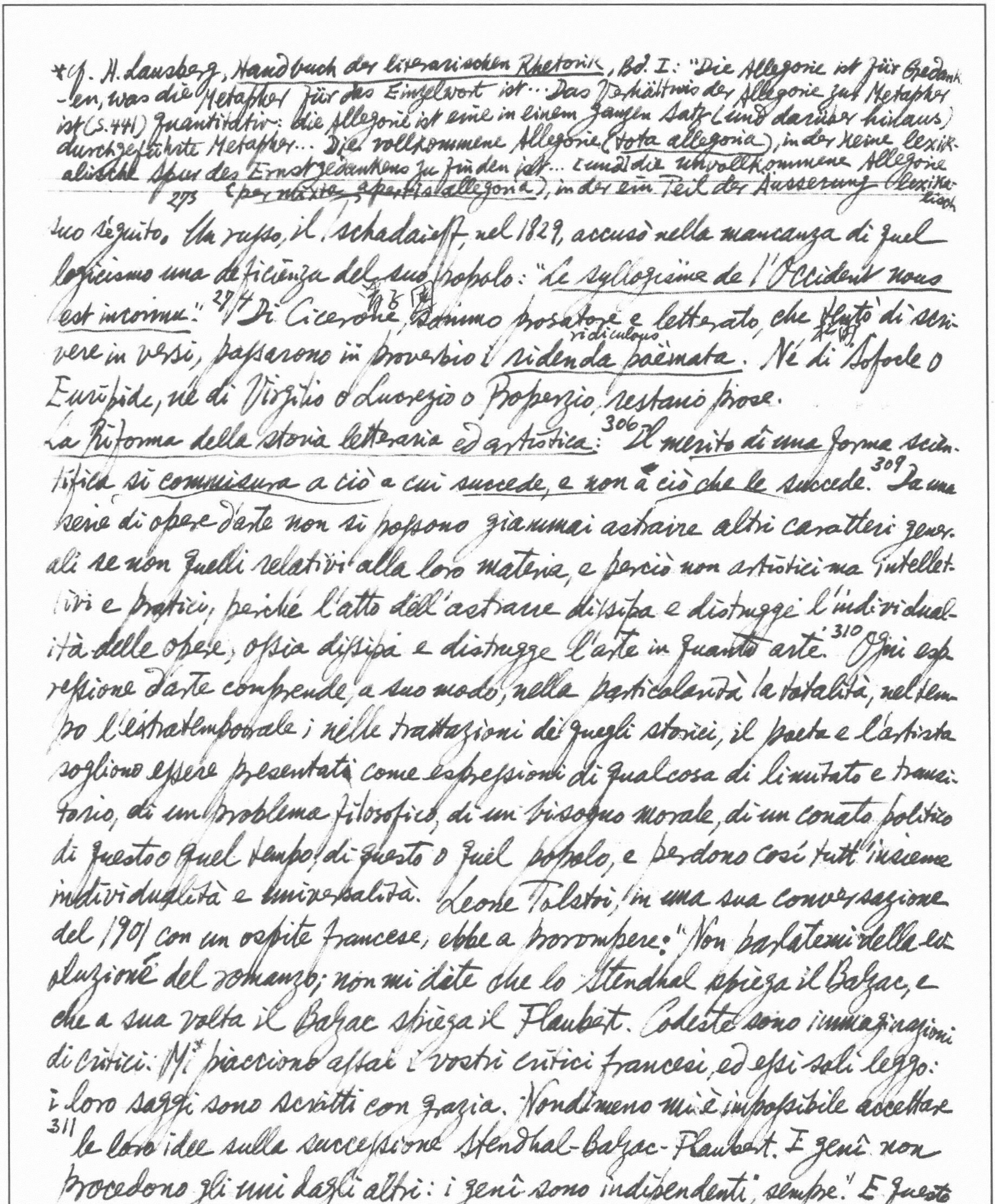
*cf La Fontaine, *Fables*, VIII.6: "La Femme et le secret": "Bon nombre d'hommes qui sont sont femmes."

**Gian N. G. Orsini, *Benedetto Croce*, pp. 218-9 quotes in this connection the following passage from Henri Clouard, *Hist. de la litt. fr. du symbolisme à nos jours*, II, 504: "Une chevauchée d'amazones, qui firent penser à des centauresses, a débouché soudain derrière le cap séculaire, déchaînant un grand souffle d'audace, de sensuelle avidité, de perversité pathétique, de verbe surabondant!... Les puissances de sentir ayant été rassemblées, aiguisées, dopées par le Roman tisme d'abord, puis par un certain Symbolisme… un groupe de femmes bien douées, qui en d'autres temps se fussent diverties aux aventures de voyage, du monde, de l'intrigue, se sont jetées dans une expédition poétique où le moment littéraire leur promettait le maximum de satisfaction, de joie, d'orgueil et de triomphe. Quels poètes pouvaient donc mieux qu'elles courir leur chance de bacchanale, de fureur panique et de déchaînement individuel?")

come diceva il Parini, "lacerator di ben costrutti orecchi"; Chi è in preda a un suo violento sentire, perfino si (even) vergogna di studiarne, se potesse, la bella espressione, scemandone ~~&~~ l'irruenza, che gli è come sacra, del sacro della passione; perfino il pensatore, a cui balena una verità, deve rassegnarsi sovente a non tradurla in espressione adeguata e bella e (satisfy oneself) appagarsi di un segno o di un contrassegno, di una linea, di uno (scrawl) sgorbio, magari di un motto convenzionale, da imprimere forte nella sua memoria, che valgano da ricordo e da stimolo per farla ribalenare e risplendere quando ne avrà l'agio e gliene tornerà la propizia disposizione mentale. In tutti questi casi si (succumb) soggiace ad ostacoli come si soggiace a una malattia, senza accettarla e coltivarla, ma sospirando e fremendo e ripromettendosi di venirne fuori quando si potrà, e di conferire ai propri sentimenti e volizioni e pensieri la luce che la poesia ha acceso nell'anima. E quella luce che li rivestirà, li ingentilisce, sgombra da essi la barbarie, li rende "urbani" o "cittadini"; e la letteratura, che rende civili le espressioni immediate o naturali, è grande parte della civiltà. Lo spirito poetico non si lascia piegare e asservire, ed è, come l'amore di Carmen, un oiseau sauvage que l'on ne peut apprivoiser.[272] La civiltà europea deve soprattutto all'Organo aristotelico e all'arricchimento che ne fece la medievale scolastica la logica utens, la logica formalistica. Che non si sia detta una verità che bisognava dire o confutato un errore che bisognava confutare, è certo un male, o anche un gran male e da (provide) provvedere e ripararlo; ma ancor peggio se l'errore sia presentato in forma confusa, disordinata, scorretta, contraddittoria a ogni passo, mescolata lungo tutto il suo corso di asserzioni passionali, e che fa cascare le braccia al critico e correttore. In paragone, preferibile è dunque che l'errore bensì resti provvisoriamente a capo del (reasoning) raziocinio, ma si presenti concatenati nel

Henry James, Hawthorne, p. 50 on allegory, "a [illegible] literary form": "it's apt to spoil two good things—a story & a moral, a meaning & a form."

Lausberg's definition recalls Schopenhauer in Die Welt, III, §50 ← über die Allegorie (on plastic allegory) in Schriften zur Ästhetik und Poetik, S. 112 ff



*Cf. H. Lausberg, Handbuch der literarischen Rhetorik, Bd. I: "Die Allegorie ist für Gedanken, was die Metapher für das Einzelwort ist... Das Verhältnis der Allegorie zur Metapher ist (S.441) quantitativ: die Allegorie ist eine in einem ganzen Satz (und darüber hinaus) durchgeführte Metapher... Die vollkommene Allegorie (tota allegoria), in der keine lexikalische Spur des Ernstgedankens zu finden ist... [und] die unvollkommene Allegorie (permixta, apertis allegoria), in der ein Teil der Äusserung (lexikalisch

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suo séguito. Un russo, il schadaieff, nel 1829, accusò nella mancanza di quel logicismo una deficienza del suo popolo: "Le syllogisme de l'Occident nous est inconnu." 274 Di Cicerone, [illegible] sommo prosatore e letterato, che tentò [illegible] di scrivere in versi, passarono in proverbio i ridenda poëmata. ridiculous Né di Sofocle o Euripide, né di Virgilio o Lucrezio o Properzio, restano prose.

La Riforma della storia letteraria ed artistica: 306 Il merito di una forma scientifica si commisura a ciò a cui succede, e non a ciò che le succede. 309 Da una serie di opere d'arte non si possono giammai astrarre altri caratteri generali se non quelli relativi alla loro materia, e perciò non artistici ma intellettivi e pratici, perché l'atto dell'astrarre dissipa e distrugge l'individualità delle opere, ossia dissipa e distrugge l'arte in quanto arte. 310 Ogni espressione d'arte comprende, a suo modo, nella particolarità la totalità, nel tempo l'estratemporale; nelle trattazioni di quegli storici, il poeta e l'artista sogliono essere presentati come espressioni di qualcosa di limitato e transitorio, di un problema filosofico, di un bisogno morale, di un conato politico di questo o quel tempo, di questo o quel popolo, e perdono così tutt'insieme individualità e universalità. Leone Tolstoi, in una sua conversazione del 1901 con un ospite francese, ebbe a prorompere: "Non parlatemi della evoluzione del romanzo; non mi dite che lo Stendhal spiega il Balzac, e che a sua volta il Balzac spiega il Flaubert. Codeste sono immaginazioni di critici. Mi* piacciono assai i vostri critici francesi, ed essi soli leggo: i loro saggi sono scritti con grazia. Nondimeno mi è impossibile accettare 311 le loro idee sulla successione Stendhal-Balzac-Flaubert. I genî non procedono gli uni dagli altri: i genî sono indipendenti, sempre." E questo è il semplice vero.

Sul Concetto dell'allegoria:*336 L'allegoria non è una forma di espressione. Lo Hegel la diceva frostig und kahl, prodotta dall'intelletto e non dalla

frigid dry dull

seems to have been ignorant of P.K. Moritz's essay

sich auf der Ebene des Ernst-Gedankens befindet (vgl. Quintilian, 8.6.47)" (S.442) Croce

*Cf. E. R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, 2te Aufl. S. 211.

8 Cf. Ch. Fr. Hebbel: "Allegorie und Symbol": "Wie zur Landschaft die Karte, der tote Aufriss zum Bilde, / Steht die Allegorie zu dem beseelten Symbol" (*Werke hrsg.* Th. Poppe, Iter Theil, S. 186); Bosanquet, *A History of Aesthetic*, 2nd ed., p. 44 on allegory as

337 concreta intuizione e del profondo sentimento della fantasia, priva d'intrinseca serietà, prosaica, lontana dall'arte (*Aesthetik*, I, 499-501). Il Vischer vedeva nell'allegoria la completa dissoluzione del rapporto originario tra idea e immagine; ne accusava il carattere inorganico, la satireggiava come avvolgentesi pensi di misteriosità (*Geheimnissthuerei*), ma non profonda di mistero (*Geheimniss*) (*Aesthetik*, III, 467-71).8 Mi basta solo accennare all'incessante polemica del nostro De Sanctis contro l'allegorismo. "Poesia allegorica, poesia noiosa": è un detto che gareggia con l'altro: "Poesia politica, poesia cattiva." Certamente, c'è anche un'allegoria in significato rettorico, quella di cui parlano Quintiliano e il Blair: l'*inversio*, che "*aut aliud verbis, aliud sensu ostendit, aut etiam interim contrarium* (*Inst. or.*, VII. 6 44); la metafora *prolonged* (*Lectures on Rhetoric & Belles Lettres*, 158-9). All'allegoria in questo significato apparteneva, per esempio, l'ode di Orazio alla Nave (W. Gebhardi, *Ein ästhetischer Kommentar zu den lyrischen Dichtungen des Horaz*, p. 86). Ma questa allegoria in senso rettorico non è quella che forma oggetto di difficoltà in Dante e in altri poeti; non è quella che ha meritato
338 l'avversione dell'estetica moderna. La tradizione dell'allegoria propriamente detta non bisogna cercarla nella storia della rettorica, ma in quella della filosofia, risalendo alle censure che ai poeti mossero i primi filosofi ellenici, al biasimo che sui poemi omerici versarono e Pitagora e Senofane ed Eraclito, precursori anche in questa parte di Platone.* Non potendo salvare la lettera di Omero, apologisti la interpretarono in modo da accontentare le due parti avverse: "On chercha sous les vers du poète un sens différent du sens vulgaire, un sous-sens (ὑπόνοια)... C'est ce qui plus tard s'appella l'allégorie mot inconnu aux plus anciens philosophes" (Egger, *Essai sur l'histoire de la Critique chez les Grecs*, pp. 96-102). È ciò che nella antichità ellenica fecero Teagene da Reggio, Anassagora, Stesimbroto di Taso, Metrodoro di Lampsaco, e

"a crude reaction to the crude idea of imitation": "Allegory is in its essence defective symbolism ... the reflective meaning & the sensuous embodiment are not fused into one, but remaining in separate though parallel lines" (Cf. p. 76: "For Aristotle, the symbol is less than a 'likeness'; for the modern it is more" — In primitive art symbolism is less, while in romantic art, it is more, than mimesis: cf. Hegel, *Aesthetik*, Aufbau Verlag, 1955, S. 113-6, 665). see A. Lalande, *Vocabulaire technique et critique de la Philosophie* 7e éd., p. 37. "Dopo il terzo trattato l'autore stesso del *Convivio*, accorgendosi che l'opera intrapresa veniva resa, per l'abuso dell'allegoria, 'faticosa e forte', sì da doverla interrompere, dice Carl Stange, un 'missglückte

e segnatamente gli Stoici, si ripetette in modo cospicuo all'inizio e nel corso del medioevo, nell'intento di conciliare la nuova religione con gli scrittori pagani Cf. Comparetti, *Virgilio nel Medioevo*, 2a ed., I, p. 139 e sgg.). L'allegoria, di cui qui si discorre, non è, dunque, l'*inversio* dei retori, ma l'*iponoia* dei filosofi.

[339] Lo Home si avvide della profonda diversità tra metafora e allegoria, e paragonò quest'ultima ai geroglifici (*Elements of Criticism*, ed. 1824, p. 351); Sulzer: "Man muss sie nicht mit der Bildersprache verwechseln, die durch willkürliche Zeichen spricht. Dieser wollen wir den Namen der Hieroglyphen zueignen" etc. (*Allgemeine Theorie der Schönen Künste*, I, 95). Cosí definii l'allegoria come un atto pratico, una criptografia, se anche si faccia, invece che con lettere o con numeri, con immagini parlate o figurate; e da tale definizione spiegai perché ove manchi l'interpretazione autentica o la dichiarazione espressa da parte dei loro autori, ove manchi un ben fissato sistema criptografico con relativa chiave, decifrare le opere allegoriche sia impresa affatto disperata, perpetuamente congetturale! Adolfo Borgognoni (in alcune pagine sull'allegorismo dantesco, tra le più acute e sennate che si siano mai scritte e che forse perciò i dantisti usano ignorare) osserva che "fuori dei casi di personificazione o di mito, io credo, mai — dico nel medioevo vero, nel medioevo classico — che quei sensi dovessero essere i guidatori nell'artista nel processo della creazione fantastica. Era l'applicazione ai libri d'arte profana del sistema ermeneutico professato[340] fin dal quinto secolo nello studiare la Bibbia, secondo il quale si doveva trovare nei fatti narrati in quei libri significazioni morali e mistiche, conformi alla religione nuova." Talvolta il poeta si accinga alla sua opera poetica con un intenzione allegorica in capo, cioè col proposito di creare un complesso fantastico da valere insieme come opera di poesia e come scrittura secreta per certi concetti religiosi, morali, politici, storici o altri qualsiano: e sarebbe di pessimi effetti com'è servire

are clearly distinguished),

Versuch' (*Beatrice in Dantes Jugenddichtung*, 1959, S. 10)" (*Giornale storico della Letteratura italiana*, Fasc. 425, 1962, pp. 49-50). G. H. Hagstrum

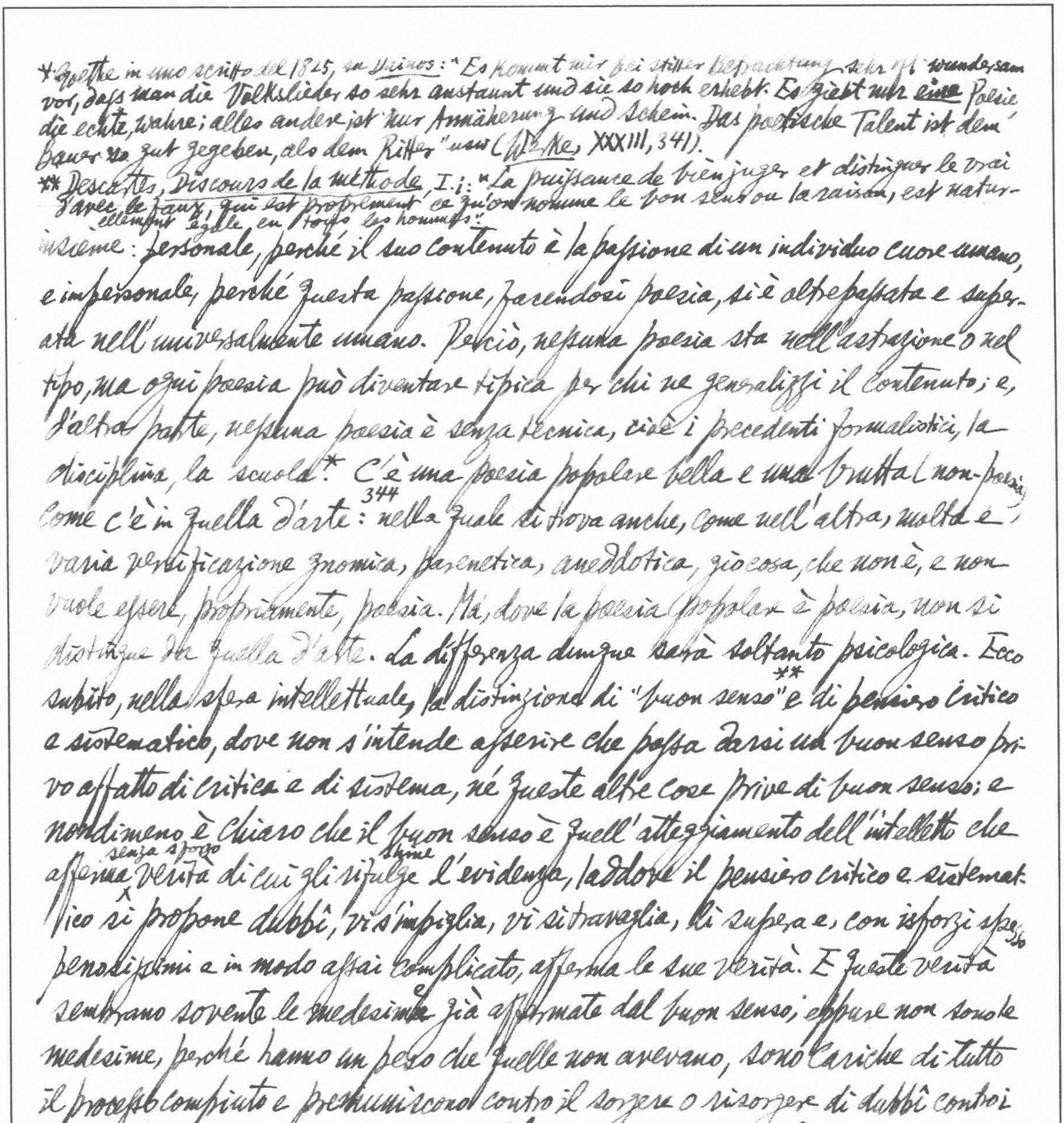
*Già il Goethe in uno scritto sulle Spanische Romanzen: "Man spricht so oft den Namen Volkslieder aus und weiss nicht immer ganz deutlich, was man sich dabei denken soll" (Werke Stuttgart, 1840, XXXIII, 342).
**H. Steinthal nel suo saggio sull'Epos (in Zeitschrift für Völkerpsychologie und Sprachenwissenschaft, V. 1868, pp. 1-57) disse la poesia popolare un nomen actionis, non essendovi in realtà un Volksgedicht ma un Volksdichten, non un Volksepos, ma una Volksepik. ***e.g. Chanson de Roland.

due bardoni insieme. O il poeta dimentica per il mondo ~~intenzionale nel~~ fantastico ~~per~~ il ~~suo~~ mondo intenzionale e si abbandona tutto all'ispirazione poetica (salvo a commentarla allegoricamente dipoi, a cose compiute); ovvero interferisce di continuo col suo mondo intenzionale nel suo mondo fantastico, e rompe la coerenza estetica dell'opera, producendo un complesso che non è poesia, e vale unicamente come crittografia. Sono codesti, naturalmente, due casi estremi e tipici, tra i quali s'inseriscono svariati casi medî.341 Dove si considera l'allegoria non si considera la poesia e dove si considera la poesia non si considera l'allegoria. Appunto perché Dante è uno dei maggiori genî poetici dell'umanità, l'allegoria è quasi sempre estrinseca e solo rarissime volte interferisce nella poesia.

cf Coleridge quoted in James Engell, The Creative Imagination 342 also p. 350 (on allegory as "substitution or equivalency rather than theory") — allegory does not [illegible] the whole structure of super-sensuous phenomena & its relation to material phenomena (Allegory of Love, p. 45)"

Poesia popolare e poesia d'arte: È facile parlare di "poesia popolare", e più o meno intendersi circa le opere che le appartengono, ma assai difficile "definirla".* Né sempre la poesia popolare è anonima, né la poesia d'arte è sempre accompagnata dal nome dell'autore; non solo le classi umili compongono poesia popolare, né solo quelle colte poesie d'arte e poesia artificiosa; nessuna poesia è collettiva nell'origine, richiedendosi pel suo sorgere la persona d'un poeta e ogni poesia si diffonde o può diffondersi più o meno largamente nella società in cui nasce; la trasmissione orale ebbe effetto per una complessa poesia d'arte in tempi poco alfabetici, e ha effetto anche oggi, ad esempio, per motti ed epigrammi tutt'altro che di origine e carattere popolari, ma che non si vuole e non giova mettere in iscritto; infine, quanto allo stato di "fluidità" in cui si troverebbe la poesia popolare,** non si tratta d'altro che dell'incessante imitare, ritoccare o rifare che si riscontra parimente nella poesia d'arte da parte dell'autore e degli amanuensi, editori, interpreti e altri trasmissori.*** 343 Ogni poesia è personale e impersonale

The Sister Arts, pp. 445: "C.S. Lewis has distinguished between allegory & symbolism: in the former the poet starts with something immaterial that he wishes to say & invents visible world which to express this meaning; in the latter the material embodiment is a revelation of ontological reality & involves, in a sense that simple



* Goethe in uno scritto del 1825, su *Dainos*: "Es kommt mir bei stiller Betrachtung sehr oft wundersam vor, dass man die Volkslieder so sehr anstaunt und sie so hoch erhebt. Es giebt nur *eine* Poesie die echte, wahre; alles andere ist nur Annäherung und Schein. Das poetische Talent ist dem Bauer so gut gegeben, als dem Ritter" usw (*Werke*, XXXIII, 341).

** *Descartes*, *Discours de la methode*, I. i.: "La puissance de bien juger et distinguer le vrai d'avec le faux, qui est proprement ce qu'on nomme le bon sens ou la raison, est naturellement égale en tous les hommes".

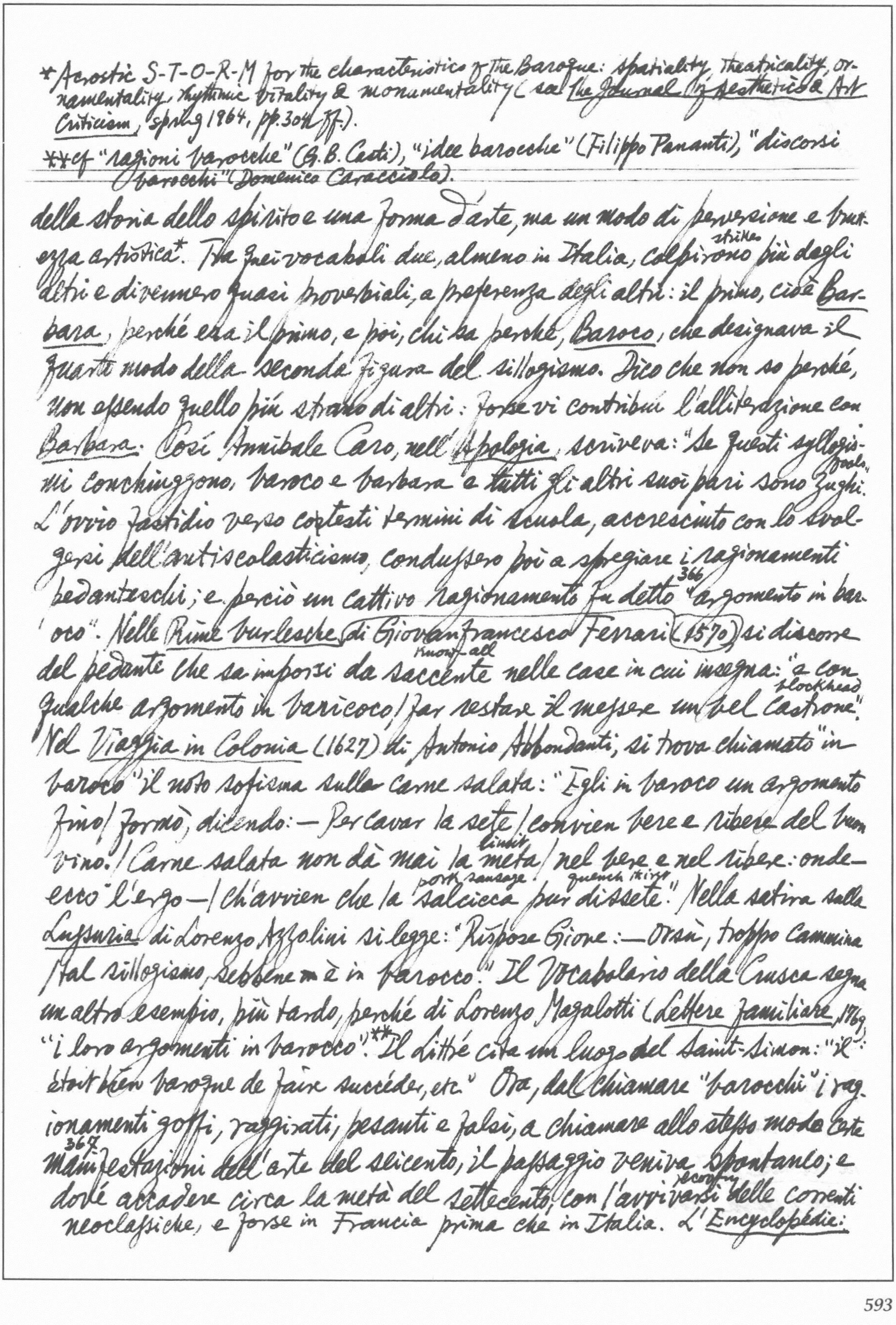
insieme: personale, perché il suo contenuto è la passione di un individuo cuore umano, e impersonale, perché questa passione, facendosi poesia, si è oltrepassata e superata nell'universalmente umano. Perciò, nessuna poesia sta nell'astrazione o nel tipo, ma ogni poesia può diventare tipica per chi ne generalizzi il contenuto; e, d'altra parte, nessuna poesia è senza tecnica, cioè i precedenti formalistici, la disciplina, la scuola.* C'è una poesia popolare bella e una brutta (non-poesia) come c'è in quella d'arte: 344 nella quale si trova anche, come nell'altra, molta e varia versificazione gnomica, parenetica, aneddotica, giocosa, che non è, e non vuole essere, propriamente, poesia. Ma, dove la poesia popolare è poesia, non si distingue da quella d'arte. La differenza dunque sarà soltanto psicologica. Ecco subito, nella sfera intellettuale, la distinzione di "buon senso"** e di pensiero critico e sistematico, dove non s'intende asserire che possa darsi un buon senso privo affatto di critica e di sistema, né queste altre cose prive di buon senso; e nondimeno è chiaro che il buon senso è quell'atteggiamento dell'intelletto che afferma senza sforzo verità di cui gli rifulge lume l'evidenza, laddove il pensiero critico e sistematico si propone dubbî, vi s'impiglia, vi si travaglia, li supera e, con isforzi spesso penosissimi e in modo assai complicato, afferma le sue verità. E queste verità 20 sembrano sovente le medesime già affermate dal buon senso, eppure non sono le medesime, perché hanno un peso che quelle non avevano, sono cariche di tutto il processo compiuto e premuniscono contro il sorgere o risorgere di dubbî contro i quali il buon senso non premuniva. Il monumento parlato del buon senso si trova nella stessa letteratura popolare, e sono i proverbî, la sapienza (come la chiamano) di tutte le età.*** 345 Anche nella sfera pratica si differenziano l'accorgimento naturale (per esempio, del fanciullo o del contadino) e l'accorgimento esperto; e, nella sfera morale, la candidezza da una parte, e la bontà avveduta e armata dall'altra. Ora, la poesia popolare è, nella sfera estetica, l'analogo di quel

*** Nicolo Tommaseo: "Se tutti si potessero raccogliere e sotto certi capi ordinare i proverbî italiani, i proverbî d'ogni popolo, d'ogni età, colle varianti di voci, d'immaginazioni e di concetti, questo, dopo la Bibbia, sarebbe il libro più gravido di pensieri".

* Shakespeare, The Winter's Tale, V.iii, Paulina: "I, ~~am~~ an old turtle" etc.; Tasso: "O vaga tortorella" etc. (Poesie, ed. F. Flora, p. 785) (Complete Works, ed. G. L. Kittredge, p. 470);
[illegible]劉言史[illegible]柳詩. 紫回生[illegible]情雌已私語慕[illegible] 下1[illegible]

che il buon senso è nella sfera intellettuale e la candidezza o innocenza nella sfera morale. L'alta poesia muove e sommuove (stir up) in noi grandi masse di ricordi, di esperienze, di pensieri, di molteplici sentimenti e gradazioni e sfumature di sentimenti; la poesia popolare non si allarga per così ampî giri e volute per giungere al segno, ma vi giunge per via breve e spedita. 346 "La tortora (turtle dove), che ha perso la compagna, / fa una vita molto dolorosa: / va in un fiumicello e vi si bagna, / e beve di quell'acqua torbidosa; / cogli altri uccelli non ci s'accompagna, / sugli alberi fioriti non si posa; / si batte con le ali sopra il cuore: / — Povera me, c'ho perso lo mio amore!"* "Fior d'erbe amare! / Se il capezzale (bolster) lo potesse dire, / oh, quanti pianti potrebbe contare!"** 347 Il Greuze dipinse un famoso quadro, che è al Louvre, La cruche cassée, con quel misto di innocenza e lubricità, che è della sua pittura; e lo stesso trasparente simbolo, ma senza viziato e affinato erotismo, con la semplice espressione dello smarrimento e della paura sopraggiunti al fatto, è in una canzonetta cinquecentesca: "Meschina me, che ho rotta la langella, / alla fontana la me s'è spezzata: / trista la sfortunata sorte mia! / Mo saccio, mo saccio, mo saccio, / mo saccio che m'occide mamma mia!" 348 "Tanta ho una fame che mi mangerei / Napoli attorniata (surrounded) di panelle (round loaf); / tanta ho una sete che mi beverei / Castellamare con le fontanelle; / tanto è il mio passo che camminerei / Carotto, Pozzopiano e Trasaelle; / tanto è il mio sonno che mi dormirei / cinquecent'anni con nennella bella!" 349 Chiudo con tre versetti di scherzo feroce, cantati nel 1799, in un tumulto tra politico e brigantesco, quando un uomo della parte avversa (unfavourable), nonostante tutte le precauzioni che esso aveva prese, fu raggiunto e colpito a morte: "Mamma mi fece le calze di tela, / io me le imbottii di canavaccio (canvas): / eppure freddo, allo colpo, mi feci!"

Il Barocco: 365 "Le origini mostrano che la parola e il concetto di "barocco" nacquero con intento reprobativo, per contrassegnare non già un'epoca



della storia dello spirito e una forma d'arte, ma un modo di perversione e bruttezza artistica*. Tra quei vocaboli due, almeno in Italia, colpirono strikes più degli altri e divennero quasi proverbiali, a preferenza degli altri: il primo, cioè *Barbara*, perché era il primo, e poi, chi sa perché, *Baroco*, che designava il quarto modo della seconda figura del sillogismo. Dico che non so perché, non essendo quello più strano di altri: forse vi contribuì l'allitterazione con *Barbara*. Così Annibale Caro, nell'*Apologia*, scriveva: "Se questi sillogismi conchiuggono, baroco e barbara e tutti gli altri suoi pari sono zughi fools." L'ovvio fastidio verso cotesti termini di scuola, accresciuto con lo svolgersi dell'antiscolasticismo, condussero poi a spregiare i ragionamenti pedanteschi; e perciò un cattivo ragionamento fu detto 366 "argomento in baroco". Nelle *Rime burlesche* di Giovanfrancesco Ferrari (1570) si discorre del pedante che sa imporsi da saccente know-all nelle case in cui insegna: "a con qualche argomento in baricoco / far restare il messere un bel castrone blockhead". Nel *Viaggio in Colonia* (1627) di Antonio Abbondanti, si trova chiamato "in baroco" il noto sofisma sulla carne salata: "Egli in baroco un argomento fino / formò, dicendo: — Per cavar la sete / convien bere e ribere del buon vino. / Carne salata non dà mai la meta limit / nel bere e nel ribere: onde — ecco l'ergo — / ch'avvien che la salcicca pork sausage pur disseté quench thirst." Nella satira sulla *Lussuria* di Lorenzo Azzolini si legge: "Rispose Giove: — Orsù, troppo cammina / tal sillogismo, sebbene m è in barocco." Il Vocabolario della Crusca segna un altro esempio, più tardo, perché di Lorenzo Magalotti (*Lettere familiare*, 1769) "i loro argomenti in barocco"**. Il Littré cita un luogo del Saint-Simon: "Il était bien baroque de faire succéder, etc." Ora, dal chiamare "barocchi" i ragionamenti goffi, raggirati, pesanti e falsi, a chiamare allo stesso modo certe 367 manifestazioni dell'arte del seicento, il passaggio veniva *spontaneo*; e dové accadere circa la metà del settecento, con l'avvivarsi reconfirm delle correnti neoclassiche, e forse in Francia prima che in Italia. L'*Encyclopédie*:

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* Acrostic S-T-O-R-M for the characteristics of the Baroque: spatiality, theatricality, ornamentality, rhythmic vitality & monumentality (see *The Journal of Aesthetics & Art Criticism*, spring 1964, pp. 304 ff.).

** cf "ragioni barocche" (G.B. Casti), "idee barocche" (Filippo Pananti), "discorsi barocchi" (Domenico Caracciolo).

"Baroque, adjectif en architecture, est une nuance de bizarre. Il en est, si l'on veut, le raffinement, ou, s'il était possible de le dire, l'abus, ... il en est le superlatif. L'idée du baroque entraîne avec soi celle du ridicule poussé à l'excès. Borromini a donné les plus grands modèles de bizarrerie et Guarini peut passer pour le maître du baroque." E poco diversamente in Italia Francesco Milizia nel suo *Dizionario delle belle arti del disegno* (1797): "Barocco è il superlativo del bizzarro, l'eccesso del ridicolo. Borromino diede in delirî, ma Guarini, Pozzi, Marchione nella sagrestia di San Pietro in barocco." Contro questa, che è la derivazione più ovvia e meglio documentata, gli etimologisti tengono all'altra che la $\overset{\text{complect}}{\text{ricollega}}$ invece al *barrueco* o *berrueco* spagnuolo, perla non perfettamente rotonda, di forma irregolare.* Ma in italiano quella perla si dice "scaramazza", e, d'altra parte in ispagnuolo lo stile barocco si dice *barroco* e non *barrueco*.

368 Per distinguere il "barocco" tra le altre sorte del brutto o dell'impoetico bisogna cercare a quale soddisfacimento edonistico esso corrisponda. 369 La caracteristica del barocco consiste nel sostituire la verità poetica, e l'incanto che da essa si diffonde, con l'effetto dell'inaspettato e dello stupefacente, che eccita, incuriosisce, sbalordisce e diletta mercé la particolare forma di $\overset{\text{agitation}}{\text{scotimento}}$ che procura. Il Marino diè al poeta per "fine" la "meraviglia". E ci fu sin d'allora chi mise a contrasto la commozione pura e ideale che la poesia richiede con quella commozione estranea, accusando i "moderni poeti" di "errare gravemente" nelle "materie patetiche", nelle quali, "usando concetti ricercati e arguzie da animi $\overset{\text{nimble}}{\text{sciolti}}$ e non passionati, meraviglia non è che non leghino poi e non passionino gli altrui"; come il Tasso, che "v'$\overset{\text{fall in}}{\text{incappò}}$ alcuna volta", e il Marino che vi era "assai sconciamente caduto || dentro" (N. Villani, *Considerationi di messer Fagiano sopra la seconda parte dell'Occhiale del cav. Stigliani*, pp. 20-1). 370 Per tale sua sua natura, non solo esso riesce, in ultimo, freddo, nonostante la sua

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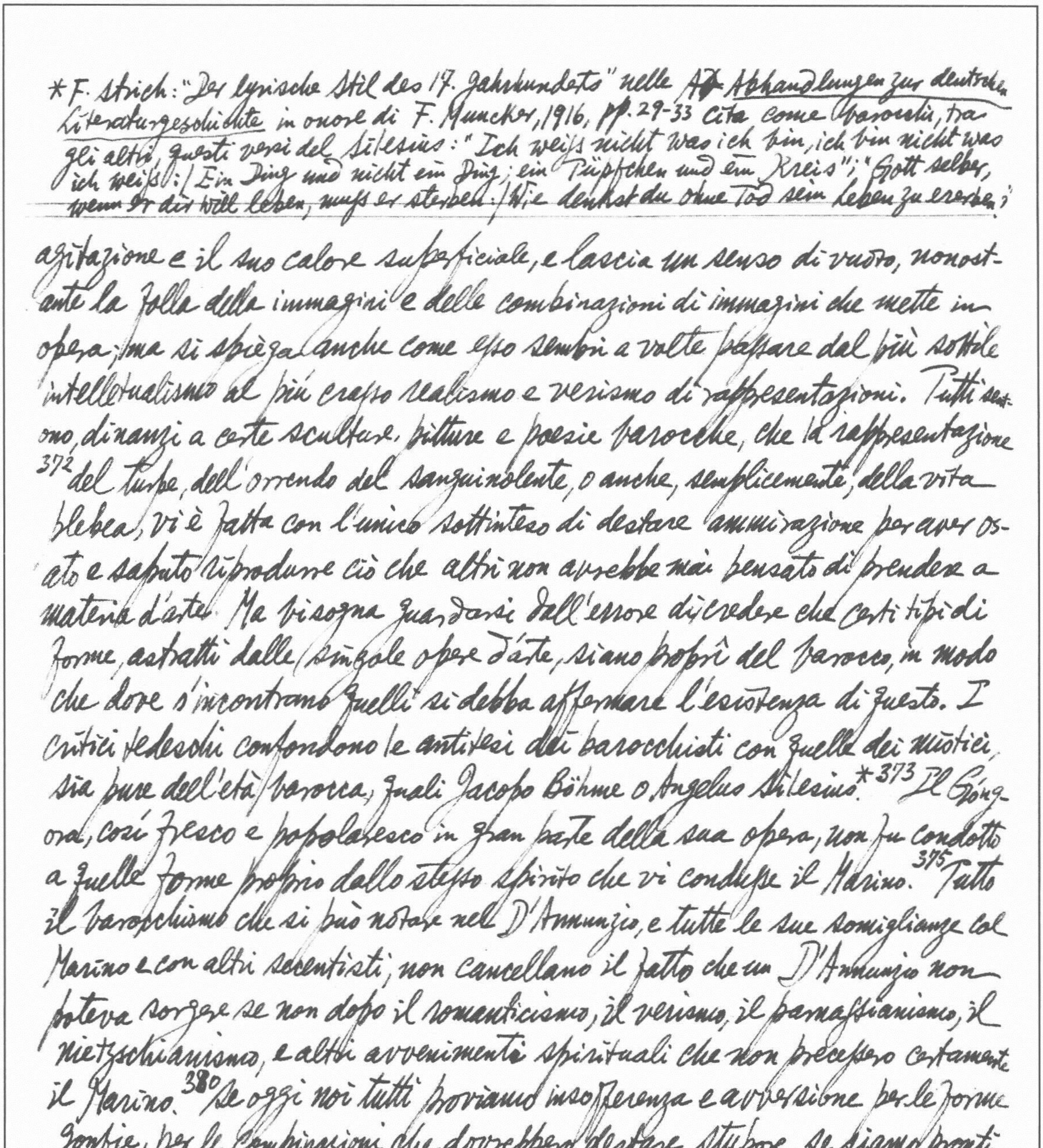
* W. Kayser, ed. *Kleines literarisches Lexikon*, 3te Aufl., I, S. 29: "portug. *barroco* (unregelmäßig geformte Perle"; Scudery's description of "une grotte admirable en beauté" with its "rochers de rubis et d'opales", its "cent branches de coral" etc. mentions also "Et la perle barroque" (*Alaric ou Rome vaincue*, Liv. II; in Jean Rousset, *Anthologie de la Poésie baroque française*, I, p. 218).

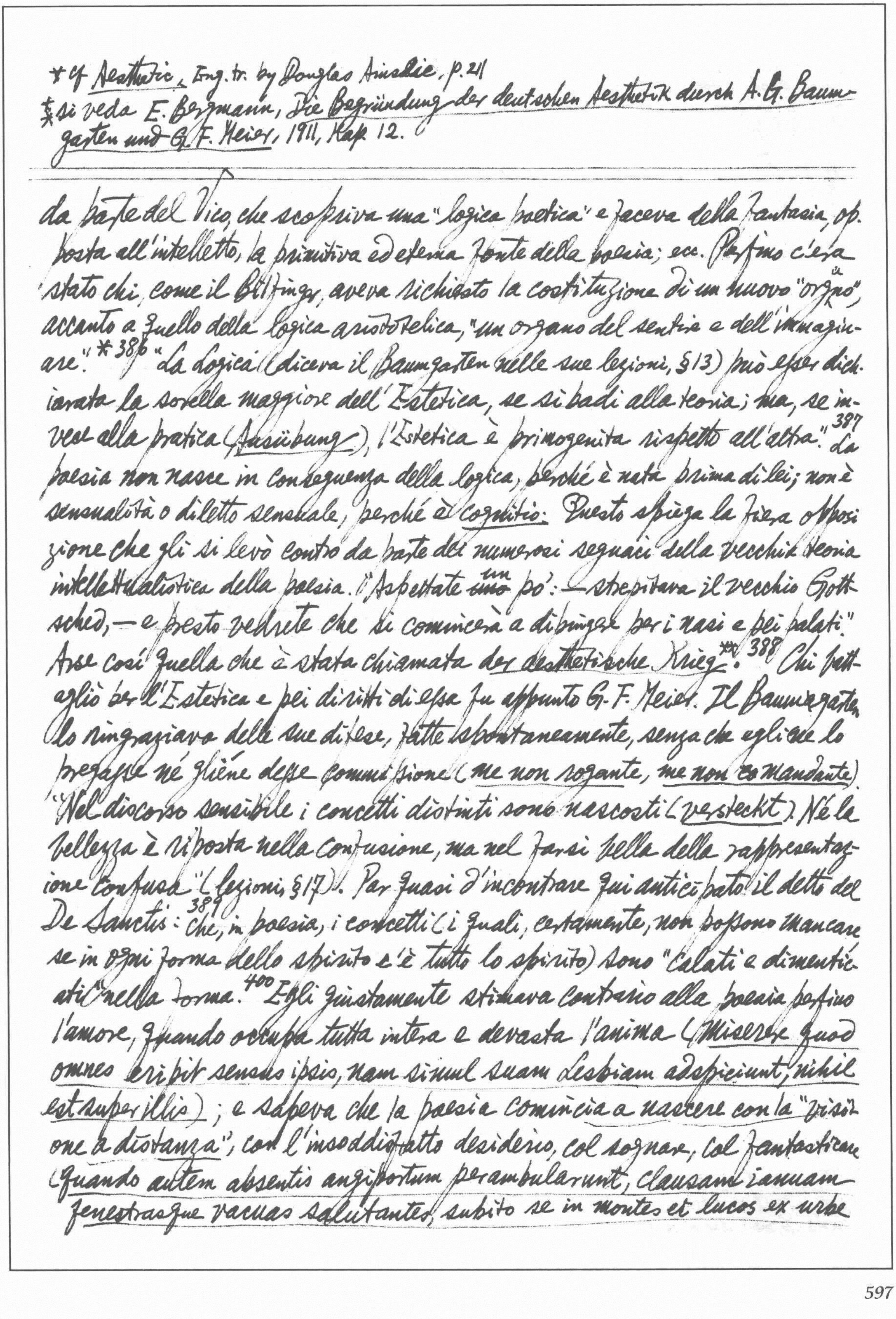


*F. Strich: "Der lyrische Stil des 17. Jahrhunderts" nelle ~~AZ~~ *Abhandlungen zur deutschen Literaturgeschichte* in onore di F. Muncker, 1916, pp. 29-33 cita come barocchi, tra gli altri, questi versi del Silesius: "Ich weiſs nicht was ich bin, ich bin nicht was ich weiſs: / Ein Ding und nicht ein Ding; ein Tüpfchen und ein Kreis"; "Gott selber, wenn er dir will leben, muſs er sterben: / Wie denkst du ohne Tod sein Leben zu erben?"

agitazione e il suo calore superficiale, e lascia un senso di vuoto, nonostante la folla delle immagini e delle combinazioni di immagini che mette in opera; ma si spiega anche come esso sembri a volte passare dal più sottile intellettualismo al più crasso realismo e verismo di rappresentazioni. Tutti sentono, dinanzi a certe sculture, pitture e poesie barocche, che la rappresentazione [372] del turpe, dell'orrendo, del sanguinolente, o anche, semplicemente, della vita plebea, vi è fatta con l'unico sottinteso di destare ammirazione per aver osato e saputo riprodurre ciò che altri non avrebbe mai pensato di prendere a materia d'arte. Ma bisogna guardarsi dall'errore di credere che certi tipi di forme, astratti dalle singole opere d'arte, siano propri del barocco, in modo che dove s'incontrano quelli si debba affermare l'esistenza di questo. I critici tedeschi confondono le antitesi dei barocchisti con quelle dei mistici, sia pure dell'età barocca, quali Jacopo Böhme o Angelus Silesius.*[373] Il Góngora, così fresco e popolaresco in gran parte della sua opera, non fu condotto a quelle forme proprio dallo stesso spirito che vi condusse il Marino.[375] Tutto il barocchismo che si può notare nel D'Annunzio, e tutte le sue somiglianze col Marino e con altri secentisti, non cancellano il fatto che un D'Annunzio non poteva sorgere se non dopo il romanticismo, il verismo, il parnassianismo, il nietzschianismo, e altri avvenimenti spirituali che non precessero certamente il Marino.[380] Se oggi noi tutti proviamo insofferenza e avversione per le forme gonfie, per le combinazioni che dovrebbero destare stupore, se siamo pronti a discernere queste cose come "secentismo", "barocchismo", e via; a chi dobbiamo questa chiarezza di giudizio e determinatezza di propositi se non appunto a quell'età che prese su di sé tutti i peccati che per questa parte si potevano commettere, e li espiò tutti? Anch'essa, l'età del barocco in quanto barocco, non fu, dunque, vissuta indarno.

*B. Poppe, A.G. Baumgarten, seine Bedeutung und Stellung, 1907.

L'"Aesthetica" del Baumgarten:[381] Da più decenni cercavo invano una copia della rarissima Aesthetica del Baumgarten. Or è qualche settimana, uno dei librai mi annunciò di mettere a mia disposizione, per tanti e tanti franchi svizzeri, un bell'esemplare di quell'opera. Per alcuni giorni stetti come chi "teme di qualche impedimento spesso, / Che tra il frutto e la man non gli sia messo". Ma il libro giunse.[382] Epigrafico sovente, ma di solito aspro, nodoso e involto questo suo latino, che egli commentava e svolgeva dalla cattedra in un vivace tedesco e in modo gradevole ed ameno, come ricordavano coloro che lo avevano ascoltato. Una debole eco del suo dire si sente ancora qua e là in un quaderno di lezioni, raccolte da uno scolaro e che è stato messo in istampa in appendice a una dissertazione di laurea*. Se alla obiezione contro la conoscenza estetica, che è sensitiva e confusa, a differenza della logica e distinta, — "Confusio mater est erroris", — egli rispondeva nel libro di testo: "sed conditio sine qua non, inveniendae veritatis, ubi natura non facit saltum ex obscuritate in distinctionem" (§7), parlando usciva, invece, in motti scherzosi: "I nostri avversari dicono che la confusione è madre dell'errore. Lasciateci[383] ~~la meta~~ continuare la metafora: una madre non può stare a partorire sempre, e così la confusione non produrrà sempre errori". Consigliava ai suoi tedeschi il modello degli scrittori francesi, come Orazio ai romani gli esemplari greci, perché gli pareva che Germania e Francia fossero allora nel rapporto stesso di Roma e Grecia. Poco prima di morire, gli si domandò come volesse essere seppellito, rispose: "je akademischer, je besser".[384] Coi primi del settecento venne la maturità dei tempi; e da più parti si vide affiorare la nuova scienza: da parte del Leibniz e dei suoi seguaci, che affisavano l'occhio sulle "petites perceptions", sulle "perceptions confuses, dont on ne saurait se rendre raison", su quel che era il campo non dell'intelletto ma del "goût, distingué de l'entendement";



da parte del Vico, che scopriva una "logica poetica" e faceva della fantasia, opposta all'intelletto, la primitiva ed eterna fonte della poesia; ecc. Perfino c'era stato chi, come il Bilfinger, aveva richiesto la costituzione di un nuovo "organo", accanto a quello della logica aristotelica, "un organo del sentire e dell'immaginare".*[386] "La logica (diceva il Baumgarten nelle sue lezioni, §13) può esser dichiarata la sorella maggiore dell'Estetica, se si badi alla teoria; ma, se invece alla pratica (*Ausübung*), l'Estetica è primogenita rispetto all'altra".[387] La poesia non nasce in conseguenza della logica, perché è nata prima di lei; non è sensualità o diletto sensuale, perché è *cognitio*. Questo spiega la fiera opposizione che gli si levò contro da parte dei numerosi seguaci della vecchia teoria intellettualistica della poesia. "Aspettate ~~uno~~ un po': — strepitava il vecchio Gottsched, — e presto vedrete che si comincerà a dipingere per i nasi e pei palati". Arse così quella che è stata chiamata *der aesthetische Krieg*.**[388] Chi battagliò per l'Estetica e pei diritti di essa fu appunto G. F. Meier. Il Baumgarten lo ringraziava delle sue difese, fatte spontaneamente, senza che egli ne lo pregasse né gliene desse commissione (*me non rogante, me non comandante*). "Nel discorso sensibile i concetti distinti sono nascosti (*versteckt*). Né la bellezza è riposta nella confusione, ma nel farsi bella della rappresentazione confusa" (lezioni, §17). Par quasi d'incontrare qui anticipato il detto del De Sanctis:[389] che, in poesia, i concetti (i quali, certamente, non possono mancare se in ogni forma dello spirito c'è tutto lo spirito) sono "calati e dimenticati" nella forma.[400] Egli giustamente stimava contrario alla poesia perfino l'amore, quando occupa tutta intera e devasta l'anima (*Miserere quod omnes eripit sensus ipsis, nam simul suam Lesbiam adspiciunt, nihil est super illis*); e sapeva che la poesia *comincia a nascere con la* "visione *a distanza*", con l'insoddisfatto desiderio, col sognare, col fantasticare (*Quando autem absentis angiportum perambularunt, clausam ianuam fenestrasque vacuas salutantes*, subito se in montes et lucos ex urbe

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* cf *Aesthetic*, Eng. tr. by Douglas Ainslie, p. 21

** si veda E. Bergmann, *Die Begründung der deutschen Aesthetik durch A. G. Baumgarten und G. F. Meier*, 1911, Kap. 12.

* R. Wellek, A History of Modern Criticism, II, p.303: "Schleiermacher was almost unknown as an aesthetician before Croce rediscovered his system & described it in laudatory terms in his Estetica (1902)." "Das innere Bild ist das eigentliche Kunstwerk" (Vorlesungen über die Aesthetik, ed. Carl Lommatzsch, S.58). There is no hierarchy of the arts or genres: "Jedes Kunstwerk muss absolut für sich selbst betrachtet werden, also seinen absoluten Wert haben" (Odebrecht, ed., Schleiermachers Aesthetik, p.87). "Das ursprüngliche Kunstwerk ist das rein Innerliche und das Herausstellen in die Erscheinung ist ein zweiter

removent, ibique suum naturae miraculum procul vident dulce ridens, dulce loquens audiunt, pingunt, scribunt, canunt, psallunt, pingunt)(S.87).

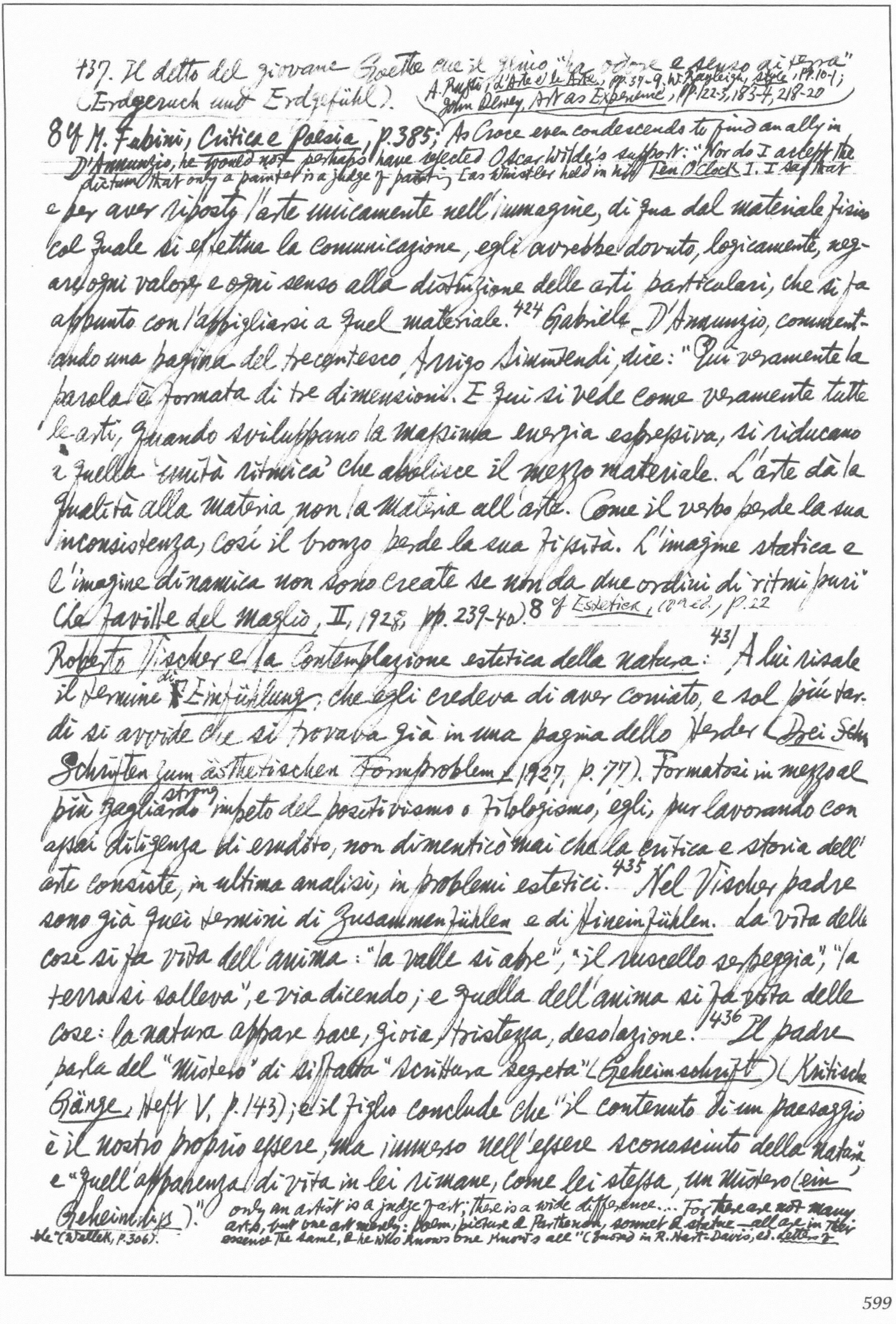
401 Quanto a me, ancor oggi tu, o mio vecchio maestro, m'insegni qualcosa: m'insegni a fortificarmi di un sentimento che non era il mio naturale: il sentimento onde tu pubblicamente pregavi Dio che non ti concedesse mai tanto di ozio da rispondere ad avversari come quelli che ti vedevi dinanzi: "ne mihi tantum usque otii concedat quod per litigia huius furfuris, quando mihi moventur, terere, dilapidare, perdere liceat" (Prefaz. alla 3ª ed. della Metaphysica).

Cf. Gian N. G. Orsini, B.C. p.44 on the [illegible] form" (cf. p. 91), Germanic Review, May 1961, p.112-3; cf. A. Schmoll gen. Eisenwerth, ed. Das Unvollendete als künstlerische Form, S.56-7

L'Estetica di Federico Schleiermacher: 416 In anni ormai lontani, preparandomi a scrivere la mia storia dell'Estetica, nessuna voce mi raccomandava le lezioni di Estetica dello Schleiermacher. Le lessi, e ne conobbi la singolare importanza, e detti allo Schleiermacher un posto assai rilevato nella storia che composi di quella disciplina. In Germania nessuno aveva mai voluto della sua Estetica. Rudolf Odebrecht dice di recente che "il solo che abbia cercato di rendere giustizia all'Estetica dello Schleiermacher è un indagatore straniero Croce" (Schleiermachers System der Aesthetik, 1931, p.2). *419 L'arte è un sogno, ma un sogno vigilante (der wachende Traum des Künstlers), laddove il sogno veramente sognato appartiene all'immediatezza della vita vissuta. 422 La vera e propria opera d'arte è tutta e sola "das innere Bild", l'immagine interna, e tutto ciò che le va unito e che non è come tale, è cosa aggiunta, secondaria e attinente ad altra sfera, simile alla favella o alla scrittura nella comunicazione (Mittheilung) del pensiero. 423 La salda coscienza dell'"interiorità", ossia della spiritualità affatto teoretica dell'arte, fece sì che lo Schleiermacher si liberasse con un semplice gesto di congedio di tutto quanto si veniva dissertando a vuoto sul "bello di natura", e per quella coscienza,

cf. R. Bayer, Hist. de l'Esthétique pp. 67-9 on Plotinus's "esthétique de l'int-

Akt; es gehört aber zu der Eigenthümlichkeit der Poesie, dass sie hier beides nicht so unterscheiden kann, weil der Dichter auch nur in sich in der Form der Sprache produziren kann" (Lommatzsch p.686). "In plastic arts the distinction between conception & execution seems to him insepara



437. Il detto del giovane Goethe che il genio "ha odore e senso di terra" (Erdgeruch und Erdgefühl).

A. Russo, *l'Arte e le Arti*, pp. 37-9; W. Rayleigh, *Style*, pp. 10-1; John Dewey, *Art as Experience*, pp. 122-3, 183-4, 218-20

8 cf M. Fubini, *Critica e Poesia*, p. 385; As Croce even condescends to find an ally in D'Annunzio, he would not perhaps have rejected Oscar Wilde's support: "Nor do I accept the dictum that only a painter is a judge of painting (as Whistler held in his *Ten O'Clock*). I say that only an artist is a judge of art; there is a wide difference... For there are not many arts, but one art merely: poem, picture & Parthenon, sonnet & statue—all are in their essence the same, & he who knows one knows all" (quoted in R. Hart-Davis, ed. *Letters of*

e per aver riposto l'arte unicamente nell'immagine, di qua dal materiale fisico col quale si effettua la comunicazione, egli avrebbe dovuto, logicamente, negare ogni valore e ogni senso alla distinzione delle arti particolari, che si fa appunto con l'appigliarsi a quel materiale.[424] Gabriele D'Annunzio, commentando una pagina del trecentesco Arrigo Simintendi, dice: "Qui veramente la parola è formata di tre dimensioni. E qui si vede come veramente tutte le arti, quando sviluppano la massima energia espressiva, si riducano a quella 'unità ritmica' che abolisce il mezzo materiale. L'arte dà la qualità alla materia, non la materia all'arte. Come il verbo perde la sua inconsistenza, così il bronzo perde la sua fissità. L'imagine statica e l'imagine dinamica non sono create se non da due ordini di ritmi puri" (*Le faville del maglio*, II, 1928, pp. 239-40). 8 cf *Estetica*, (10 ed.), p. 22

Roberto Vischer e la contemplazione estetica della natura:[431] A lui risale il termine di *Einfühlung*, che egli credeva di aver coniato, e sol più tardi si avvide che si trovava già in una pagina dello Herder (*Drei ~~Sch~~ Schriften zum ästhetischen Formproblem*, 1927, p. 77). Formatosi in mezzo al più gagliardo strong impeto del positivismo o filologismo, egli, pur lavorando con assai diligenza di erudito, non dimenticò mai che la critica e storia dell'arte consiste, in ultima analisi, in problemi estetici.[435] Nel Vischer padre sono già quei termini di *Zusammenfühlen* e di *Hineinfühlen*. La vita delle cose si fa vita dell'anima: "la valle si apre", "il ruscello serpeggia", "la terra si solleva", e via dicendo; e quella dell'anima si fa vita delle cose: la natura appare pace, gioia, tristezza, desolazione.[436] Il padre parla del "mistero" di siffatta "scrittura segreta" (*Geheimschrift*) (*Kritische Gänge*, Heft V, p. 143); e il figlio conclude che "il contenuto di un paesaggio è il nostro proprio essere, ma immesso nell'essere sconosciuto della natura" e "quell'apparenza di vita in lei rimane, come lei stessa, un mistero (*ein Geheimnis*)."

ste" (Wellek, p. 306).

* cf. 489: Il bisogno pratico, che è nel fondo di ogni giudizio storico, conferisce a ogni storia il carattere di "storia contemporanea", perchè, per remoti e remotissimi che sembrino cronologicamente i fatti che vi entrano, essa è, in realtà, storia sempre riferita al bisogno e alla situazione presente, nella quale quei fatti propagano le loro vibrazioni (La storia come storia della libertà). Harry Levin, Grounds of Comparison, p. 163: "What Diderot preached for history at large may well be particularly applicable

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Storia, Cronaca e false storie: Questa storia già formata o "passata", se è davvero storia, è contemporanea, e non differisce punto dall'altra. Come dell'altra, condizione di essa è che il fatto, del quale si tesse la storia, vibri nell'animo dello storico. È evidente che solo un interesse della vita presente ci può muovere⁴⁴⁴ a indagare un fatto passato; il quale, dunque, in quanto si unifica con un interesse della vita presente, non risponde a un interesse passato, ma presente. Il che anche è detto e ridetto in cento modi nelle formole empiriche degli storici, e costituisce la ragione della fortuna del motto assai trito: che la storia sia magistra vitae.

cf. Hans Robert Jauß, Literaturgeschichte als Provokation, 234-5 * quoted in D. W. Fokkema & Elrud Kunne-Ibsch, Theories of Lit. in the 20th Cent., p. 140).

* Ogni vera storia è storia contemporanea.

Terenzio:[692] L'ombra che è stata gettata sopra Terenzio è il sospetto che il piacere ch'egli ci reca, e la reputazione che gode, vengano tutti dalla nostra ignoranza degli originali greci, dai quali più o meno liberamente traduceva: che se un giorno quell'ignoranza sarà sanata e noi conosceremo quegli originali, il piacere svanirà, la usurpata riputazione cadrà. Il testo greco di Omero è conosciuto, ma non per questo scema l'ammirazione per l'Iliade italiana di Vincenzo Monti, bella per sé. [693] A. G. Schlegel toccava appena, nelle sue Vorlesungen über dramatische Kunst und Literatur (ed. Amoretti, I, 171), disdegnosamente, di Plauto e di Terenzio, "perchè non punto artisti creatori". Nel suo articolo dotto e acuto su Terenzio nella nuova edizione del Pauly-Wissowa, Encykl. der klass. Altertumswiss. (1934, p. 629), G. Jachmann restringe l'originalità di lui unicamente all'abilità tecnica della "contaminatio", e ammette bensì la bellezza del suo stile, ma come l'effetto di essersi egli "tief eingefühlt" nel dramma Menandreo. Ma le belle traduzioni sono "belle infedeli". Mi permetto altresì di revocare in dubbio il concetto del "nachschaffen" o del "nachbilden", sembrandomi che quel prefisso "nach" renda [illegible] de tutto

to literary history: that we study it backwards ("Plan d'une université pour le Gouvernement de Russie", in Oeuvres comp., ed. J. Assézat, III, 492)." The Soviet

Oscar Wilde, p. 171). Del ← end of the

[illegible] historian Pokrovskij characterised history as "politics projected into the past" (M.

* cf. Grillparzer: "Das Schönste in der Äneide ist, wenn Äneas in die Unterwelt kommt, dort den Schatten der Dido trifft, sie anspricht und sich entschuldigt. Sie aber antwortet ihm nicht, kehrt sich um und geht zu ihrem Mann Sichäus" (Gesammelte Werke, hrsg. E. Rollett & A. Sauer, Bd. VII, S. 307) 參快嘴李翠蓮記：快將紙墨和

impossibile lo "schaffen" e il "bilden".[694] (?) Quello che davvero importa per noi non è la tela, ma il ricamo della tela; non l'argomento o la favola, ma il fluido poetico che vi si è lasciato scorrere dentro. Ciò fu inteso durante molti secoli nella letteratura europea, nei quali la parola "imitazione" ebbe un significato umile ed alto, che solo il romanticismo le tolse, e che era appunto in questa accettazione delle tele tradizionali, per portare lo sforzo dell'opera propria nel ricamo, ossia nella [695] creazione della bellezza. Poi è accaduto che i filologi, impreparati alla critica d'arte, se non addirittura ottusi alla poesia, dessero grande e primaria importanza al canvas canavaccio.[696] Dove le fonti attestano che un dato personaggio o una data scena furono introdotti da Terenzio, i filologi rispondono che sono troppo belli e troppo maestrevoli per esser farina del sacco di Terenzio. Si veda lo Jachmann, art. cit., p. 632: per la prima scena dell'*Andria*, che non si trovava in nessuna delle due commedie menandree, adoprate da Terenzio, questi dovè essersi appoggiato "an irgendein attisches Muster"; pp. 635-7, nell'*Eunuchus* la scena con Antifonte non poté, come vuole Donato, essere stata inventata e stilizzata così mirabilmente da Terenzio, che era un semplice traduttore e non un ingegno originale. ✕

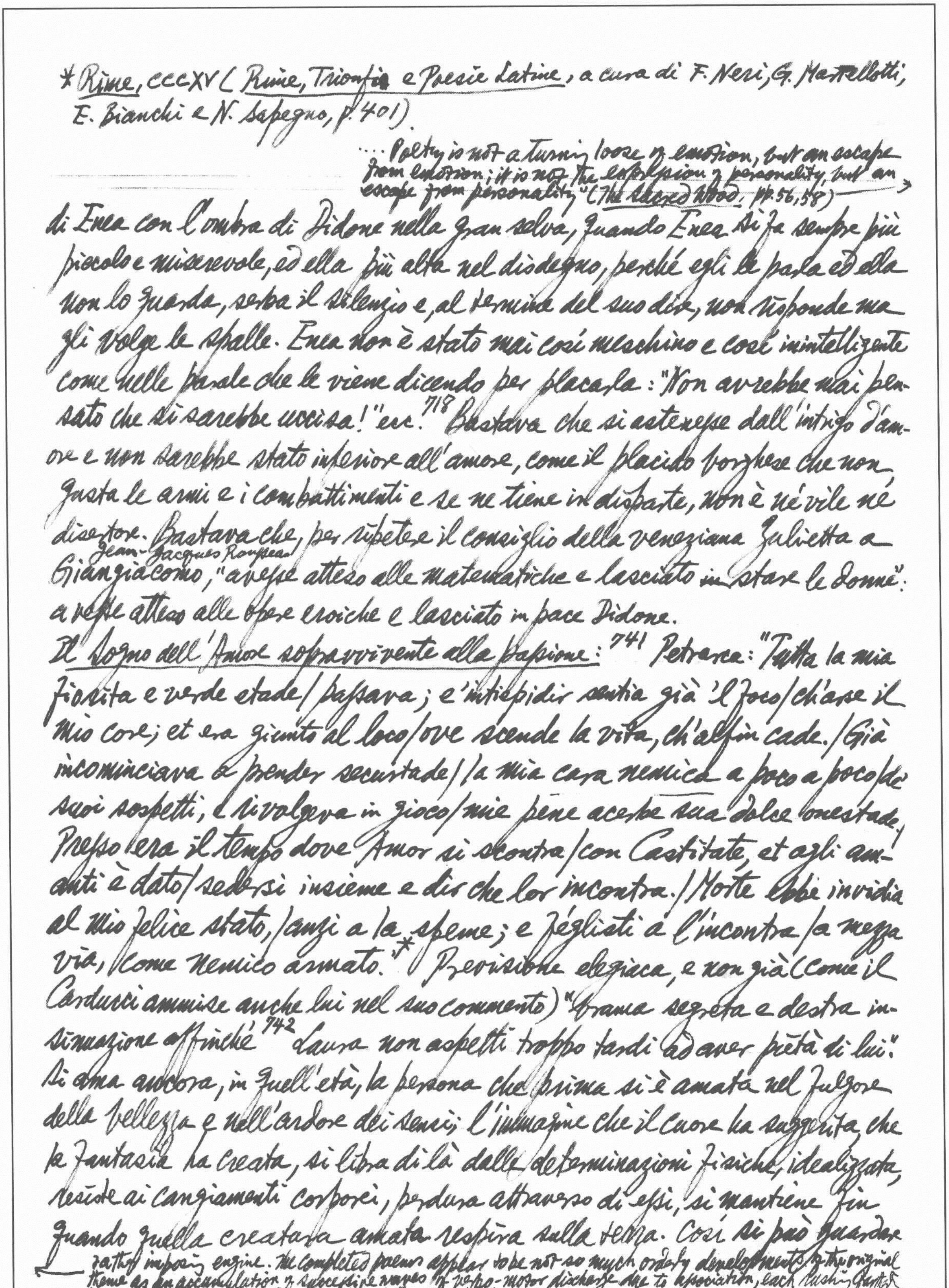
Enea di fronte a Didone:[712] I biasimi per l'uomo Enea sono stati spesso convertiti in censure a Virgilio poeta.[713] In verità, tanto varrebbe accusare un pittore di aver messo un'ombra o una macchia di nero dove gli era necessaria per l'armonia del suo quadro. Enea, in rapporto a Didone, sta benissimo come sta nel quarto e nel sesto dell'*Eneide*, e Virgilio così lo volle, meschino, odioso e spregevole. Nell'episodio di Didone, era l'amore, l'amore nella sua forza imperiosa, che *omnia vincit*, che s'impossessa di una creatura eletta. Didone è, in questo regno dell'amore, l'eroina; Enea è un pover uomo, è l'uomo in amore inferiore all'amore, un debole che ha messo, non sa lui stesso come, il piè nell'amorosa pania, e non appena altri affari, di diversa natura

筆硯寫了休書隨我便鬼門關上若saak相逢轉了臉兒不廝認
Friedberg, A *Decade of Euphoria*, p. 122, note & p. 241 note).

choleric disposition, married or a bachelor; with other particulars of a like nature, that conduce very much to the right understanding of an author."

e per lui di maggiore importanza, gli si presentano e lo chiamano a sé, pensa e provvede a ritrarnelo in fretta, senza troppo d'altro curarsi. Nella poesia come nella vita si odono i gridi di sdegno e di disprezzo per uomini simili, in simili situazioni. Forse Maria Mancini, costretta ad allontanarsi dal giovane Luigi XIV e dalla corte, non disse le appassionate parole di sdegno e di rimprovero che la leggenda le attribuì: "Vous m'aimez; vous êtes roi, je pars!"; ma la leggenda interpretò la logica dell'amore. Un re che può tutto e non sente il dovere[714] di mettere la sua onnipotenza a servigio dell'amor suo, facendolo trionfare di ogni prosaico ostacolo! Quale re! e quale uomo! Emma Bovary, all'amante che gelidamente si ritrae a una sua richiesta di aiuto, getta in faccia: "Mais moi, je t'aurais tout donné, j'aurais tout vendu, j'aurais travaillé de mes mains, j'aurais mendié sur les routes, pour un sourire, pour un regard, pour t'entendre dire merci!" E le donne del Baudelaire, ossesse dell'amore, non risparmiano le più sprezzanti invettive all'inetto che vuole temperare quel sublime delirio coi precetti morali, frammischiarlo col diverso e con l'estraneo, e che "ne chauffera jamais son corps paralytique / à ce rouge soleil que l'on nomme l'amour." Enea appartiene a codesta qualità di uomini, che nel regno dell'amore corrispondono a quelli che nella milizia e tra le armi sono i vili e i disertori. Nell'inizio e nel corso dell'amore di Didone, Enea è passivo.[715] Nel suo egoismo che è grande a segno da dimostrarsi ingenuo, tutto nell'alta impresa che gli spetta di compiere, una lotta passionale non solo non ha luogo, ma non si affaccia nemmeno al suo cuore, nel quale mancano le condizioni di questa lotta, perché egli non ama e non ha mai veramente amato.[717] La rappresentazione di Enea, dell'uomo inferiore all'amore, artisticamente parlando, non è meno eccellente di quella dell'appassionata regina. Ma questa rappresentazione ha il suo più alto punto nella stupenda scena dell'incontro

Addison, in the Spectator, has given perhaps the classic instance of idle curiosity about the "persona pratica" which is to become a method with St-Beuve: "I have observed that a reader seldom peruses a book with pleasure till he knows whether the writer of it be a black or a fair man, of a mild or a



* *Rime*, CCCXV (*Rime, Trionfi e Poesie Latine*, a cura di F. Neri, G. Martellotti, E. Bianchi e N. Sapegno, p. 401).

... Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality" (*The Sacred Wood*, pp. 56, 58) →

di Enea con l'ombra di Didone nella gran selva, quando Enea si fa sempre più piccolo e miserevole, ed ella più alta nel disdegno, perché egli le parla ed ella non lo guarda, serba il silenzio e, al termine del suo dire, non risponde ma gli volge le spalle. Enea non è stato mai così meschino e così inintelligente come nelle parole che le viene dicendo per placarla: "Non avrebbe mai pensato che si sarebbe uccisa!" ecc.[718] Bastava che si astenesse dall'intrigo d'amore e non sarebbe stato inferiore all'amore, come il placido borghese che non gusta le armi e i combattimenti e se ne tiene in disparte, non è né vile né disertore. Bastava che, per ripetere il consiglio della veneziana Zulietta a Giangiacomo (Jean-Jacques Rousseau), "avesse atteso alle matematiche e lasciato ~~in~~ stare le donne": avesse atteso alle opere eroiche e lasciato in pace Didone.

Il sogno dell'Amore sopravvivente alla passione:[741] Petrarca: "Tutta la mia fiorita e verde etade / passava; e 'ntiepidir sentia già 'l foco / ch'arse il mio core; et era giunto al loco / ove scende la vita, ch'al fin cade. / Già incominciava a prender securtade / la mia cara nemica a poco a poco / de' suoi sospetti, e rivolgeva in gioco / mie pene acerbe sua dolce onestade. / Presso era il tempo dove Amor si scontra / con Castitate, et agli amanti è dato / sedersi insieme e dir che lor incontra. / Morte ebbe invidia al mio felice stato, / anzi a la speme; e féglisi a l'incontra / a mezza via, come nemico armato."* Previsione elegiaca, e non già (come il Carducci ammise anche lui nel suo commento) "brama segreta e destra insinuazione affinché"[742] Laura non aspetti troppo tardi ad aver pietà di lui". Si ama ancora, in quell'età, la persona che prima si è amata nel fulgore della bellezza e nell'ardore dei sensi; l'immagine che il cuore ha suggerita, che la fantasia ha creata, si libra di là dalle determinazioni fisiche, idealizzata, resiste ai cangiamenti corporei, perdura attraverso di essi, si mantiene fin quando quella creatura amata respira sulla terra. Così si può guardare

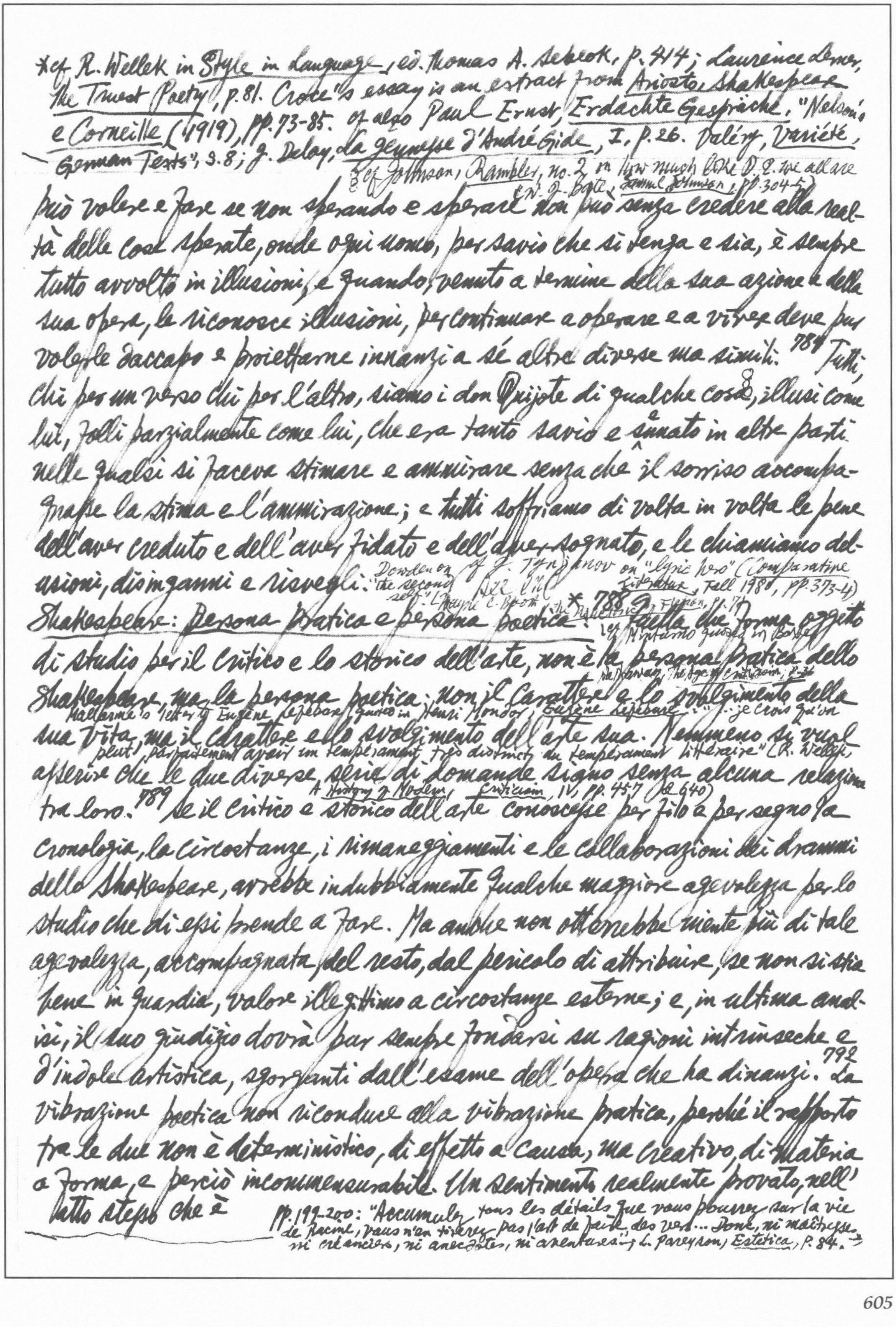
← rather imposing engine. The completed poems appear to be not so much orderly developments of the original theme as an accumulation of successive waves of psycho-motor discharge due to association, each rushing further from the starting point (Conrad Aiken, *A Reviewer's A.B.C.*, pp. 36-7).

*CCCXVI: "Tempo era omai da trovar pace o tregua / di tanta guerra, e erane in via forse; / ..." (p. 402); CCCXVII: "Tranquillo porto avea mostrato Amore / a la mia lunga e torbida tempesta, / fra gli anni de la età matura onesta, / che i vizi spoglia, e vertù veste e onore / ..." (p. 403). T. S. Eliot: "The poet has, not a personality to express, but a particular medium... Impressions & experiences which are important for the man may take no place in the poetry, & those which become important in the poetry may play quite a negligible part in the man, the personality

e meditare il passato senza distaccarsi sentimentalmente da esso, dire senza
nascondimenti e infingimenti quel che veramente si era sentito e pensato e
desiderato.[743] I due sono simili a due convalescenti di una medesima mal-
attia, di una malattia che è per avventura la febbre che si chiama la vita;
e si scambiano le impressioni provate, e le ragguagliano tra loro. È come
un indugiarsi ancora per alcuni istanti sulla soglia, innanzi all'ultima
dipartita. E questa stagione di riposo, che vedeva annunziarsi sull'ori-
zzonte e farglisi sempre più vicina, il Petrarca lamenta che gli sia stata
rapita dalla morte della sua donna. Questo sogno a lungo vagheggiato e
fattoglisi familiare era così caro al cuore del poeta, e così crudele ne sentì
snatch
lo strappo, che egli ritornò sopra due volte, in due altri sonetti.*[746] Le
pagine tra le ultime dell'*Éducation sentimentale*, in cui la signora
Arnoux si reca, dopo molti anni, a rivedere Federico, che l'aveva
amata e al quale non si era concessa,[747] possono stare, nel mondo della
bellezza, accanto alle squisite liriche del Petrarca.

Intorno al "Don Quijote":[783] La simpatia che don Quijote muove è insieme
sorriso e il sorriso simpatia, in perfetta fusione ed unità. Tanto vero, che
non mai il sorriso dissolve l'ammirazione per la nobiltà del suo carattere
e per la dirittura dei suoi giudizî, che rimangono intatti e più vivamente
risaltano tra quei raggi di comicità. Perfino una belva, il leone che egli
arditamente sfida ed assalta, nel rendere vano lo scattante eroismo
— "volvió las espaldas y enseñó sus traseras partes a don Quijote" (II.
17) — non ha potere di renderlo sciocco e spregevole in quell'atto. Resta
che don Quijote aveva pure osato sfidarlo e affrontarlo e non per lui è
mancato che la lotta erculea avesse effetto. È ridicolo, ma è eroico. Gli
mental disturbance
è che questa sintesi di serietà e di riso, di smagamento e di fervore immag-
-inativo, di ripulsa e di abbraccio è nell'anima stessa umana che non

Nicolas Kostyleff, *Le Mécanisme cérébral de la pensée* (1917) shows by various examples that the emotional value of a completed poem far outweighs that of the original idea. The latter, in fact, becomes quite insignificant: the original impulse is merely a slight spring which, once released, sets in motion a



*cf R. Wellek in *Style in Language*, ed. Thomas A. Sebeok, p. 414; Laurence Lerner, *The Truest Poetry*, p. 81. Croce's essay is an extract from *Ariosto, Shakespeare e Corneille* (1919), pp. 73-85. cf also Paul Ernst, *Erdachte Gespräche*, "Nelson's German Texts", S. 8; J. Delay, *La jeunesse d'André Gide*, I, p. 26. Valéry, *Variété*,

(cf Johnson, *Rambler*, no. 2 on how much like D. Q. we all are (W. J. Bate, *Samuel Johnson*, pp. 304-5)

può volere e fare se non sperando e sperare non può senza credere alla realtà delle cose sperate, onde ogni uomo, per savio che si tenga e sia, è sempre tutto avvolto in illusioni, e quando, venuto a termine della sua azione e della sua opera, le riconosce illusioni, per continuare a operare e a vivere deve pur volerle daccapo e proiettarne innanzi a sé altre diverse ma simili.[784] Tutti, chi per un verso chi per l'altro, siamo i don Quijote di qualche cosa,[8] illusi come lui, folli parzialmente come lui, che era tanto savio e sennato in altre parti nelle quali si faceva stimare e ammirare senza che il sorriso accompagnasse la stima e l'ammirazione; e tutti soffriamo di volta in volta le pene dell'aver creduto e dell'aver fidato e dell'aver sognato, e le chiamiamo delusioni, disinganni e risvegli.

Dowden on "the second self." (Wayne C. Booth, *The Rhetoric of Fiction*, p. 71) cf J. Tynjanov on "lyric hero" (*Comparative Literature*, Fall 1980, pp. 373-4) [illegible]

Shakespeare: persona pratica e persona poetica. *[788]

cf Montaigne quoted in Borges

Quella che forma oggetto di studio per il critico e lo storico dell'arte, non è la persona pratica dello Shakespeare, ma la persona poetica; non il carattere e lo svolgimento della sua vita, ma il carattere e lo svolgimento dell'arte sua. Nemmeno si vuol asserire che le due diverse serie di domande siano senza alcuna relazione tra loro.[789]

[illegible], *The Age of Criticism*, p. 36

Mallarmé's letter to Eugène Lefébure quoted in Henri Mondor, *Eugène Lefébure*: "...je crois qu'on peut, parfaitement avoir un tempérament très distinct du tempérament littéraire" (R. Wellek, *A History of Modern Criticism*, IV, pp. 457 & 640)

Se il critico e storico dell'arte conoscesse per filo e per segno la cronologia, le circostanze, i rimaneggiamenti e le collaborazioni dei drammi dello Shakespeare, avrebbe indubbiamente qualche maggiore agevolezza per lo studio che di essi prende a fare. Ma anche non otterrebbe niente più di tale agevolezza, accompagnata, del resto, dal pericolo di attribuire, se non si stia bene in guardia, valore illegittimo a circostanze esterne; e, in ultima analisi, il suo giudizio dovrà pur sempre fondarsi su ragioni intrinseche e d'indole artistica, sgorganti dall'esame dell'opera che ha dinanzi.[792] La vibrazione poetica non riconduce alla vibrazione pratica, perché il rapporto tra le due non è deterministico, di effetto a causa, ma creativo, di materia a forma, e perciò incommensurabile. Un sentimento realmente provato, nell'atto stesso che è

pp. 199-200: "Accumulez tous les détails que vous pourrez sur la vie de Racine, vous n'en tirerez pas l'art de faire des vers... Donc, ni maîtresses, ni créanciers, ni anecdotes, ni aventures"; L. Pareyson, *Estetica*, p. 84. →

Ibsen, *Hedda Gabler*, II. i: "*Hedda*: Tesmann [the historian] è uno specialista, mio caro... E gli specialisti non sono divertenti, a viaggiare in loro compagnia ... o almeno non lo sono per molto tempo. *Brack*: Neppure uno specialista... che si ama? *Hedda*: Per amor di Dio! Non adoperate questa parola stomachevole!"
disgusting

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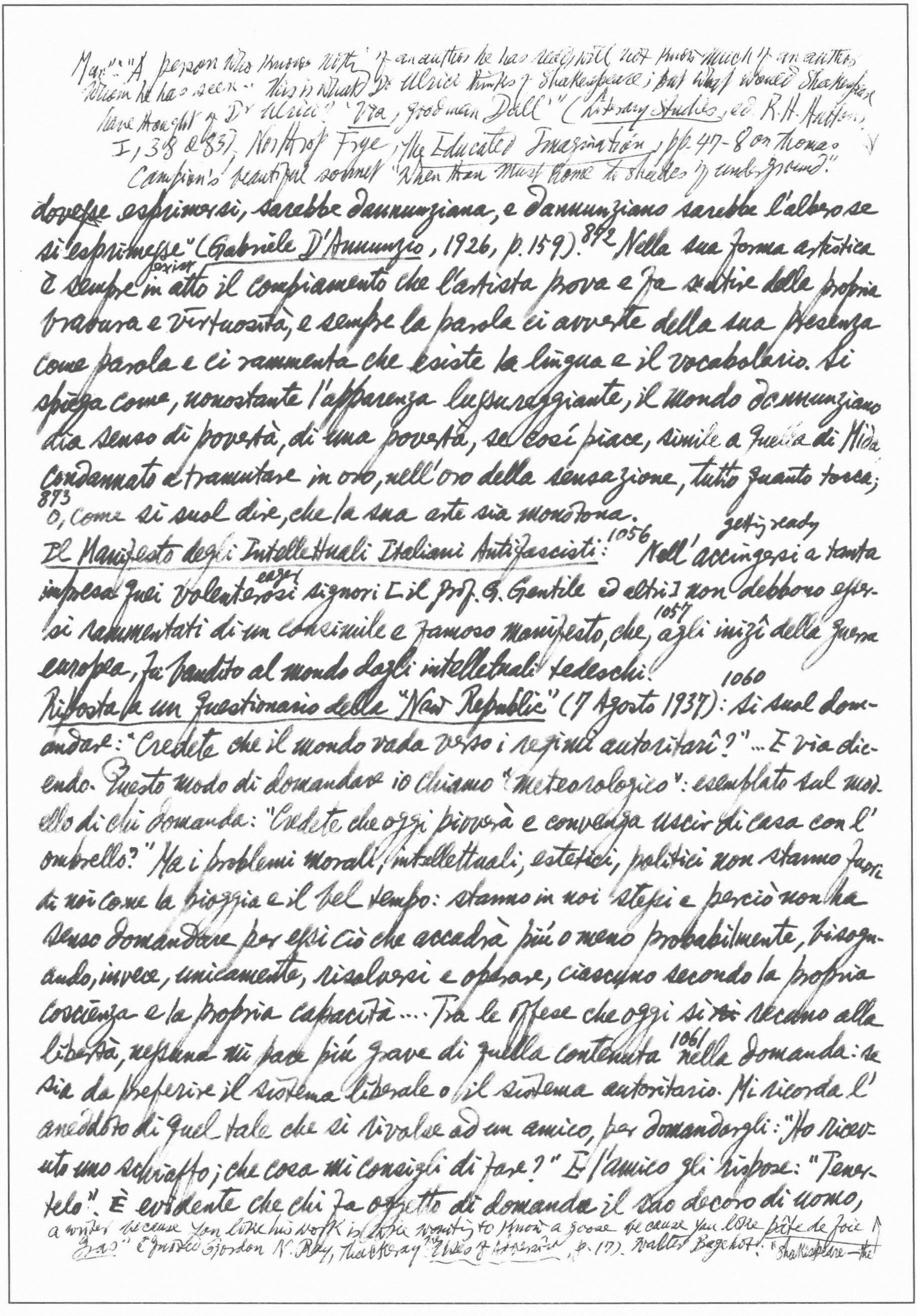
innalzato a poesia, viene strappato dal suo terreno pratico e realistico, e fatto motivo a comporre un mondo di sogni, uno degli infiniti mondi possibili, nel quale è vano più cercare la realtà di quel sentimento, come vano è ricercare la goccia d'acqua versata nell'oceano e dalla grandezza stessa e dalla pressione dell'oceano trasformata da quel ch'era prima.[993] [the books by G. Brandes & F. Harris as examples of this confusion, "Congetture campate in aria"]

Il Pedante Wagner:[810] Confesso che nutro una certa tenerezza per Wagner, il *famulus*, l'assistente del dottor Faust. Mi piace la sua candida e sconfinata fede nella scienza, l'onesto ideale di serio studioso, la semplice rettitudine, la non affettata modestia, la riverenza che egli dimostra e la gratitudine che serba costante pel suo alto maestro. Certo egli riesce irritante a chi si trova in condizioni spirituali opposte alle sue, come la vista della placida e soddisfatta sanità è insopportabile a chi ~~offre~~ soffre di nervi, lo spettacolo della prosaica felicità a colui che si travaglia negli uragani e tra le tempeste delle passioni. E insopportabile egli torna a Faust, il quale, in certi momenti, ne ha quasi persino paura.[811] Per aspro che sia il disdegno, il sarcasmo, il disprezzo di Faust, Wagner non se ne avvede, e non può avvedersene: tanto è lungi da lui il sospetto che il suo proprio virtuoso ideale di scienza e di spirituale raccoglimento (absorption) presenti lato alcuno di ridicolo.

L'Ultimo D'Annunzio:[866] Non possiamo non far cenno della sua oratoria di guerra per notarne l'efficacia.[868] un dilettante di sensazioni.[872] Il Flora, che ottimamente osserva come al D'Annunzio sia affatto ignoto il senso del peccato, e, d'altra parte, come la sua arte manchi di "cordialità", di "domestica intimità", e sia un'"arte senza amicizia", non ha dubitato di tradurre la formula negativa dell'umanità di lui nel suo rovescio positivo, che è "la presenza dell'animalità o bestialità": "Se la bestia dovesse

→ Lanson criticises Sainte-Beuve to have "employé les oeuvres à constituer des biographies au lieu d'employer les biographies à expliquer les oeuvres"! Eric Linklater: "Wanting to kno



Mar'": "A person who knows noth' of an author he has read, will not know much of an author whom he has seen." This is what Dr Ulrici thinks of Shakespeare; but what would Shakespeare have thought of Dr Ulrici? '~~Via~~, goodman Dull'" (Literary Studies, ed. R.H. Hutton, I, 38 & 83). Northrop Frye, The Educated Imagination, pp. 47-8 on Thomas Campion's beautiful sonnet "When thou must home to shades of underground."

dovesse esprimersi, sarebbe dannunziana, e dannunziano sarebbe l'albero se si esprimesse" (Gabriele D'Annunzio, 1926, p. 159).[872] Nella sua forma artistica è sempre (exist) in atto il compiacimento che l'artista prova e fa sentire della propria bravura e virtuosità, e sempre la parola ci avverte della sua presenza come parola e ci rammenta che esiste la lingua e il vocabolario. Si spiega come, nonostante l'apparenza lussureggiante, il mondo dannunziano dia senso di povertà, di una povertà, se così piace, simile a quella di Mida condannato a tramutare in oro, nell'oro della sensazione, tutto quanto tocca; [873] o, come si suol dire, che la sua arte sia monotona.

Il Manifesto degli Intellettuali Italiani Antifascisti:[1056] "Nell'accingersi (getting ready) a tanta impresa quei volenterosi (eager) signori [il prof. G. Gentile ed altri] non debbono essersi rammentati di un consimile e famoso manifesto, che,[1057] agli inizî della guerra europea, fu bandito al mondo dagli intellettuali tedeschi.

Risposta a un Questionario della "New Republic" (7 Agosto 1937):[1060] Si suol domandare: "Credete che il mondo vada verso i regimi autoritarî?"... E via dicendo. Questo modo di domandare io chiamo "meteorologico": esemplato sul modello di chi domanda: "Credete che oggi pioverà e convenga uscir di casa con l'ombrello?" Ma i problemi morali, intellettuali, estetici, politici non stanno fuori di noi come la pioggia e il bel tempo: stanno in noi stessi e perciò non ha senso domandare per essi ciò che accadrà più o meno probabilmente, bisognando, invece, unicamente, risolversi e operare, ciascuno secondo la propria coscienza e la propria capacità.... Tra le offese che oggi si ~~ri~~ recano alla libertà, nessuna mi pare più grave di quella contenuta[1061] nella domanda: se sia da preferire il sistema liberale o il sistema autoritario. Mi ricorda l'aneddoto di quel tale che si rivolse ad un amico, per domandargli: "Ho ricevuto uno schiaffo; che cosa mi consigli di fare?" E l'amico gli rispose: "Tenertelo". È evidente che chi fa oggetto di domanda il suo decoro di uomo,

a writer because you love his work is like wanting to know a goose because you love pâté de foie gras" (quoted Gordon N. Ray, Thackeray: The Uses of Adversity, p. 17). Walter Bagehot: "Shakespeare — the

1103: Il distico che il Malebranche, secondo la leggenda, avrebbe composto "pour montrer qu'un philosophe peut, quand il veut, être poète": "Il fait en ce beau jour le plus beau temps du monde, / Pour aller à cheval sur la terre et sur l'onde" (Conservatoci dal Voltaire nella prefazione alla *Rome sauvée ou Catilina*).

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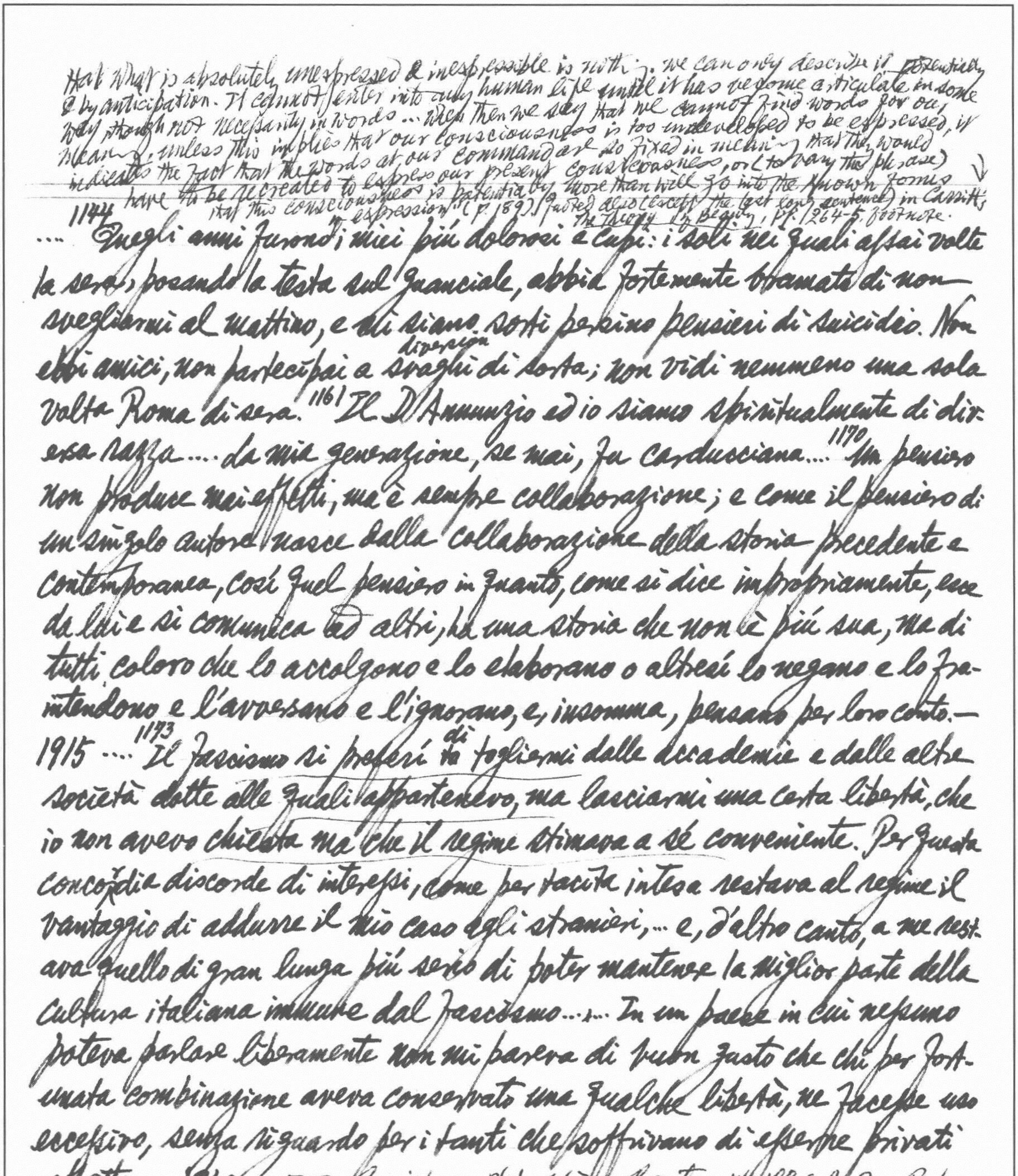
defend.

ha già dentro di sé rinunziato a tutelarlo... La disciplina militare ha il suo ufficio, in quanto è una delle parti della società. Se invece di essere contenuta in questa, contiene essa la società o le si fa coestensiva, non si chiama più disciplina militare, ma istupidimento generale... 1063 All'ultima domanda: "se i regimi autoritarî provvedano meglio di quelli liberali alla sicurezza dell'individuo, cioè ai suoi interessi materiali ed economici", non si può rispondere se non coll'altra domanda: "se si pensa di amministrare in modo più sicuro gli affari proprî col dare per essi carta bianca a un altro che li amministrerà come gli piacerà, senza che l'interessato possa più né intervenire, né opporsi, né interloquire intervene." Anche qui mi torna in mente un aneddoto: il re d'Illiria, nei *Rois en exil*, che rinunzia al trono per vivere beatamente da privato con una donna, la quale, all'annunzio trionfale che egli le reca dell'atto da lui compiuto, gli grida in volto: —"*Jobard*, *va*!"— e gli volge le spalle.

Contributo alla critica di me stesso:[8] 1137 L'individuo è poca cosa per sé, fuori del tutto, onde non solo gli altri ma esso stesso dimentica la maggior parte degli atti da lui compiuti e dei sentimenti che li mossero; e nello sforzo di raccoglierli e comporli come in un quadro, facile è che li colorisca alla luce del suo sentire presente, favorevolmente o sfavorevolmente disposto, formandone una immagine fantastica, che si confonde poi e si stofà innanzi 1138 ai dubbî dell'autocritica, sicché si resta in ultimo col non sapere quel che si debba propriamente pensare.... 1139 Soprattutto, non sarò in grado in a position di dare di me stesso giudizio sotto un aspetto che superi me stesso, perché, com'è chiaro, posso bensì giudicare il mio passato dal presente, ma non il mio presente dall'avvenire.... 1140 In tutta la mia fanciullezza ebbi sempre come un cuore nel cuore; e quel cuore, quella mia intima e accarezzata tendenza, era la letteratura o piuttosto la storia.

[8] Ora si legge in appendice al volume *Etica e politica*, 3a ed., 1945, pp. 363-411.



that what is absolutely unexpressed & inexpressible is nothing. We can only describe it ~~potentially~~ & by anticipation. It cannot enter into any human life until it has become articulate in some way though not necessarily in words ... When then we say that we cannot find words for our meaning, unless this implies that our consciousness is too undeveloped to be expressed, it indicates the fact that the words at our command are so fixed in meaning that they would have to be recreated to express our present consciousness, or (to vary the phrase) that this consciousness is potentially more than will go into the known forms of expression" (p. 189) [quoted also (except the last long sentence) in Carritt's *The Theory of Beauty*, pp. 264-5, footnote.

1144 .... Quegli anni furono i miei più dolorosi e cupi: i soli nei quali assai volte la sera, posando la testa sul guanciale, abbia fortemente bramato di non svegliarmi al mattino, e mi siano sorti perfino pensieri di suicidio. Non ebbi amici, non partecipai a diversion svaghi di sorta; non vidi nemmeno una sola volta Roma di sera. 1161 Il D'Annunzio ed io siamo spiritualmente di diversa razza.... la mia generazione, se mai, fu carducciana.... 1170 Un pensiero non produce mai effetti, ma è sempre collaborazione; e come il pensiero di un singolo autore nasce dalla collaborazione della storia precedente e contemporanea, così quel pensiero in quanto, come si dice impropriamente, esce da lui e si comunica ad altri, ha una storia che non è più sua, ma di tutti coloro che lo accolgono e lo elaborano o altresì lo negano e lo fraintendono e l'avversano e l'ignorano, e, insomma, pensano per loro conto.— 1915 .... 1173 Il fascismo si preferì di togliermi dalle Accademie e dalle altre società dotte alle quali appartenevo, ma lasciarmi una certa libertà, che io non avevo chiesta ma che il regime stimava a sé conveniente. Per questa concordia discorde di interessi, come per tacita intesa restava al regime il vantaggio di addurre il mio caso agli stranieri, ... e, d'altro canto, a me restava quello di gran lunga più serio di poter mantenere la miglior parte della cultura italiana immune dal fascismo.... In un paese in cui nessuno poteva parlare liberamente non mi pareva di buon gusto che chi per fortunata combinazione aveva conservato una qualche libertà, ne facesse uso eccessivo, senza riguardo per i tanti che soffrivano di esserne privati affatto.— 1950

E. F. Carritt, ed. *Philosophies of Beauty* pp. 188-9 quoting R. L. Nettleship, *Lectures on Logic* in his *Philosophical Remains*, I, p. 132: "It would be truer to say that the expression *is* the completed feeling; for the feeling is not ~~fully~~ felt till it is expressed, & in being expressed it is still felt, but in a different way. What the act of expression does is to fix & distinguish it finally; it then, & then only, becomes *a* determinate feeling. In the same way the consciousness which we express when we have found the 'right word' is not the same as our consciousness before we found it; so that it is not strictly correct to call the word the expression of what we meant before we found it (p. 188)... We may say ↑

* *Sic vos non vobis*, 1940, Vol. I, pp. 1-18, 261-95; vol II, pp. 122-35; *Sguardi su la filosofia contemporanea*, 1940, pp. 75-85, 125-6; *Germinale*, 1951, pp. 39-40, 69-72.

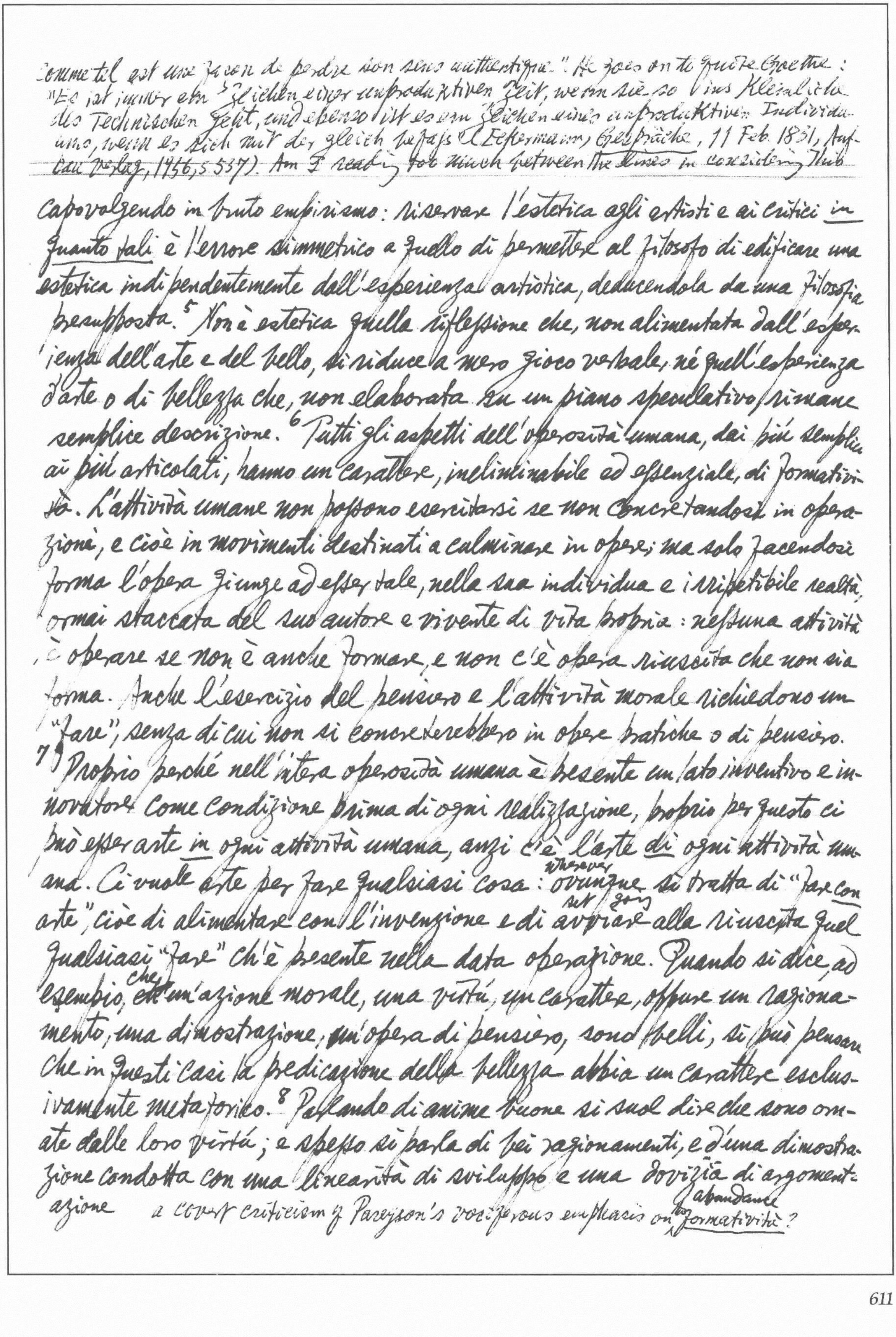
** Again p. 43. [Adumbrated in Croce, *Filosofia, poesia, storia*, p. 4]; Aristotle, however, distinguishes "making" from "doing" (Nicom. Ethics, VI.5)

Luigi Pareyson, *Estetica: Teoria della formatività*, 2ª ed., 1960. 8

Prefazione: V L'estetica che propongo non è un'estetica della contemplazione, ma della produzione. Ho preferito dire "estetica della formatività" piuttosto che "estetica della forma". Il termine "forma" rischia di passare per il semplice contrapposto di "materia" o "contenuto", evocando così *la vexata quaestio* del formalismo e del contenutismo. Mi $\overset{\text{want}}{\text{premeva}}$ mettere $\overset{\text{at once}}{\text{subito}}$ in chiara luce il carattere dinamico della forma, alla quale è essenziale l'essere un risultato, anzi la riuscita d'un "processo" di formazione. Mi $\overset{\text{embrace}}{\text{avvinceva}}$ la concezione, che trovavo in Augusto Guzzo,* della vita umana come invenzione di forme, le quali, viventi di vita propria e ormai staccate dall'autore, diventano modelli e danno luogo a stili. Mi parve di poterne svolgere due altre idee: l'idea del carattere "formativo" di tutta l'operosità umana, e l'idea dell'arte come "specificazione" di questa universale formatività. Di lì passai a considerare l'arte più come "fare" che come "esprimere" o "contemplare", VI conformemente alla concezione antica dell'arte come *poieîn*.** Nell'arte la formatività si specifica dandosi un contenuto, una materia, una legge. *Il contenuto è* l'intera vita spirituale dell'artista, in quanto la personalità di costui vi si fa non soltanto energia formante, ma addirittura "modo di formare", cioè "stile", e solo come stile vi è presente; nell'arte lo spirito è stile e lo stile è spirito, e permette di evitare ogni diatriba sul concetto di "espressione" ché nell'arte non c'è altro dire che il fare e lo stesso fare è un dire. *La materia è*, necessariamente, materia fisica; nell'arte *formare* significa formare una materia: il processo artistico è invenzione ed esecuzione *insieme* e nell'opera spirito e corpo s'identificano. VII *La legge* dell'arte, poi, è la stessa riuscita: l'artista non ha altra legge che la regola individuale dell'opera che va facendo, né altra guida che il presagio della sua riuscita.

3 L'estetica non è una parte della *filosofia, ma la filosofia* intera concentrata sui problemi della *bellezza e dell'arte*. 4 Non si corregge il vacuo verbalismo

3 Guido Morpurgo-Tagliabue, *L'Esthétique contemporaine: une Enquête*, tr. M.B. Serre (1960), p. 549: "L'art est certainement opération, production, technique, mais l'apprécier de préférence

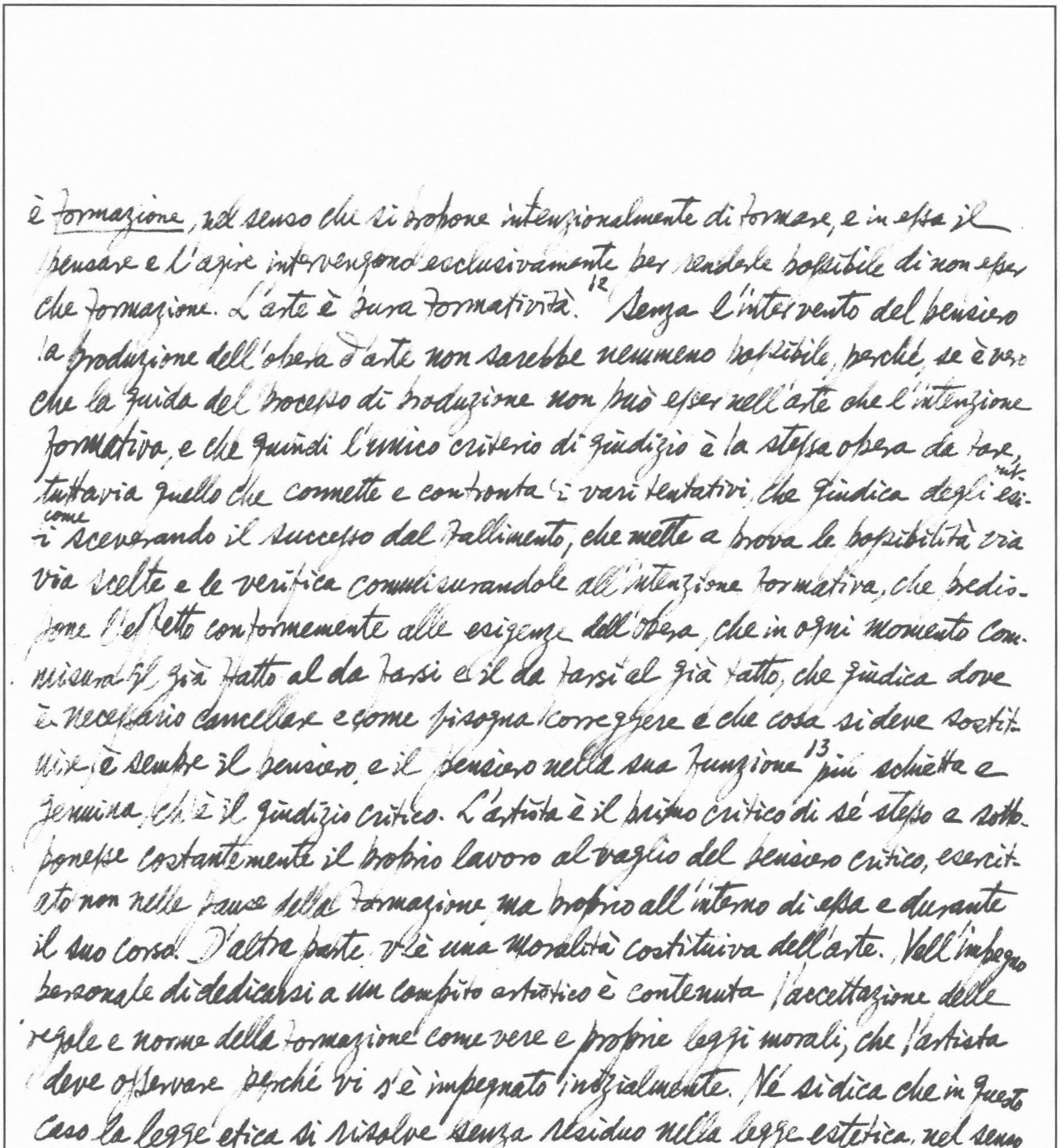


comme tel est une façon de perdre son sens authentique". He goes on to quote Goethe:
"Es ist immer ein Zeichen einer unproduktiven Zeit, wenn sie so ins Kleinliche
des Technischen geht, und ebenso ist es ein Zeichen eines unproduktiven Individuums,
wenn es sich mit dergleichen befaßt" (Eckermann, *Gespräche*, 11 Feb. 1831, Aufbau
Verlag, 1956, S. 537). Am I reading too much between the lines in considering this

capovolgendo in bruto empirismo: riservare l'estetica agli artisti e ai critici *in
quanto tali* è l'errore simmetrico a quello di permettere al filosofo di edificare una
estetica indipendentemente dall'esperienza artistica, deducendola da una filosofia
presupposta.[5] Non è estetica quella riflessione che, non alimentata dall'esperienza
dell'arte e del bello, si riduce a mero gioco verbale, né quell'esperienza
d'arte o di bellezza che, non elaborata su un piano speculativo, rimane
semplice descrizione.[6] Tutti gli aspetti dell'operosità umana, dai più semplici
ai più articolati, hanno un carattere, ineliminabile ed essenziale, di formatività.
L'attività umane non possono esercitarsi se non concretandosi in operazioni,
e cioè in movimenti destinati a culminare in opere; ma solo facendosi
forma l'opera giunge ad esser tale, nella sua individua e irripetibile realtà,
ormai staccata del suo autore e vivente di vita propria: nessuna attività
è operare se non è anche formare, e non c'è opera riuscita che non sia
forma. Anche l'esercizio del pensiero e l'attività morale richiedono un
"fare", senza di cui non si concreterebbero in opere pratiche o di pensiero.

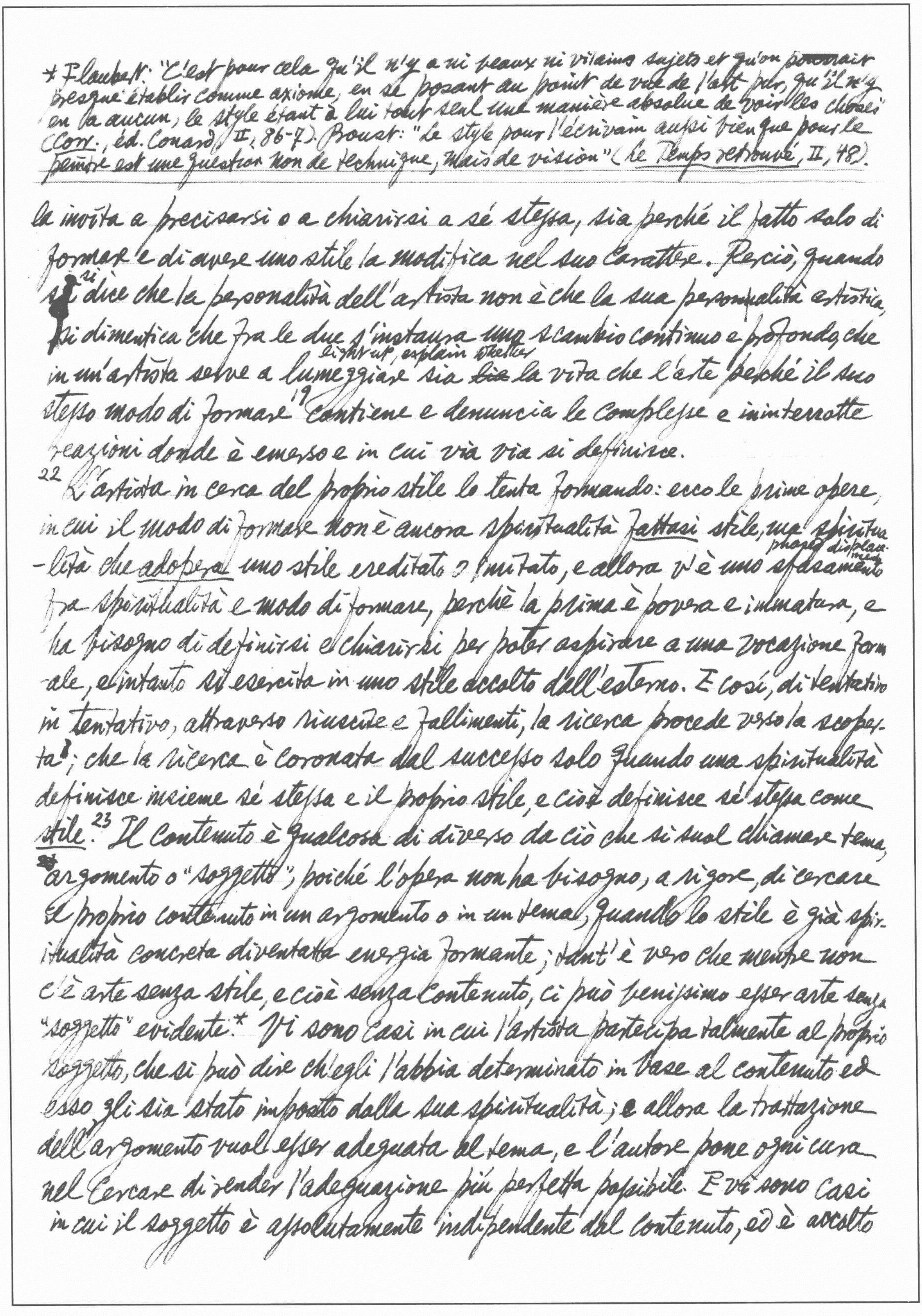
7) Proprio perché nell'intera operosità umana è presente un lato inventivo e innovatore
come condizione prima di ogni realizzazione, proprio per questo ci
può esser arte *in* ogni attività umana, anzi c'è l'arte *di* ogni attività umana.
whereever
Ci vuole arte per fare qualsiasi cosa: ovunque si tratta di "fare *con*
set going
arte", cioè di alimentare con l'invenzione e di avviare alla riuscita quel
qualsiasi "fare" ch'è presente nella data operazione. Quando si dice, ad
che
esempio, ~~ch~~ un'azione morale, una virtù, un carattere, oppure un ragionamento,
una dimostrazione, un'opera di pensiero, sono belli, si può pensare
che in questi casi la predicazione della bellezza abbia un carattere esclusivamente
metaforico.[8] Parlando di anime buone si suol dire che sono ornate
dalle loro virtù; e spesso si parla di bei ragionamenti, e d'una dimostrazione
condotta con una linearità di sviluppo e una dovizia di argomentazione
abundance
a covert criticism of Pareyson's vociferous emphasis on *formatività*?

che conciliano in sapiente equilibrio la semplicità e la completezza, si dice che
value
ha pregi d'eleganza, e in un'opera di pensiero si può ammirare l'armonia
della costruzione in cui circola, con sagace duttilità, il pensiero, a
penetrare e sviscerare l'argomento e insieme a stringere il tutto con
salda e indivisibile coesione. In questi casi si procede certamente
a una valutazione estetica, e ben a ragione si usa tale linguaggio,
perché si tratta di opere riuscite, e l'opera non può riuscire se non
facendosi forma, definita e coerente. Ora il carattere della forma è proprio
la contemplabilità, cioè la bellezza;[9] Ogni operazione umana è sempre
e speculativa *e* pratica *e* formativa, ma, quale che sia la sua specificazione,
è sempre insieme *e* pensiero *e* moralità *e* formatività. Un'operazione
non si determina se non specificando un'attività *fra* le altre,
ma non può farlo se non concentrando in sé tutte le altre *insieme*. In
ogni operazione v'è, insieme, *specificazione* di *una* attività e *concentrazione*
di tutte le attività.[10] La specificazione consiste nell'accentuare
un'attività al punto da renderla *prevalente* sulle altre e *intenzionale*
remaining
in un'operazione: le attività rimanenti si subordinano a quella
che in tal modo si è specificata, e cospirano alla sua intenzione; ma,
per quanto *subordinate*, sono tuttavia *costitutive* dell'attività specificata,
la quale, proprio in quanto operazione specifica, non può fare a meno
del loro contributo.[11] Nell'arte questa formatività, che investe tutta la
vita spirituale, si specifica a sua volta, si accentua in una prevalenza
che subordina a sé tutte le altre attività, assume una tendenza autonoma.
Nell'arte la persona non che si trovi necessitata a formare per pensare e
agire, ma forma unicamente per formare, e pensa e agisce per formare e
poter formare. Se ogni operazione è sempre *formativa*, nel senso che
non si può pensare o agire se non formando, invece l'operazione artistica



è *formazione*, nel senso che si propone intenzionalmente di formare, e in essa il pensare e l'agire intervengono esclusivamente per renderle possibile di non esser che formazione. L'arte è pura formatività.[12] Senza l'intervento del pensiero la produzione dell'opera d'arte non sarebbe nemmeno possibile, perché, se è vero che la guida del processo di produzione non può esser nell'arte che l'intenzione formativa, e che quindi l'unico criterio di giudizio è la stessa opera da fare, tuttavia quello che connette e confronta i vari tentativi, che giudica degli esiti come sceverando il successo dal fallimento, che mette a prova le possibilità via via scelte e le verifica commisurandole all'intenzione formativa, che predispone l'effetto conformemente alle esigenze dell'opera, che in ogni momento commisura il già fatto al da farsi e il da farsi al già fatto, che giudica dove è necessario cancellare e come bisogna correggere e che cosa si deve sostituire, è sempre il pensiero, e il pensiero nella sua funzione[13] più schietta e genuina, ch'è il giudizio critico. L'artista è il primo critico di sé stesso a sottoporre costantemente il proprio lavoro al vaglio del pensiero critico, esercitato non nelle pause della formazione, ma proprio all'interno di essa e durante il suo corso. D'altra parte v'è una moralità costitutiva dell'arte. Nell'impegno personale di dedicarsi a un compito artistico è contenuta l'accettazione delle regole e norme della formazione come vere e proprie leggi morali, che l'artista deve osservare perché vi s'è impegnato inizialmente. Né si dica che in questo caso la legge etica si risolve senza residuo nella legge estetica, nel senso che non prescrive se non che l'artista per esser tale dev'esser artista, cioè deve far arte e non altro; perché si tratta, in realtà, proprio dell'inverso, e cioè di leggi poetiche che, nel concreto e personale[14] l'esercizio dell'arte, si fanno leggi etiche e si caricano d'un significato morale, assumendo l'aspetto di regole che l'artista non può impunemente violare.

16 L'opera d'arte ha come contenuto la persona dell'artista non nel senso che la prenda a proprio oggetto, facendone il suo "soggetto" o argomento, ma nel senso che il "modo" in cui essa è stata formata è quello proprio di chi ha quella determinata e irripetibile spiritualità: fra la spiritualità dell'artista e il suo modo di formare v'è un vincolo così stretto e una corrispondenza così precisa, che l'uno dei due termini non può essere senza l'altro. In questo modo di formare è presente *tutta* la spiritualità dell'artista, nel senso che questa, una volta che si è posta sotto il segno della formatività, *esige* il *suo* modo di formare, anzi *si fa*, essa stessa, quel determinato modo di formare, cioè lo "stile".[17] Il vecchio motto che lo stile è l'uomo trova qui la sua più evidente conferma: uno stile singolo e irripetibile non è altro che l'intera spiritualità e umanità ed esperienza d'una persona, che, postaci sotto il segno della formatività, *si è fatta*, essa stessa, il *suo* modo di formare, è diventata *quel* particolarissimo modo di formare, che può esser soltanto *suo*. A rigore non si può dire che originariamente uno stile si conformi, corrisponda, appartenga a una determinata spiritualità, o ne derivi e dipenda, perché si tratta, invece, d'identità; e solo *dopo* che una determinata spiritualità si è fatta stile apparirà che quello è il suo stile e che non può esser che suo.[18] Quando una concreta spiritualità assume una direzione formativa, *ha* già potenzialmente il suo stile, perché lo *è* già potenzialmente: basta che lo trovi, e per trovarlo è necessario che lo cerchi e l'inventi, e solo dopo averlo trovato saprà ch'è il suo, perché è essa stessa fattasi stile. Quella corrispondenza, basata sull'identità, è molto più complessa di una mera dipendenza o una derivazione meccanica. Infatti, assunta una direzione formativa, la stessa spiritualità si definisce in sé nell'atto di farsi stile energia formante, esercizio d'arte, sia perché lo stesso sforzo di figurare e inventare il proprio modo di formare



la invita a precisarsi o a chiarirsi a sé stessa, sia perché il fatto solo di formare e di avere uno stile la modifica nel suo carattere. Perciò, quando si dice che la personalità dell'artista non è che la sua personalità artistica, si dimentica che fra le due s'instaura uno scambio continuo e profondo, che in un'artista serve a lumeggiare (lighten up, explain better) sia ~~lia~~ la vita che l'arte perché il suo stesso modo di formare[19] contiene e denuncia le complesse e ininterrotte reazioni donde è emerso e in cui via via si definisce.

22 L'artista in cerca del proprio stile lo tenta formando: ecco le prime opere, in cui il modo di formare non è ancora spiritualità *fattasi* stile, ma spiritualità che *adopera* uno stile ereditato o imitato, e allora v'è uno sfasamento (phase displacement) fra spiritualità e modo di formare, perché la prima è povera e immatura, e ha bisogno di definirsi e chiarirsi per poter aspirare a una vocazione formale, e intanto si esercita in uno stile accolto dall'esterno. E così, di tentativo in tentativo, attraverso riuscite e fallimenti, la ricerca procede verso la scoperta; che la ricerca è coronata dal successo solo quando una spiritualità definisce insieme sé stessa e il proprio stile, e cioè definisce sé stessa come *stile*.[23] Il contenuto è qualcosa di diverso da ciò che si suol chiamare tema, argomento o "soggetto"; poiché l'opera non ha bisogno, a rigore, di cercare il proprio contenuto in un argomento o in un tema, quando lo stile è già spiritualità concreta diventata energia formante; tant'è vero che mentre non c'è arte senza stile, e cioè senza contenuto, ci può benissimo esser arte senza "soggetto" evidente.* Vi sono casi in cui l'artista partecipa talmente al proprio soggetto, che si può dire ch'egli l'abbia determinato in base al contenuto ed esso gli sia stato imposto dalla sua spiritualità; e allora la trattazione dell'argomento vuol esser adeguata al tema, e l'autore pone ogni cura nel cercare di render l'adeguazione più perfetta possibile. E vi sono casi in cui il soggetto è assolutamente indipendente dal contenuto, ed è accolto

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* Flaubert: "C'est pour cela qu'il n'y a ni beaux ni vilains sujets et qu'on pourrait presque établir comme axiome, en se posant au point de vue de l'art pur, qu'il n'y en a aucun, le style étant à lui tout seul une manière absolue de voir les choses" (*Corr.*, éd. Conard, II, 86-7). Proust: "Le style pour l'écrivain aussi bien que pour le peintre est une question non de technique, mais de vision" (*Le Temps retrouvé*, II, 48).

come mero pretesto per la formazione d'un'opera, e l'artista vi partecipa così poco che non si cura per nulla di far sì che la trattazione sia adeguata all'argomento. E vi sono persino opere prive del tutto di un qualsiasi soggetto evidente, le quali si reggono unicamente sulla forza dello stile, e hanno eretto lo stile stesso a proprio soggetto. Ma queste differenze sono, in fondo, precisamente differenze di stile.[24] Lo stile è il proprio contenuto, e cioè la spiritualità che vi si fa modo di formare. Sì che quando si parla di indifferenza *del* contenuto, per dire che tutto può diventare contenuto artistico, e si precisa che ciò non implica che nell'arte vi sia indifferenza *per il* contenuto,* perché all'artista importa sempre il suo contenuto una volta che l'ha scelto, ci si riferisce o al soggetto o al contenuto vero e proprio, e cioè allo stile.

[29] L'operazione artistica non può essere pura formatività se non è formazione di materia fisica, sì che si può dire che l'estrinsecazione fisica è un aspetto necessario e costitutivo dell'arte, e non qualcosa di inessenziale e aggiunto, come se riguardasse unicamente la comunicazione, ché l'opera non c'è se non come oggetto fisico e materiale. Solo l'estrinsecazione fisica è dunque in grado non solo di garantire la reale possibilità d'un processo di formazione pura, ma anche di distinguere radicalmente la formatività artistica da quella che interviene nelle altre operazioni spirituali; infatti, mentre nelle altre operazioni spirituali, trattandosi di realizzare contenuti, come pensieri ragionamenti azioni caratteri strumenti, si eseguono carried out opere che in quanto tali sono *anche* forme, invece nell'operazione artistica, trattandosi di formare una materia fisica per farvi esistere la propria forma, si eseguono opere che sono *solo* forme, e cioè opere d'arte: non opere che sono forme in quanto opere, ma opere che sono opere in quanto forme. Fare un'opera d'arte, e cioè fare una

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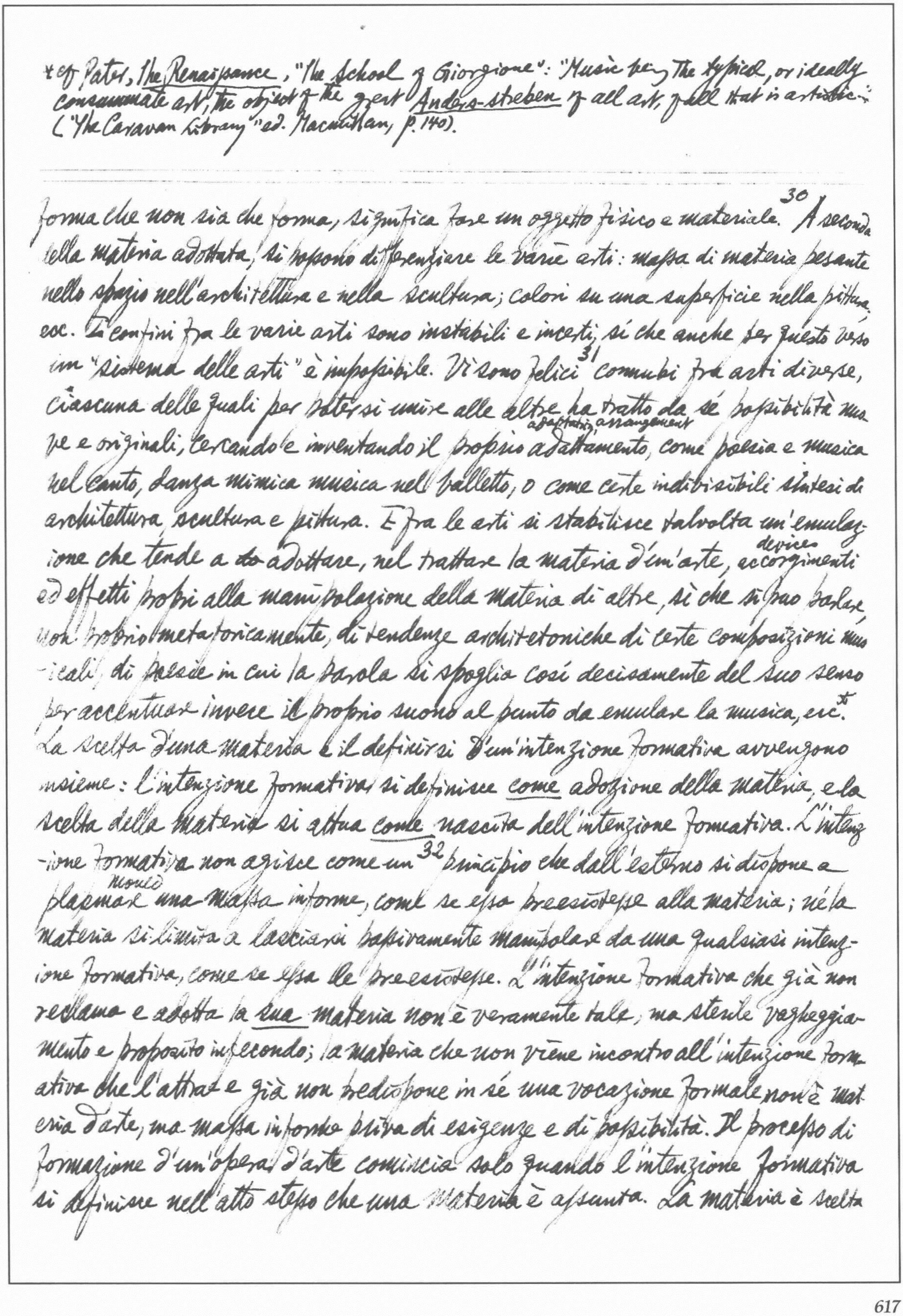
* Questa distinzione è stata acutamente definita dal compianto Vladimiro Arangio-Ruiz, *Umanità dell'arte* (1951), pp. 51-4.



* cf Pater, *The Renaissance*, "The *School* of Giorgione": "Music being the typical, or ideally consummate art, the object of the great *Anders-streben* of all art, of all that is artistic": ("The Caravan Library" ed. Macmillan, p. 140).

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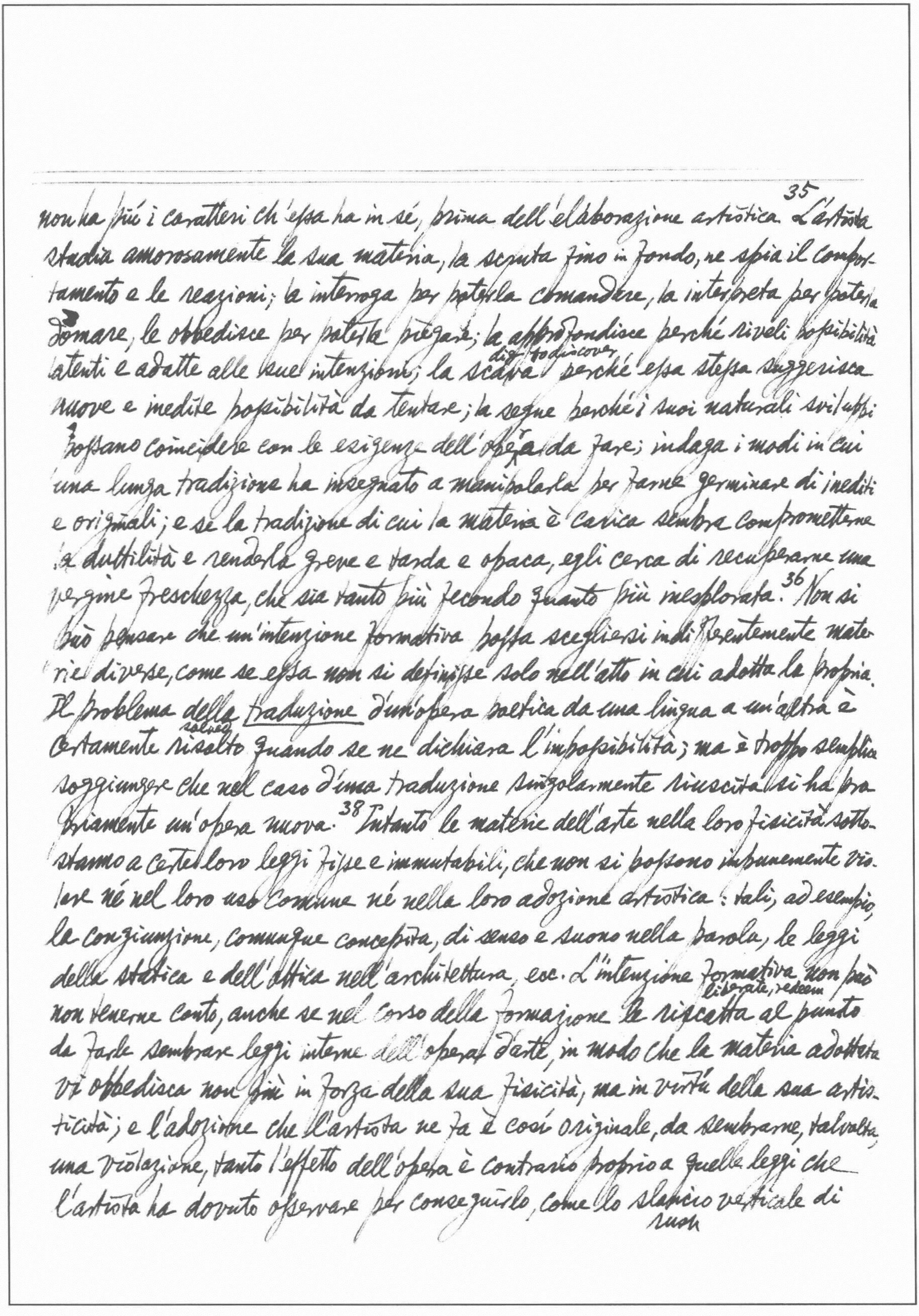
forma che non sia che forma, significa fare un oggetto fisico e materiale.[30] A seconda
della materia adottata, si possono differenziare le varie arti: massa di materia pesante
nello spazio nell'architettura e nella scultura; colori su una superficie nella pittura,
ecc. I confini fra le varie arti sono instabili e incerti, sì che anche per questo verso
un "sistema delle arti" è impossibile. Vi sono felici[31] connubi fra arti diverse,
ciascuna delle quali per potersi unire alle altre ha tratto da sé possibilità nuo-
adaptation, arrangement
ve e originali, cercando e inventando il proprio adattamento, come poesia e musica
nel canto, danza mimica musica nel balletto, o come certe indivisibili sintesi di
architettura, scultura e pittura. E fra le arti si stabilisce talvolta un'emulaz-
devices
ione che tende a ~~do~~ adottare, nel trattare la materia d'un'arte, accorgimenti
ed effetti propri alla manipolazione della materia di altre, sì che si può parlare,
non proprio metaforicamente, di tendenze architettoniche di certe composizioni mu-
sicali, di poesie in cui la parola si spoglia così decisamente del suo senso
per accentuare invece il proprio suono al punto da emulare la musica, ecc.*
La scelta d'una materia e il definirsi d'un'intenzione formativa avvengono
insieme: l'intenzione formativa si definisce *come* adozione della materia, e la
scelta della materia si attua *come* nascita dell'intenzione formativa. L'intenz-
ione formativa non agisce come un[32] principio che dall'esterno si dispone a
mould
plasmare una massa informe, come se essa preesistesse alla materia; né la
materia si limita a lasciarsi passivamente manipolare da una qualsiasi intenz-
ione formativa, come se essa le preesistesse. L'intenzione formativa che già non
reclama e adotta la *sua* materia non è veramente tale, ma sterile vagheggia-
mento e proposito infecondo; la materia che non viene incontro all'intenzione for-
mativa che l'attrae e già non predispone in sé una vocazione formale non è mat-
eria d'arte, ma massa informe priva di esigenze e di possibilità. Il processo di
formazione d'un'opera d'arte comincia solo quando l'intenzione formativa
si definisce nell'atto stesso che una materia è assunta. La materia è scelta

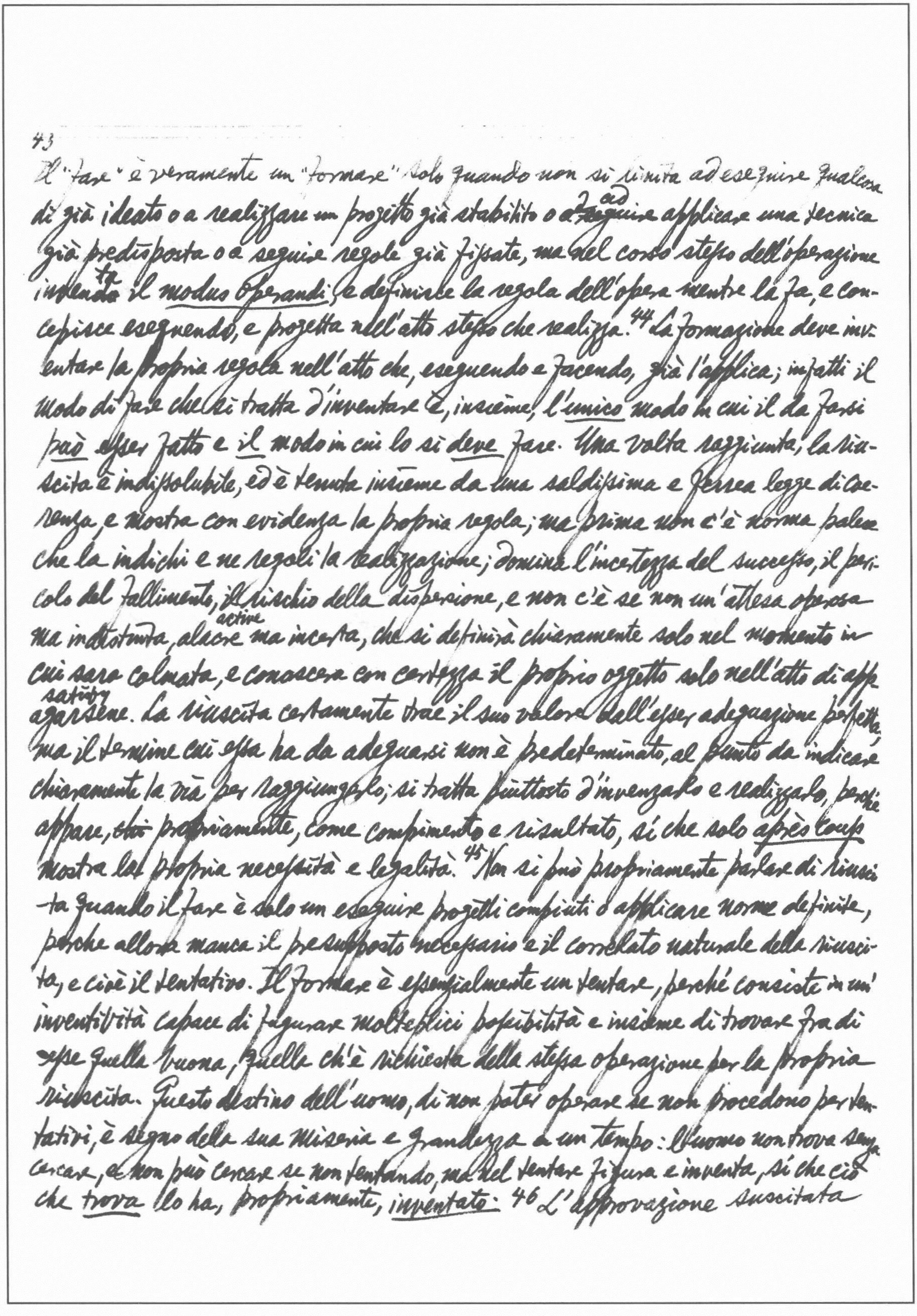
*Cf B. Bosanquet, _Three Lectures on Aesthetic_, pp. 58 ff. ("each challenges you, coaxes you to do a particular thing kind of thing with it. The feeling of the medium, the sense of its capacity of what can rightly be done in wood or better than in anything else) pp. 14-17 ("a further form in the matter itself: for this determines what you can with it.")

e assunta in vista dell'opera da fare: non è adottata per quello ch'essa è in sé prima d'ogni possibile manipolazione, quasi che fosse la sua natura a imporre e determinare la manipolazione che se ne farà; ma ciò non implica che non si abbia riguardo a ciò ch'essa è in sé, perché la si assume proprio perché è così com'è; e la sua natura si adatta alla manipolazione che se ne intende fare. La conformità e adattabilità della materia all'intenzione formativa è certo istituita da quest'ultima, ma in modo da prolungare in qualche modo la stessa natura della materia. La materia, proprio in quanto ha la sua natura e le sue caratteristiche, resiste all'intenzione formativa, che pure la adotta in vista delle[33] possibilità da trarne. Del resto l'artista non ha scelto la materia come docile e pieghevole e plasmabile a volontà, come cera che quanto più è flessibile e domabile, tanto più è malsicura e infida: l'ha scelta proprio _perché_ essa resiste. Queste resistenze limitano certo la sua libertà, ma anche la consolidano e la definiscono: la libertà sconfinata non farebbe che suggerire la dispersione, la facilità, la negligenza; mentre il limite, se impedisce ed esclude alcune possibilità, tuttavia compensa il sacrificio col suggerirne ed evocarne tante altre che altrimenti non sarebbero venute alla luce. Nell'atto stesso che _diventa materia_ d'arte l'intenzione formativa trasforma quelle resistenze in spunti (origin, point of departure) fecondi e in fortunate occasioni. Insomma, come la materia resiste al lavoro dell'artista, ma non l'impedisce, così l'artista doma la sua materia, ma non la viola; anzi, come le stesse resistenze della materia diventano suggerimenti e occasioni, così l'artista non giunge a domare la sua materia se non prolungandone e sviluppandone le tendenze.*[34] Voler distinguere l'opera dalla sua materia sarebbe come voler dissociare l'opera da sé stessa: che cos'è l'opera d'arte se non il complesso, formato, di quei suoni, di quei colori, di quei linee, di quei segni, di quelle masse?? La materia formata



non ha più i caratteri ch'essa ha in sé, prima dell'elaborazione artistica.[35] L'artista
studia amorosamente la sua materia, la scruta fino in fondo, ne spia il compor-
tamento e le reazioni; la interroga per poterla comandare, la interpreta per poterla
domare, le obbedisce per poterla piegare; la approfondisce perché riveli possibilità
latenti e adatte alle sue intenzioni; la scava dig, to discover perché essa stessa suggerisca
nuove e inedite possibilità da tentare; la segue perché i suoi naturali sviluppi
possano coincidere con le esigenze dell'opera da fare; indaga i modi in cui
una lunga tradizione ha insegnato a manipolarla per farne germinare di inediti
e originali; e se la tradizione di cui la materia è carica sembra comprometterne
la duttilità e renderla greve e tarda e opaca, egli cerca di recuperarne una
vergine freschezza, che sia tanto più feconda quanto più inesplorata.[36] Non si
può pensare che un'intenzione formativa possa sceglersi indifferentemente mate-
rie diverse, come se essa non si definisse solo nell'atto in cui adotta la propria.
Il problema della traduzione d'un'opera poetica da una lingua a un'altra è
certamente solved risolto quando se ne dichiara l'impossibilità; ma è troppo semplice
soggiungere che nel caso d'una traduzione singolarmente riuscita si ha pro-
priamente un'opera nuova.[38] Intanto le materie dell'arte nella loro fisicità sotto-
stanno a certe loro leggi fisse e immutabili, che non si possono impunemente vio-
lare né nel loro uso comune né nella loro adozione artistica: tali, ad esempio,
la congiunzione, comunque concepita, di senso e suono nella parola, le leggi
della statica e dell'ottica nell'architettura, ecc. L'intenzione formativa non può
liberate, redeem
non tenerne conto, anche se nel corso della formazione le riscatta al punto
da farle sembrare leggi interne dell'opera d'arte, in modo che la materia adottata
vi obbedisca non più in forza della sua fisicità, ma in virtù della sua artis-
ticità; e l'adozione che l'artista ne fa è così originale, da sembrarne, talvolta,
una violazione, tanto l'effetto dell'opera è contrario proprio a quelle leggi che
l'artista ha dovuto osservare per conseguirlo, come lo slancio verticale di
rush

Certe costruzioni che sembra una sfida a quella legge di gravità che invece l'ha reso possibile per un ardito gioco di spinte e controspinte. Inoltre molte materie hanno un uso comune e preartistico, in cui sono meri strumenti e mezzi, e possono esser destinati a sparire una volta che il fine è conseguito, a meno che [unless] la loro stessa utilità e funzionalità esiga una loro duratura e stabile permanenza. Si tratta, rispetto alla letteratura e alla poesia, dell'uso comune della lingua, uso in cui la parola non è fine à stessa; si tratta, rispetto alla danza e alla mimica, dell'uso comune delle movenze del corpo umano nel gestire e nel camminare. E l'uso comune delle materie le prepara a un'adozione artistica, perché esso stesso[39] talvolta si configura con un intento che va oltre il mero scopo pratico: talvolta l'uomo, proprio nell'atto in cui se ne serve per i suoi fini pratici, vi mette un'attenzione, un gusto, un amore non strettamente richiesti dal conseguimento del fine. Già si carica l'operazione utilitaria d'un'intenzionalità formativa, sì che la materia ha subito un'elaborazione capace di consegnarla [hand over] all'arte già dotata di una vocazione formale. E, ancora, nella maggioranza dei casi le materie giungono all'artista già segnate da una lunga tradizione di manipolazione artistica, e perciò stesso fatte così esigenti, che sembrano imporsi da sé alle intenzioni formative e trascinarle [pull] secondo la propria direzione. Ecco le tecniche trasmissibili, che fanno parte del mestiere indispensabile all'arte, perché se è vero che c'è mestiere senza arte propriamente detta, non è men vero che non ci può esser arte senza mestiere; ecco le precettistiche normative che ora vincolano e ora liberano.[40] E della materia, così onusta di tradizioni, fan parte anche gli strumenti dell'arte, come il pennello, lo scalpello, il bulino, e soprattutto gli strumenti musicali; perché tutti questi strumenti non sono semplice mezzi ma, come la materia, vengono a far parte dell'opera.



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Il "fare" è veramente un "formare" solo quando non si limita ad eseguire qualcosa
di già ideato o a realizzare un progetto già stabilito o ~~a seguire~~ ad applicare una tecnica
già predisposta o a seguire regole già fissate, ma nel corso stesso dell'operazione
inventa il *modus operandi*, e definisce la regola dell'opera mentre la fa, e concepisce
eseguendo, e progetta nell'atto stesso che realizza.[44] La formazione deve inventare
la propria regola nell'atto che, eseguendo e facendo, già l'applica; infatti il
modo di fare che si tratta d'inventare è, insieme, l'*unico* modo in cui il da farsi
può esser fatto e *il* modo in cui lo si *deve* fare. Una volta raggiunta, la riuscita
è indissolubile, ed è tenuta insieme da una saldissima e ferrea legge di coerenza
e mostra con evidenza la propria regola; ma prima non c'è norma palese
che la indichi e ne regoli la realizzazione; domina l'incertezza del successo, il pericolo
del fallimento, il rischio della dispersione, e non c'è se non un'attesa operosa
active
ma indeterminata, alacre ma incerta, che si definirà chiaramente solo nel momento in
cui sarà colmata, e conoscerà con certezza il proprio oggetto solo nell'atto di appagarsene.
satisfy
La riuscita certamente trae il suo valore dall'esser adeguazione perfetta,
ma il termine cui essa ha da adeguarsi non è predeterminato, al punto da indicare
chiaramente la via per raggiungerlo; si tratta piuttosto d'inventarlo e realizzarlo, perché
appare, ~~esso~~ propriamente, come compimento e risultato, sì che solo *après coup*
mostra la propria necessità e legalità.[45] Non si può propriamente parlare di riuscita
quando il fare è solo un eseguire progetti compiuti o applicare norme definite,
perché allora manca il presupposto necessario e il correlato naturale della riuscita,
e cioè il tentativo. Il formare è essenzialmente un tentare, perché consiste in un'
inventività capace di figurare molteplici possibilità e insieme di trovare fra di
esse quella buona, quella ch'è richiesta della stessa operazione per la propria
riuscita. Questo destino dell'uomo, di non poter operare se non procedono per tentativi,
è segno della sua miseria e grandezza a un tempo: l'uomo non trova senza
cercare, e non può cercare se non tentando, ma nel tentare figura e inventa, sì che ciò
che *trova* lo ha, propriamente, *inventato*.[46] L'approvazione suscitata

dalla forma è pervasa di meraviglia e di ammirazione. Infatti per apprezzare la riuscita nel suo valore genuino bisogna necessariamente pensare ch'era possibile mancarla. Ogni operazione ha le sue leggi e i suoi fini, e l'opera non può riuscire se non quando risulti conforme a quella legalità e finalità. Non per questo, tuttavia, tali operazioni cessano d'esser formative e di richiedere, contemporanea all'esecuzione dell'opera, l'invenzione della sua regola individuale: la presenza di leggi specifiche o di fini stabiliti non basta di per sé a predeterminar l'esito e non esonera dalla necessità di procedere tentando. L'opera da fare è sempre singola, e sempre singola è la sua regola.[49] Ogni produzione, quando non sia addirittura standardizzata, lascia e richiede un certo margine di formatività, sì che accanto a prodotti la cui "perfezione", fredda e inerte, si riduce ad esser il risultato d'un'applicazione meccanica di regole predisposte, c'è sempre la possibilità di opere che mostrano una singolare vivacità e un'intrinseca animazione, perché l'esecutore ha inventivamente interpretato il progetto. Ma tutte queste "arti" consistono nel "far qualcosa con arte", non nel "far arte" senz'altro. Nell'arte propriamente detta la formatività si governa regga unicamente su di sé, senza dover appellarsi a un criterio che le sia esterno né attender sanzione da una legge che le sia data. La formatività, nell'atto stesso in cui si[50] specifica, e precisamente per potersi specificare, liberamente si dà da sé la propria legge col farsi legge a sé stessa. Nelle altre operazioni la regola individuale dell'opera è ciò che nel caso particolare è richiesto dalla legge o dal fine dell'attività che vi si specifica; nell'arte è ciò che l'opera stessa, che dev'esser inventata mentre la si fa, richiede per poter esser fatta. Nelle altre operazioni il criterio della riuscita è sempre la legge o il fine dell'attività esercitata, e l'opera riesce perché è stata fatta nel modo richiesto da quella legge o da quel fine; nell'arte il criterio della riuscita è la riuscita stessa, e l'opera riesce perché riesce, e la riuscita

* And so on & so forth without a single concrete example or tangible proof. The besetting sin of the whole book is the wearisome repetition to hammer home a point for lack of convincing illustrative instances.

è tale in quanto è adeguazione di sé con sé.*

53 La forma si definisce nella stessa esecuzione che se ne fa, e diventa tale solo al termine d'un processo in cui l'artista l'inventa eseguendola; la scoperta avviene solo durante e mediante l'esecuzione; e solo operando e facendo, e cioè scrivendo o dipingendo o cantando, l'artista trova e inventa la forma. Finché il processo non è concluso, la forma non c'è, e tutto è ancora in gioco, e la menoma deviazione può condurre all'insuccesso. La produzione artistica è un'avventura, e giustamente è stato detto che l'artista è un giocatore che tenta la fortuna (Valéry. Anche nei casi in cui l'artista, violentemente premuto urges dall'irruenza d'un'immagine, crede d'aver chiaro in mente il da fare, non ha tuttavia nulla a garantirlo che porsi all'opera non sia che mera esecuzione sicura del proprio esito, poiché l'idea vien saggiata e provata dalla realizzazione che se ne fa; sì che non gli resta che procedere tentando e provando, e solo a processo concluso, a opera riuscita, la formazione compiuta, egli *saprà* che cosa doveva fare e come doveva farlo, e lo *sa* proprio quando, in fondo, non ha più bisogno di saperlo, perché ormai ciò che doveva fare l'ha già fatto ed eseguito con pieno successo.

54 L'artista, nel produrre, procede come se fosse guidato. Egli sa con certezza quando ha fallito nel segno e quando invece l'ha colto; è in grado di riconoscere la scoperta genuina dal tentativo mancato. Questa sicurezza di giudizio può far pensare alla presenza, nella mente dell'artista, d'un'immagine già compiuta, alla luce della quale egli riconosca le proprie riuscite e i propri fallimenti. Ma l'artista non dispone d'una guida evidente: il suo cammino non è segnato e sicuro, sì che gli basti incamminarvisi per giungere a buon porto. Si tratta d'un processo in cui l'artista va cercando e tentando, sorretto supported e orientato da un'unica certezza: che, *se* la ricerca fosse compensata dalla scoperta, *se* il tentativo culminasse nella riuscita, egli saprebbe immediatamente riconoscere d'aver colto nel segno. L'artista riconosce d'aver trovato ciò che cercava non in virtù

di quella favoleggiata presenza dell'idea chiara e definita, ma perché ciò gli riesce colma un'attesa e soddisfa un'esigenza.[55] Ma se è vero che l'esecuzione è un'avventura, non perciò si può dire ch'essa sia librata (poised, balanced) su di sé, senza guida e criterio. Se nel corso della produzione non v'è direzione operante, non c'è nemmeno avventura, ma vagare senza meta, non c'è nemmeno tentativo, ma cieco e vano brancolamento (groping). Da un lato si disgiungono invenzione e produzione in due processi diversi e distinti nel tempo, col risultato che l'esecuzione non è che riproduzione di ciò ch'è stato inventato; dall'altro i due processi sono unificati a tal punto, che lo stesso eseguire si carica di capacità inventiva. *Da una parte* la forma c'è *già prima* dell'esecuzione, dall'altra *solo dopo* di essa.[57] Tentare non è né andare alla cieca né procedere a colpo sicuro; né vagare al buio sino al momento dell'improvvisa illuminazione, né seguire un cammino già tutto rischiarato. Il tentare è costituito da un misto d'incertezza e di sicurezza, in cui, finché dura la ricerca, il rischio non instaura (establish) il regno del caso (chance) e la speranza non si muta ancora in certezza.* Il tentare non è né ignorare il cammino, né imboccare (enter) la strada, ma piuttosto aprirsi la via: non è la vertiginosa apertura di infinite possibilità equivalenti, né la precisa coscienza d'una possibilità unica da realizzare, ma piuttosto lo sforzo di districare (unravel) da un groppo di possibilità [58] quella che permette la riuscita. Prima che tecnica della selezione, il tentare è tecnica della scelta: per esaurire il processo di selezione bisognerebbe mettere a prova tutte le possibilità, ma v'è una scelta preventiva, che ne elegge solo alcune scartando senza esame le altre; e se il criterio della selezione è la verifica, quello dell'elezione è un discernimento che già presagisce la riuscita per giudicare della prova, già presente il compimento quando ancora il processo è in corso. Il tentare, perciò, dispone di un criterio indefinibile ma saldissimo. il presentimento della riuscita, il presagio del successo, l'anticipazione del compimento, la divinazione della forma.[59] La divinazione della forma si presenta

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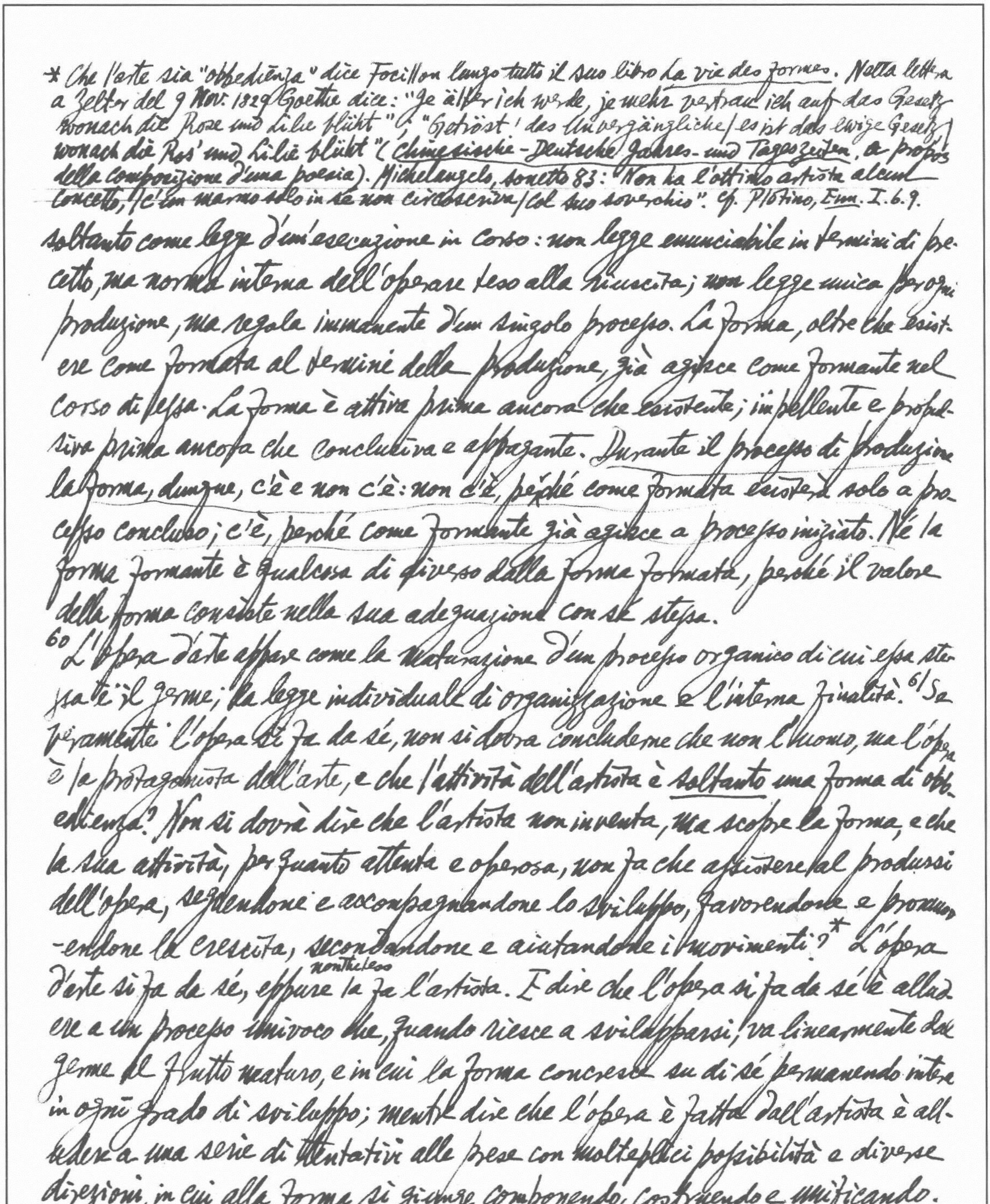
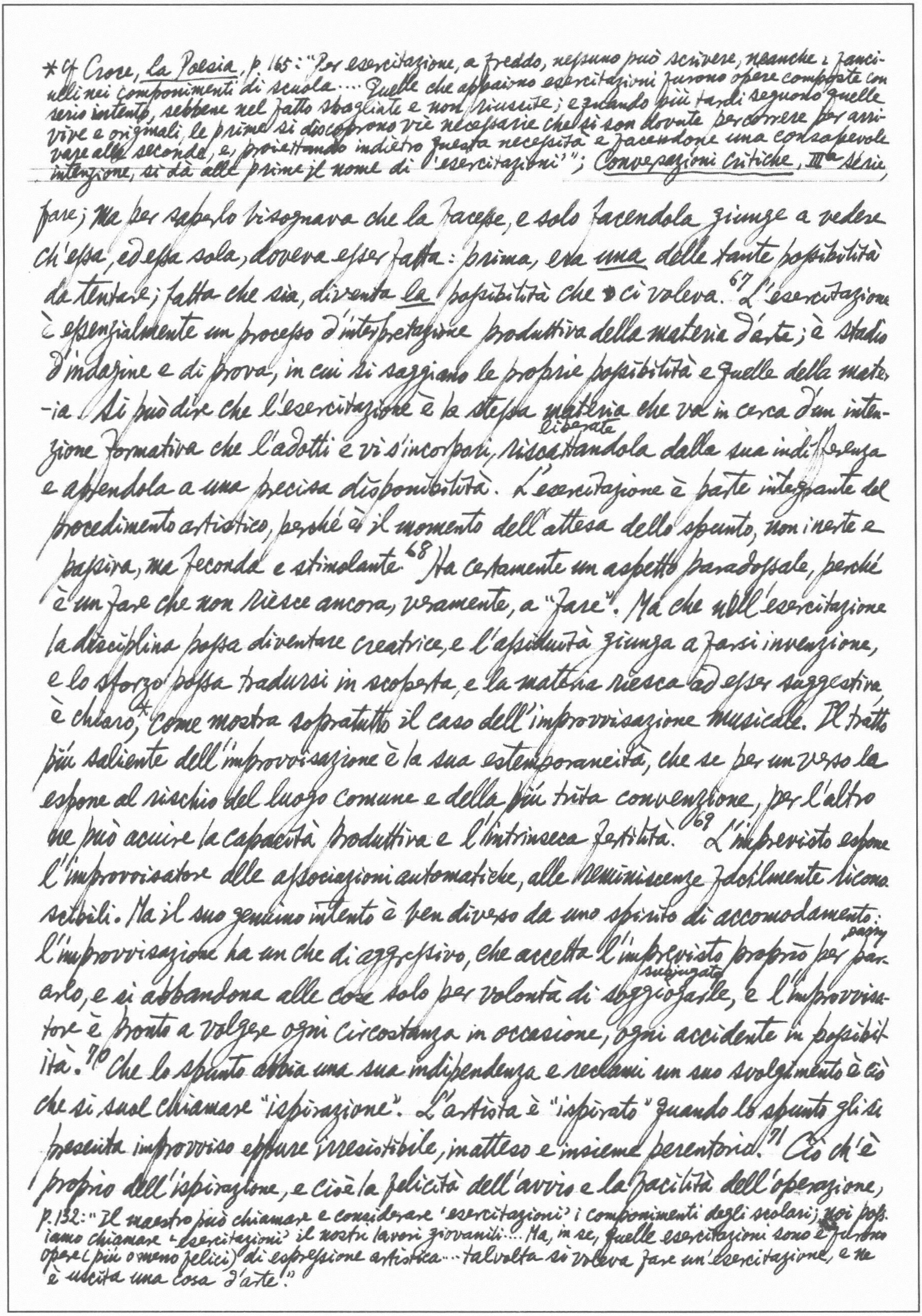
*cf Aristotle, *Posterior Analytics* on induction



* Che l'arte sia "obbedienza" dice Focillon lungo tutto il suo libro *La vie des formes*. Nella lettera
a Zelter del 9 Nov. 1829 Goethe dice: "Je älter ich werde, je mehr vertrau ich auf das Gesetz
wonach die Rose und Lilie blüht"; "Getröst! das Unvergängliche / es ist das ewige Gesetz /
wonach die Ros' und Lilie blüht" (*Chinesische-Deutsche Jahres- und Tageszeiten*, a propos
della composizione d'una poesia). Michelangelo, sonetto 83: "Non ha l'ottimo artista alcun
concetto, / c'un marmo solo in sè non circoscriva / col suo soverchio". Cf. Plotino, *Enn.* I.6.9.

soltanto come legge d'un'esecuzione in corso: non legge enunciabile in termini di pre-
cetto, ma norma interna dell'operare teso alla riuscita; non legge unica per ogni
produzione, ma regola immanente d'un singolo processo. La forma, oltre che esist-
ere come formata al termine della produzione, già agisce come formante nel
corso di essa. La forma è attiva prima ancora che esistente; impellente e propul-
siva prima ancora che conclusiva e appagante. *Durante il processo di produzione
la forma, dunque*, c'è e non c'è: non c'è, perché come formata esisterà solo a pro-
cesso concluso; c'è, perché come formante già agisce a processo iniziato. Né la
forma formante è qualcosa di diverso dalla forma formata, perché il valore
della forma consiste nella sua adeguazione con sé stessa.
60 L'opera d'arte appare come la maturazione d'un processo organico di cui essa stes-
sa è il germe, la legge individuale di organizzazione e l'interna finalità. 61 Se
veramente l'opera si fa da sé, non si dovrà concluderne che non l'uomo, ma l'opera
è la protagonista dell'arte, e che l'attività dell'artista è *soltanto* una forma di obb-
edienza? Non si dovrà dire che l'artista non inventa, ma scopre la forma, e che
la sua attività, per quanto attenta e operosa, non fa che assistere al prodursi
dell'opera, seguendone e accompagnandone lo sviluppo, favorendone e promuov-
endone la crescita, secondandone e aiutandone i movimenti?* L'opera
d'arte si fa da sé, eppure nontheless la fa l'artista. E dire che l'opera si fa da sé è allud-
ere a un processo univoco che, quando riesce a svilupparsi, va linearmente dal
germe al frutto maturo, e in cui la forma concresce su di sé permanendo intera
in ogni grado di sviluppo; mentre dire che l'opera è fatta dall'artista è all-
udere a una serie di tentativi alle prese con molteplici possibilità e diverse
direzioni, in cui alla forma si giunge componendo, costruendo e unificando.
62 Dal punto di vista dell'artista alle prese con l'opera da fare prevale la serie
dei tentativi, la vicissitudine alterna di scoperte e fallimenti, trovate e correzioni
a molteplicità dei possibili svolgimenti, la coscienza di dover dirigere il processo

verso la sua riuscita; ad opera fatta, svanisce l'alone vastiono dei tentativi mancati e delle molteplici possibilità sterili, e il processo si rivela lineare anche se non trionfale, univoco dal germe all forma lungo il filo d'una legge individuale di organizzazione. Ciò che dal punto di vista dell'opera è germe, embrione, organizzazione, maturazione, è, dal punto di vista dell'artista, rispettivamente impulse, start spunto, progetto, tentativo, riuscita.[63] Quando lo spunto c'è, l'artista sente che non è più solo con sé stesso: è in compagnia dell'opera, che, appena concepita, è ancora da fare, ed esige d'esser fatta nel suo modo. Lo spunto, sia che si presenti con un impeto perentorio e irresistibile, sia che timidamente emerga come un semplice suggerimento, sempre è venuto incontro all'artista, e s'impadronisce della sua mente a stimolarla. Lo spunto si presenta fra mille altre idee, e l'artista deve saperlo riconoscere fra quelle. Quante volte ci accade di infatuarci d'un'idea fino a crederla feconda e degna di sviluppo, e poi di trovarci a mani vuote, con un lavoro wasted sprecato e un'assiduità male applicata? E talvolta un'idea che, convenientemente formata e nutrita, potrebbe rivelarsi pregna di fruttiferi svolgimenti, è da noi rinnegata come sterile: lampo non saputo fissare, seme non saputo coltivare.[64] Si può ben dire che l'attenzione con cui l'artista ferma lo spunto non è che un prolungamento della fertile attesa con cui egli l'ha assiduamente sperato. Infatti lo spunto deve rispondere a un'attesa; altrimenti, anche ammesso che venga, non sarebbe nemmeno avvertito, e passerebbe senza conseguenze. È nulla senza l'attività dell'artista: non sorgerebbe nemmeno se non fosse atteso e preparato. Ora, un'attesa così attiva e produttiva è l'intenzionalità formativa, è una volontà d'arte, un modo di vedere formando e di guardare ~~cost~~ costruendo, che converte in spunti i menomi incidenti, ed entra in atto alla menoma occasione.[66] Lo sviluppo richiesto dallo spunto l'artista lo deve non soltanto scoprire, ma lo deve compiere e fare egli stesso. Ogni operazione riuscita gli si svela, una volta fatta, come l'unica che si doveva



fare; ma per saperlo bisognava che la facesse, e solo facendola giunge a vedere ch'essa, ed essa sola, doveva esser fatta: prima, era *una* delle tante possibilità da tentare; fatta che sia, diventa *la* possibilità che ci voleva.[67] L'esercitazione è essenzialmente un processo d'interpretazione produttiva della materia d'arte; è stadio d'indagine e di prova, in cui si saggiano le proprie possibilità e quelle della materia. Si può dire che l'esercitazione è la stessa materia che va in cerca d'un intenzione formativa che l'adotti e vi s'incorpori, liberate riscattandola dalla sua indifferenza e aprendola a una precisa disponibilità. L'esercitazione è parte integrante del procedimento artistico, perché è il momento dell'attesa dello spunto, non inerte e passiva, ma feconda e stimolante.[68] Ha certamente un aspetto paradossale, perché è un fare che non riesce ancora, veramente, a "fare". Ma che nell'esercitazione la disciplina possa diventare creatrice, e l'assiduità giunga a farsi invenzione, e lo sforzo possa tradursi in scoperta, e la materia riesca ad esser suggestiva è chiaro,* come mostra soprattutto il caso dell'improvvisazione musicale. Il tratto più saliente dell'improvvisazione è la sua estemporaneità, che se per un verso la espone al rischio del luogo comune e della più trita convenzione, per l'altro ne può acuire la capacità produttiva e l'intrinseca fertilità.[69] L'imprevisto espone l'improvvisatore alle associazioni automatiche, alle reminiscenze facilmente riconoscibili. Ma il suo genuino intento è ben diverso da uno spirito di accomodamento: l'improvvisazione ha un che di aggressivo, che accetta l'imprevisto proprio per parry pararlo, e si abbandona alle cose solo per volontà di subjugate soggiogarle, e l'improvvisatore è pronto a volgere ogni circostanza in occasione, ogni accidente in possibilità.[70] Che lo spunto abbia una sua indipendenza e reclami un suo svolgimento è ciò che si suol chiamare "ispirazione". L'artista è "ispirato" quando lo spunto gli si presenta improvviso eppure irresistibile, inatteso e insieme perentorio.[71] Ciò ch'è proprio dell'ispirazione, e cioè la felicità dell'avvio e la facilità dell'operazione,

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* Cf Croce, *La Poesia*, p. 165: "Per esercitazione, a freddo, nessuno può scrivere, neanche i fanciulli nei componimenti di scuola.... Quelle che appaiono esercitazioni furono opere composte con serio intento, sebbene nel fatto sbagliate e non riuscite; e quando più tardi seguono quelle vive e originali, le prime si discoprono vie necessarie che si son dovute percorrere per arrivare alle seconde, e, proiettando indietro questa necessità e facendone una consapevole intenzione, si dà alle prime il nome di 'esercitazioni'"; *Conversazioni critiche*, IIIa serie, p. 132: "Il maestro può chiamare e considerare 'esercitazioni' i componimenti degli scolari; noi possiamo chiamare 'esercitazioni' i nostri lavori giovanili.... Ma, in sé, quelle esercitazioni sono e furono opere (più o meno felici) di espressione artistica... talvolta si voleva fare un'esercitazione, e ne è uscita una cosa d'arte!"

* A tacit reference to the concept of Inselhaftigkeit, see Croce, La Poesia, p. 324

Stephen C. Pepper, The Basis of Criticism in the Arts, pp. 74 ff.

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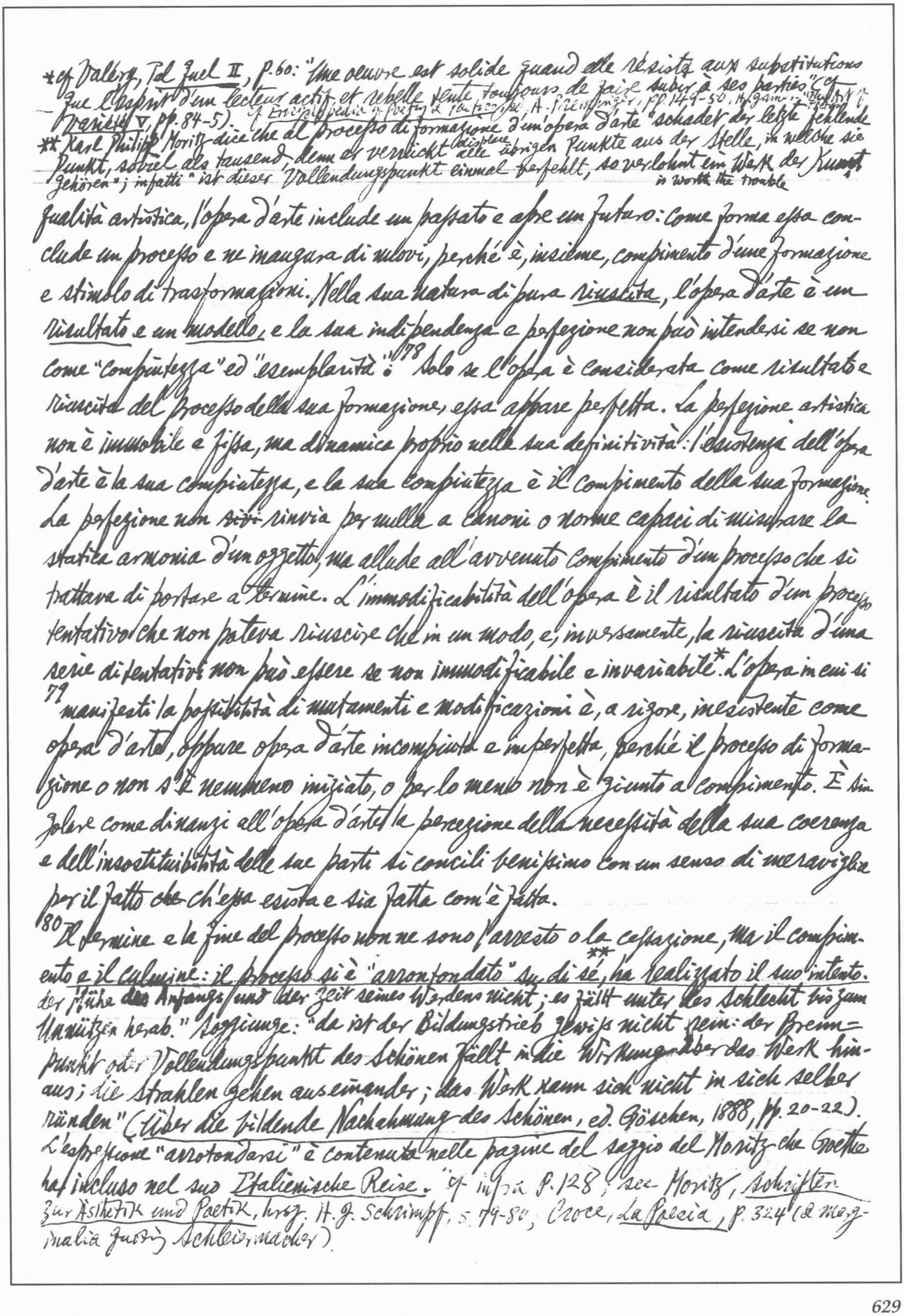
dipende, in fondo, dall'attività dell'artista, che ha saputo preparare il proprio animo a riconoscere accogliere attrarre l'idea felice, approntandole un terreno propizio alla sua germinazione e maturazione.[72] Il senso più vero dell'ispirazione non è l'ebbrezza d'un possesso miracoloso né l'esaltazione d'un'elezione personale, ma il timore di sciupare spoil l'idea felice, d'esser inferiore alla propria scoperta; donde un senso di responsabilità, un impegno di dedizione e un continuo sforzo per diventar degni d'un dono ricevuto e non scadere fall off da un culmine height così fortunatamente raggiunto. La gioia della scoperta diventa artisticamente operativa quando, lungi dal provocare nell'artista la ~~pres~~ presunzione della propria indispensabilità, gli consiglia piuttosto quell'atteggiamento di dedizione che solo sa tradursi in attività operosa ed efficace.[73] Certo l'idea o viene o non viene, né c'è volontà che possa farla nascere o regola che ne promuova l'invenzione; ma si può esser certi che senza attesa non verrebbe mai: se il terreno non fosse già fertile, nessun seme riuscirebbe a fecondarlo. L'impeto improvviso è la ricompensa, per quanto sempre gratuita, d'una preparazione fiduciosa e tranquilla, ché l'attenzione genuina non è forzare lo sguardo stare, ma mantenersi aperti e disponibili a un consenso totale e profondo.[74] I sostenitori del furor poeticus e i difensori della longue patience possono dunque accordarsi nella misura in cui non intendano se non accentuare o l'uno o l'altro aspetto della formazione dell'opera.

[77] L'opera d'arte è conforme alla propria regola, e cioè è come dev'essere e dev'essere com'è, completamente adeguata con sé stessa, al punto che vi circola dentro, a tenerla stretta intorno al proprio centro, una legge di unità, armonia e proporzione; e ha tutto ciò che deve avere, niente di più e niente di meno, al punto che ogni aggiunta o sottrazione la distruggerebbe interamente. Questi caratteri d'indipendenza e di perfezione non autorizzano a chiudere l'opera d'arte in sé stessa, prigioniera d'un'insularità contemplabile fuori del tempo*. Proprio nella sua



*cf Valéry, Tel Quel II, p. 60: "Une oeuvre est solide quand elle résiste aux substitutions que l'esprit d'un lecteur actif et rebelle tente toujours de faire subir à ses parties" (cf. Variété V, pp. 84-5). cf Encyclopedia of Poetry & Poetics, ed. A. Preminger, pp. 149-50, H. [illegible]

** Karl Philipp Moritz dice che al processo di formazione d'un'opera d'arte "schadet der letzte fehlende Punkt, soviel als tausend, denn er verrückt alle übrigen Punkte aus der Stelle, in welche sie gehören"; infatti "ist dieser Vollendungspunkt einmal verfehlt, so verlohnt ein Werk der Kunst

displace

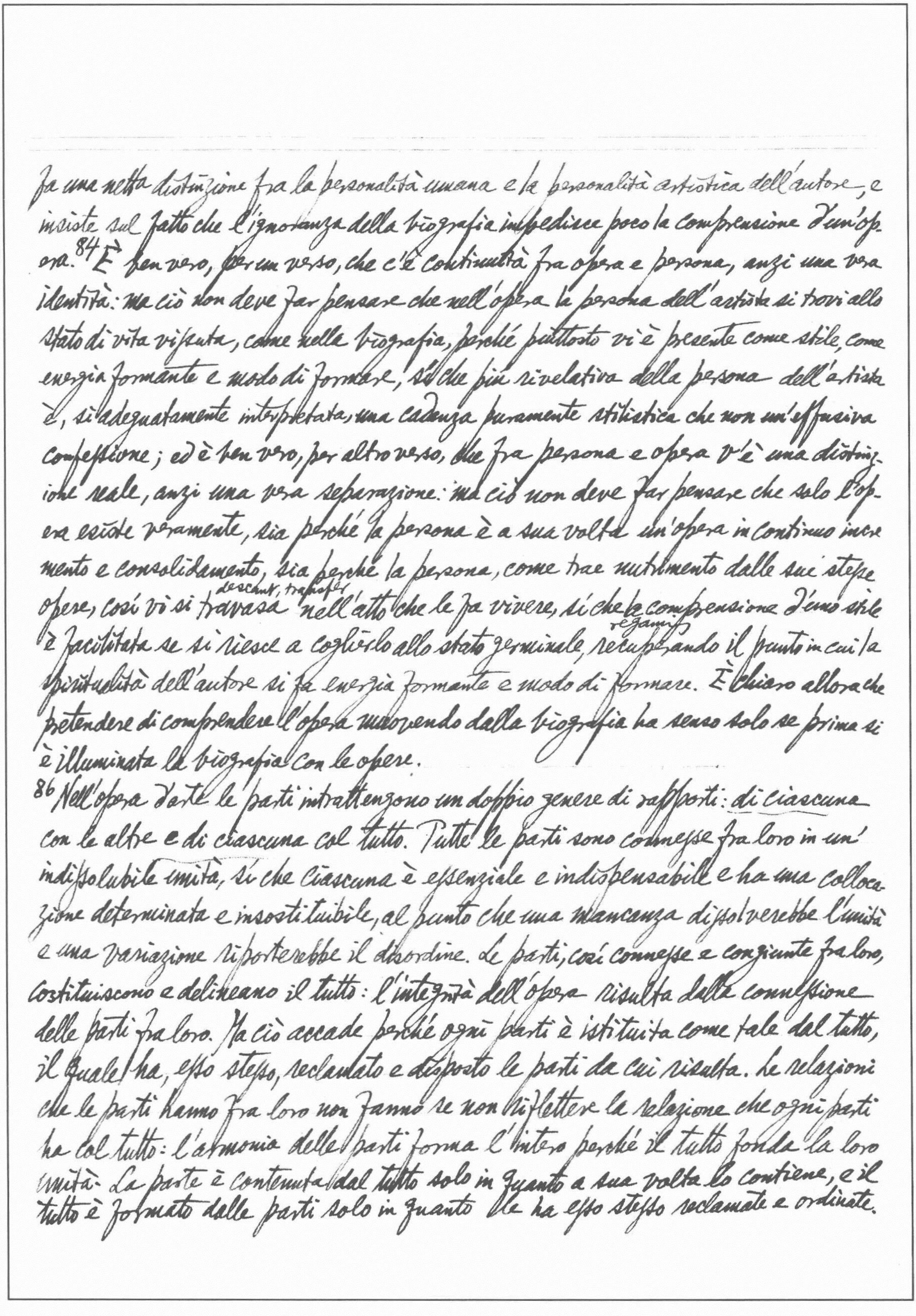
is worth the trouble

qualità artistica, l'opera d'arte include un passato e apre un futuro: come forma essa conclude un processo e ne inaugura di nuovi, perché è, insieme, compimento d'una formazione e stimolo di trasformazioni. Nella sua natura di pura riuscita, l'opera d'arte è un risultato e un modello, e la sua indipendenza e perfezione non può intendersi se non come "compiutezza" ed "esemplarità". 78 Solo se l'opera è considerata come risultato e riuscita del processo della sua formazione, essa appare perfetta. La perfezione artistica non è immobile e fissa, ma dinamica proprio nella sua definitività: l'esistenza dell'opera d'arte è la sua compiutezza, e la sua compiutezza è il compimento della sua formazione. La perfezione non ~~sivi~~ rinvia per nulla a canoni o norme capaci di misurare la statica armonia d'un oggetto, ma allude all'avvenuto compimento d'un processo che si trattava di portare a termine. L'immodificabilità dell'opera è il risultato d'un processo tentativo che non poteva riuscire che in un modo, e, inversamente, la riuscita d'una serie di tentativi non può essere se non immodificabile e invariabile.* L'opera in cui si
79 manifesti la possibilità di mutamenti e modificazioni è, a rigore, inesistente come opera d'arte, oppure opera d'arte incompiuta e imperfetta, perché il processo di formazione o non s'è nemmeno iniziato, o per lo meno non è giunto a compimento. È singolare come dinanzi all'opera d'arte la percezione della necessità della sua coerenza e dell'insostituibilità delle sue parti si concili benissimo con un senso di meraviglia per il fatto ~~che~~ ch'essa esista e sia fatta com'è fatta.

80 Il termine e la fine del processo non ne sono l'arresto o la cessazione, ma il compimento e il culmine: il processo si è "arrotondato" su di sé,** ha realizzato il suo intento.

der Mühe ~~des~~ Anfangs und der Zeit seines Werdens nicht; es fällt unter das Schlechte bis zum Unnützen herab." Soggiunge: "da ist der Bildungstrieb gewiss nicht rein: der Brennpunkt oder Vollendungspunkt des Schönen fällt in die Wirkung über das Werk hinaus; die Strahlen gehen auseinander; das Werk kann sich nicht in sich selber ründen" (Über die bildende Nachahmung des Schönen, ed. Göschen, 1888, pp. 20-22). L'espressione "arrotondarsi" è contenuta nelle pagine del saggio del Moritz che Goethe ha incluso nel suo Italienische Reise. cf infra p. 128; see Moritz, Schriften zur Ästhetik und Poetik, hrsg. H. J. Schrimpf, S. 79-80; Croce, La Poesia, p. 324 (e marginalia Justiz Schleiermacher).

è cioè ha conquistato la propria perfezione e autonomia. La forma, perciò, non è né l'ultima tappa del processo, né effetto che lo trascenda: è lo stesso processo in forma conclusiva e inclusiva. Essa non è soltanto un'attestazione vivente del processo della sua formazione: ne è piuttosto una memoria attuale e una permanente rievocazione, perché lo include in sé nell'atto stesso in cui lo conclude, né può concluderlo se non lo include. L'immobilità della forma non è l'eliminazione del movimento, ma è lo stesso movimento che si è esaurito placandosi nel raggiungimento del suo fine. L'opera d'arte è nella sua perfezione assolutamente indipendente, e non rinvia ad altro fuori di sé; ma rinvia certo al processo onde nasce, il quale non le è propriamente esterno, ma vi è tutto incluso, appunto perché essa ne è la conclusione. [81] Di fronte agli antecedenti documentati dell'opera d'arte — gli appunti, gli schizzi, gli abbozzi — si sogliono prendere due atteggiamenti opposti: da un lato si afferma che, se l'opera è indipendente, è inutile tentar d'illuminarla con lo studio dei suoi antecedenti, perché l'opera parla da sé; dall'altro lato si afferma che una migliore conoscenza dell'opera è garantita dallo studio degli antecedenti: [82] Piuttosto si può affermare che soltanto muovendo dall'opera si possono intendere i suoi antecedenti. Questo atteggiamento, che per comprendere l'opera si serve dei suoi antecedenti solo se questi sono a loro volta illustrati dall'opera, si fonda precisamente sul fatto che si tratta dialettici, nel senso che l'opera rinvia al processo della sua formazione solo in quanto questo le è interno, poiché la sua indipendenza è la conseguita totalità del processo. Solo così gli antecedenti documentati, fatti oggetto d'una scelta che li discrimina alla luce dell'opera, vengono riscattati dalla loro consistenza meramente documentaria e rivestiti del loro originario valore artistico. [83] D'un lato v'è chi, proprio dall'intento di conseguire una maggior comprensione dell'opera, intende ripercorrere travel thru again la vita dell'artista allo scopo di ricostruire il mondo spirituale che ha ottenuto una figurazione nelle opere. Dall'altro lato v'è chi



fa una netta distinzione fra la personalità umana e la personalità artistica dell'autore, e insiste sul fatto che l'ignoranza della biografia impedisce poco la comprensione d'un'opera.[84] È ben vero, per un verso, che c'è continuità fra opera e persona, anzi una vera identità: ma ciò non deve far pensare che nell'opera la persona dell'artista si trovi allo stato di vita vissuta, come nella biografia, perché piuttosto vi è presente come stile, come energia formante e modo di formare, sì che più rivelativa della persona dell'artista è, si adeguatamente interpretata, una cadenza puramente stilistica che non un'effusiva confessione; ed è ben vero, per altro verso, che fra persona e opera v'è una distinzione reale, anzi una vera separazione: ma ciò non deve far pensare che solo l'opera esiste veramente, sia perché la persona è a sua volta un'opera in continuo incremento e consolidamento, sia perché la persona, come trae nutrimento dalle sue stesse opere, così vi si travasa descant, transfer nell'atto che le fa vivere, sì che la comprensione d'uno stile è facilitata se si riesce a coglierlo allo stato germinale, recuperando regaining il punto in cui la spiritualità dell'autore si fa energia formante e modo di formare. È chiaro allora che pretendere di comprendere l'opera muovendo dalla biografia ha senso solo se prima si è illuminata la biografia con le opere.

86 Nell'opera d'arte le parti intrattengono un doppio genere di rapporti: di ciascuna con le altre e di ciascuna col tutto. Tutte le parti sono connesse fra loro in un'indissolubile unità, sì che ciascuna è essenziale e indispensabile e ha una collocazione determinata e insostituibile, al punto che una mancanza dissolverebbe l'unità e una variazione riporterebbe il disordine. Le parti, così connesse e congiunte fra loro, costituiscono e delineano il tutto: l'integrità dell'opera risulta dalla connessione delle parti fra loro. Ma ciò accade perché ogni parti è istituita come tale dal tutto, il quale ha, esso stesso, reclamato e disposto le parti da cui risulta. Le relazioni che le parti hanno fra loro non fanno se non riflettere la relazione che ogni parti ha col tutto: l'armonia delle parti forma l'intero perché il tutto fonda la loro unità. La parte è contenuta dal tutto solo in quanto a sua volta lo contiene, e il tutto è formato dalle parti solo in quanto le ha esso stesso reclamate e ordinate.

86 R. Mandrou, *Introduction à la France moderne*, p.259.

*R. Hamann, *Ästhetik* (1911) emphasises isolation or completeness in itself — witness such devices as the frame of a picture, the pedestal of a statue, etc. to stress the detachment of art from ordinary life (cf. H. S. Langfeld, *The Aesthetic Attitude*, pp. 45 ff.).

Il tutto contiene le parti e risulta dalla loro indissolubile unità solo perché esso
stesso, prima ancora di esistere come opera formata, le ha reclamate e ordinate
agendo come forma formante nel corso della formazione.[87] L'unità dell'opera
appare solo a chi sappia vederne le parti "nell'atto" di collegarsi e connettersi
fra loro e di chiamarsi ed evocarsi a vicenda; l'integrità dell'opera appare
solo a chi sappia vedere il tutto "nell'atto" di animare le parti, di costruirsele
e reclamarle e ordinarle.[88] L'opera si espande nello spazio o nel tempo secondo
le proprie esigenze. Inoltre la forma integra a sé il proprio limite, non solo nella
sua funzione inclusiva, come delimitazione all'interno della ~~quella~~ quale essa
possa estendersi ed espandersi, ma anche nella sua funzione esclusiva, come
stand out distinctly, cut
confine che ne staglia il profilo staccandola dallo spazio o dal tempo circostante.
Come elemento reclamato dalla totalità della forma, il profilo diventa non solo
frame
escludente, ma anche irradiante, come nel caso della cornice d'un quadro, la quale,
nell'atto che raccolga il dipinto in sé stesso isolandolo dall'ambiente circostante,
permette allo spazio interno della pittura di espandersi liberamente nel suo mondo
ideale. Accade così che lo spazio escluso da un'opera plastica ha da essere un
vuoto, e il tempo escluso dall'opera poetica e musicale dev'esser un silenzio,
dove vuoto e silenzio son voluti dall'opera stessa perché, stagliandone il
profilo, ne lascino irradiare il fulgore.* Ecco perché la consistenza d'un'opera
plastica non è avvertita se non si "percepisce" il vuoto che l'attornia, né la
realtà sonora d'una musica è ~~ut~~ udita se non "s'ascolta" il silenzio da cui
essa emerge e in cui essa si spegne.[8][89] Nell'opera d'arte tutto è essenziale, e nulla
è indifferente o meno importante: non v'è minuzia che sia irrilevante, non v'è
inezia che non abbia la sua ragione. Una parte può apparire meno importante
solo per un'interna distribuzione di funzioni, imposta da quel tutto che presiede
all'intima economia della forma, e non perché contribuisca in minor misura
all'instaurazione dell'intero. Certo, v'è il caso di opere letterarie di una

* Cf Luigi Russo, La critica letteraria contemporanea, I, pp. 185-6: "Non si crea prima una cornice per avere il comodo di innestarvi una pittura ancora da fare; non si costruisce un robusto edificio, per farvi crescere una vegetazione di foglie e di fiori. La poesia non è un poi, e la struttura non è una prima. La struttura nasce dall'animo poeticamente esaltato e desideroso di innervarsi in una costruzione narrativa e dottrinaria."

grow strong

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considerevole estensione, le quali nel loro insieme si presentano ineguali e discontinue, senza che perciò si possa dire che non contengono poesia. Si suol distinguere allora fra poesia e struttura: distinzione utilissima, se si vuol alludere a questo fiorire momentaneo e sporadico dell'arte su un tronco che la sostiene senza parteciparvi, e ricordare che in tal caso il tutto non è l'opera, disorganizzata e non unitaria, ma ciascuno dei frammenti che vi siano felicemente riusciti, ognuno dei quali si regge su di sé, governato dalla propria legge di coerenza. Ma talvolta si estende il concetto di struttura a opere che pure sono profondamente unitarie, e con ciò s'intende alludere a quell'ordine espositivo o a quell'ossatura evidente che non appare immediatamente dettata da motivi artistici.[90] In certi casi la forma non può espandersi secondo le proprie esigenze senza accettare un ordine per così dire "espositivo".*[91] Se ogni parte contiene ed evoca il tutto, si comprende come sia possibile che, pur essendo tutte le parti egualmente essenziali, l'opera d'arte non cessi di vivere anche se mutilata e ridotta a frammento, e non perda affatto il suo valore artistico. Il tutto che ha disposto le parti, facendole cospirare con la loro unità alla costituzione dell'intero, fa sì che ogni singola parte, proprio perché è parte di quel tutto, reclama e invoca le altre parti, sì che non c'è mutilazione che possa sciogliere l'intero e sopprimer il reciproco appello delle parti. È ben vero che il tutto non si può cogliere se non percorrendo le parti, perché l'intero si manifesta attraverso la loro connessione; ma questo vincolo che collega le parti non è esterno a ciascuna di esse, perché piuttosto è l'irradiazione d'ogni parte dal tutto, sì che l'intenzione profonda di chi percorre le parti per coglier l'intero è di vedere il tutto presente in ogni parte a reclamare ciascuna di esse e a congiungerle tutte insieme. Ecco perché, pur essendo, durante il processo di formazione, ogni alterazione o sostituzione delle parti deleteria per il tutto, a formazione avvenuta e riuscita una mutilazione, purché naturalmente non sia tale da distrugger la realtà fisica dell'opera riducendola[92] a rudere insignificante, non compromette il tutto. Così i monconi delle

ruins

maimed stumps

*† cf. J. Barzun, *Romanticism & the Modern Ego*, pp. 185, 321; F. Kainz, *Aesthetics*, p. 226; G. Tillotson, *Criticism & the 19th century*, pp. 98 ff.

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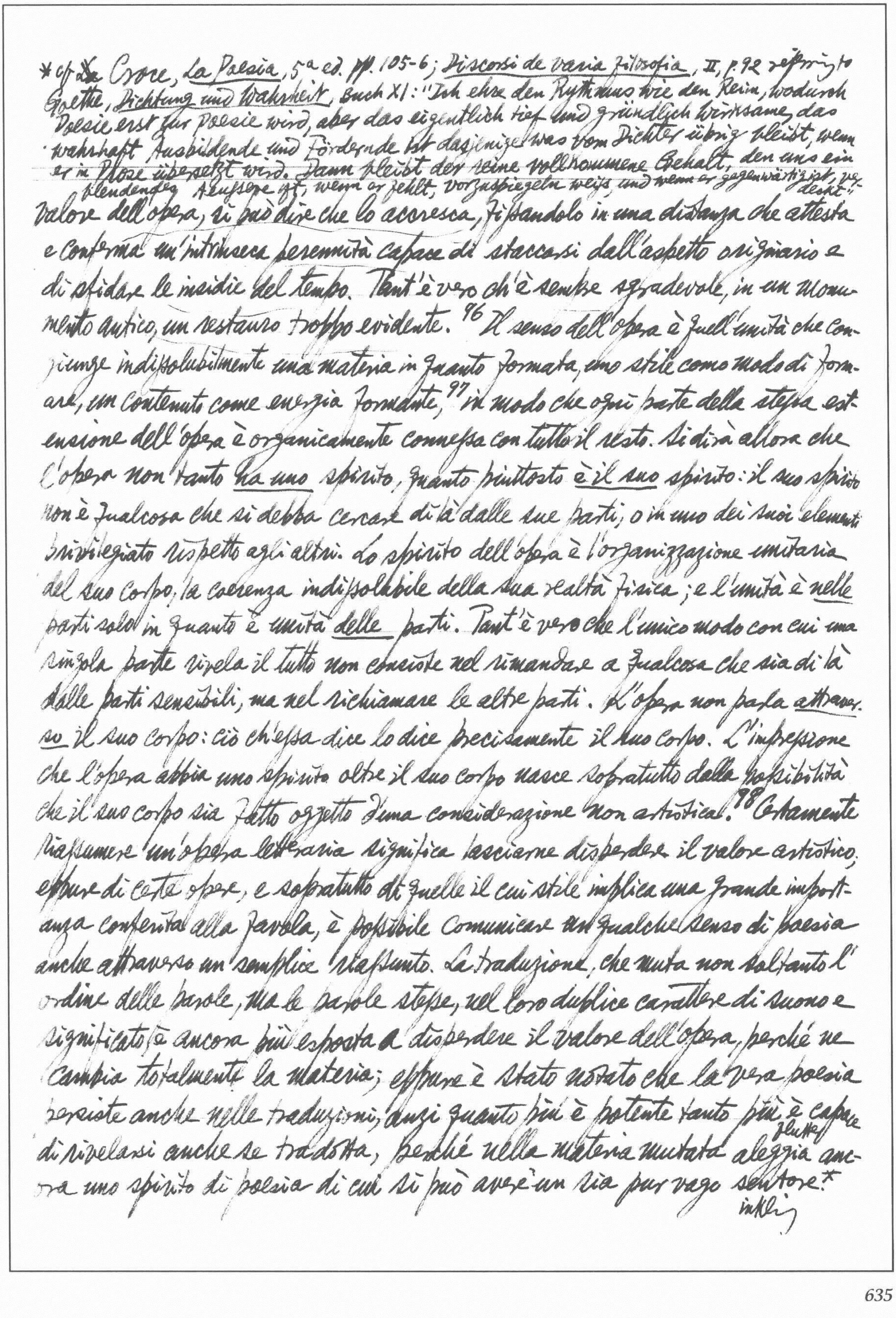
delle statue e le rovini dei monumenti dell'antichità riescono a sottrarre all'azione mutilatrice del tempo il loro valore artistico. La mutilazione d'una statua antica ne rivela la vera essenza solo nel senso ch'è un più perentorio invito a mirare, in un'opera d'arte, all'essenziale, e cioè alla sua natura di forma; perché certamente un moncone non si presta a divagazioni sul soggetto o sulla somiglianza, ma rivela il proprio valore soltanto se fatto oggetto di quella considerazione dinamica che sola è in grado di cogliere il valore artistico dell'opera in quanto si scorge la forma nell'atto di adeguarsi a sé stessa.

93 L'alterazione della materia spesso giunge al punto di distruggere e cancellare totalmente l'opera d'arte, ma talvolta si limita a rovinare alcuni aspetti della sua materia fisica, senza che tuttavia sia compromesso il tutto. Tali, ad esempio, nella scultura i guasti nelle pietre, nei marmi, nei bronzi, e nella pittura le trasformazioni chimiche dei colori e le rovine delle tele, delle tavole e dei muri. Con quelle alterazioni qualcosa s'è perduto, ma la forma non è andata dispersa. L'oblio umano riesce anche a produrre alterazioni nella stessa materia. Si pensi a quanto è andato perduto in una lingua morta, dove il culto della tradizione e la forza conservatrice della cultura non sempre bastano a far rivivere la pienezza dei significati, il senso delle sfumature e soprattutto la musicalità del linguaggio. 94 Spesso accade que l'azione del tempo compensi la rovina della materia, e conferisca all'opera effetti nuovi e inediti, ch'essa originariamente non suggeriva. Si tratta *dell'aggiunta ch'è tanto* più paradossale in quanto va di pari passo con una perdita. *Così nel tempio greco* la perdita dell'originaria policromia è stata felicemente *compensata della* candida purezza delle colonne, la quale nella nostra *coscienza s'è talmente identificata* con l'aspetto di quei monumenti, che perfino *se ne* *† è generato uno stile, a perpetuarne nell'età neoclassica gl'ideali modelli. La patina del tempo, lungi *dal velare e occultare il*



valore dell'opera, si può dire che lo accresca, fissandolo in una distanza che attesta e conferma un'intrinseca *perennità* capace di staccarsi dall'aspetto originario e di sfidare le insidie del tempo. Tant'è vero ch'è sempre sgradevole, in un monumento antico, un restauro troppo evidente.[96] Il senso dell'opera è quell'unità che congiunge indissolubilmente una materia in quanto formata, uno stile come modo di formare, un contenuto come energia formante,[97] in modo che ogni parte della stessa estensione dell'opera è organicamente connessa con tutto il resto. Si dirà allora che l'opera non tanto *ha uno* spirito, quanto piuttosto *è il suo* spirito: il suo spirito non è qualcosa che si debba cercare di là dalle sue parti, o in uno dei suoi elementi privilegiato rispetto agli altri. Lo spirito dell'opera è l'organizzazione unitaria del suo corpo, la coerenza indissolubile della sua realtà fisica; e l'unità è *nelle* parti solo in quanto è unità *delle* parti. Tant'è vero che l'unico modo con cui una singola parte rivela il tutto non consiste nel rimandare a qualcosa che sia di là dalle parti sensibili, ma nel richiamare le altre parti. L'opera non parla *attraverso* il suo corpo: ciò ch'essa dice lo dice precisamente il suo corpo. L'impressione che l'opera abbia uno spirito oltre il suo corpo nasce soprattutto dalla possibilità che il suo corpo sia fatto oggetto d'una considerazione non artistica.[98] Certamente riassumere un'opera letteraria significa lasciarne disperdere il valore artistico, eppure di certe opere, e soprattutto di quelle il cui stile implica una grande importanza conferita alla parola, è possibile comunicare un qualche senso di poesia anche attraverso un semplice riassunto. La traduzione, che muta non soltanto l'ordine delle parole, ma le parole stesse, nel loro duplice carattere di suono e significato, è ancora più esposta a disperdere il valore dell'opera, perché ne cambia totalmente la materia; eppure è stato notato che la vera poesia persiste anche nelle traduzioni, anzi quanto più è potente tanto più è capace di rivelarsi anche se tradotta, perché nella materia mutata flutters aleggia ancora uno spirito di poesia di cui si può avere un sia pur vago sentore.* inkling

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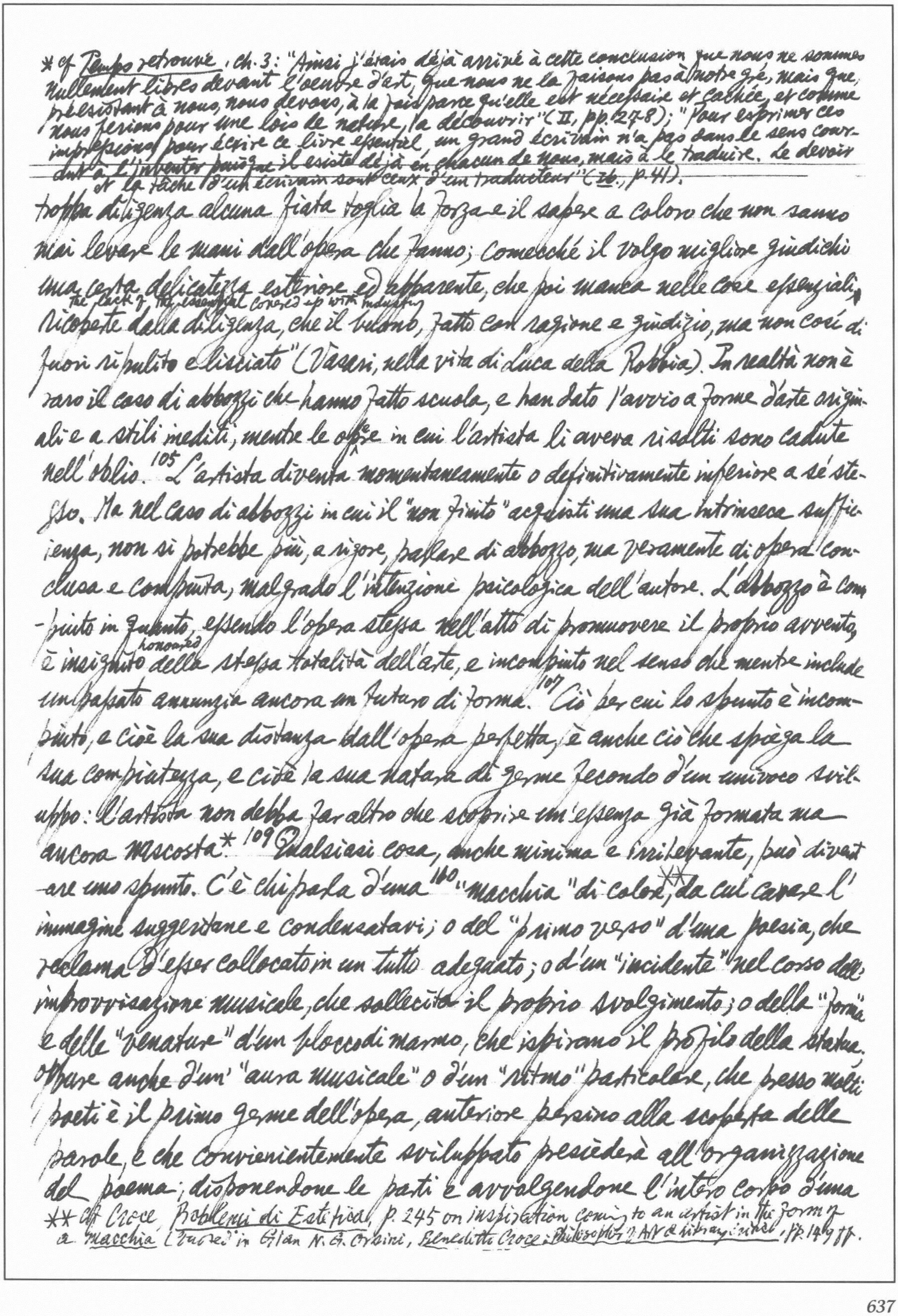
*cf Croce, *La Poesia*, 5a ed. pp. 105-6; *Discorsi di varia filosofia*, II, p. 92 referring to Goethe, *Dichtung und Wahrheit*, Buch XI: "Ich ehre den Rythmus wie den Reim, wodurch Poesie erst zur Poesie wird, aber das eigentlich tief und gründlich Wirksame, das wahrhaft Ausbildende und Fördernde ist dasjenige was vom Dichter übrig bleibt, wenn er in Prose übersetzt wird. Dann bleibt der reine vollkommene Gehalt, den uns ein blendendes Aeußere oft, wenn er fehlt, vorzuspiegeln weiß, und wenn er gegenwärtig ist, verdeckt."

× J.A. Schmoll gen. Eisenwerth, hrsg., *Das Unvollendete als künstlerische Form* (1959), esp. 45 ff. 69 ff. 155 ff.

La riproduzione in disegno o fotografia d'un'opera architettonica, plastica o pittorica non può in nessun modo sostituirla,[99] e al posto della viva presenza dell'oggetto fisico v'è un'immagine pallida e piatta; eppure essa rivela e comunica qualcosa dell'opera originale.[100] Come le cose, così le opere d'arte hanno una sufficienza noncurante e un'impassibile solidità, non preoccupate di dare spettacolo di sé né avide di riconoscimento o attenzione:[101] "Les chefs d'oeuvre sont bêtes; ils ont la mine tranquille comme les productions mêmes de la nature, comme les grands animaux et les montagnes" (Flaubert, Corr., II, p.122). Come le cose, così le opere d'arte si concedono solo a chi sa penetrarle: la loro stessa indifferenza le rende capaci di piegarsi a chi non vuol che servirsene e profittarne; ma esse esse escono sovranamente intatte da queste apparenti sottomissioni, padrone di sé stesse e del proprio segreto.

[102] Lo spunto non è uno stimolo, dopo il quale comincia la formazione, ma è uno stimolo già accolto[103] all'interno d'un atto ch'è, esso stesso, l'inizio del processo; il quale, dunque, non è che cominci da uno spunto, perché piuttosto comincia come spunto. Spunto, abbozzo e opera non sono concepibili fuori del processo di formazione, di cui sono rispettivamente l'inizio, il movimento e la conclusione: in forma incoativa e suggestiva nello spunto, in forma propulsiva e anticipatrice nell'abbozzo, in forma conclusiva e inclusiva nell'opera.[104] L'incompiutezza dell'abbozzo è meno evidente di quella dello spunto, perché naturalmente minore ne è la distanza dall'opera conclusa. E infatti molti amano sottolineare la compiutezza degli abbozzi al punto da preferirla, in certi casi, a quella delle opere, soprattutto quando il "non finito", ancora vibrante dello slancio formativo, appare senz'altro più potente d'un "finito" che si risolve in un semplice atto di obbedienza scolastica e di accademica docilità: "pare che nelle bozze molte volte, nascendo in un subito dal furore dell'arte, si esprima il suo concetto in pochi colpi, e che, per contrario, lo stento e la



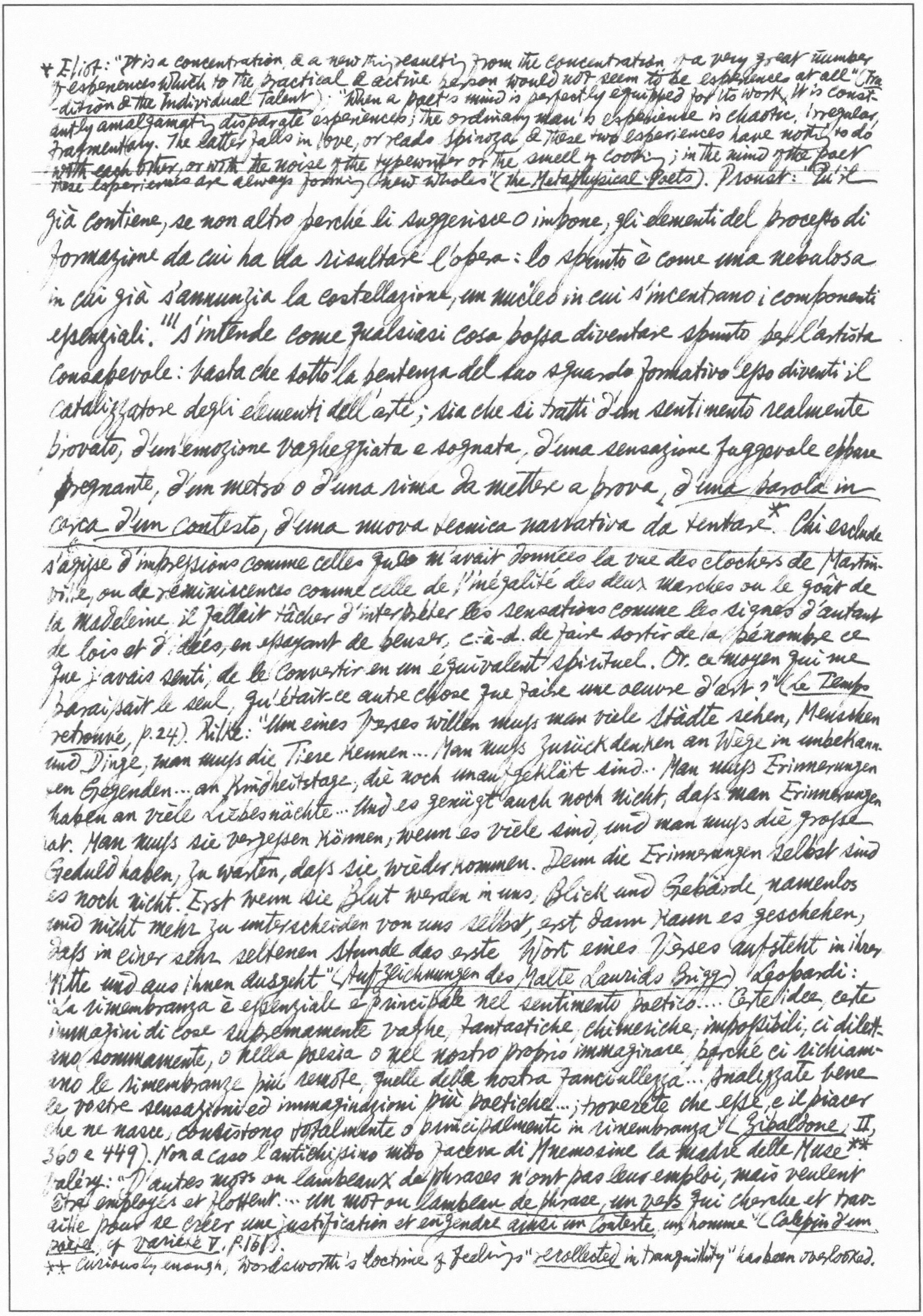
troppa diligenza alcuna fiata toglia la forza e il sapere a coloro che non sanno
mai levare le mani dall'opera che fanno; comecché il volgo migliore giudichi
una certa delicatezza esteriore ed apparente, che poi manca nelle cose essenziali,
the lack of the essential covered up with industry
ricoperte dalla diligenza, che il buono, fatto con ragione e giudizio, ma non così di
fuori ripulito e lisciato" (Vasari, nella vita di Luca della Robbia). In realtà non è
raro il caso di abbozzi che hanno fatto scuola, e han dato l'avvio a forme d'arte originali
e a stili inediti, mentre le opere in cui l'artista li aveva risolti sono cadute
nell'oblio.[105] L'artista diventa momentaneamente o definitivamente inferiore a sé stesso.
Ma nel caso di abbozzi in cui il "non finito" acquisti una sua intrinseca sufficienza,
non si potrebbe più, a rigore, parlare di abbozzo, ma veramente di opera conclusa
e compiuta, malgrado l'intenzione psicologica dell'autore. L'abbozzo è compiuto
in quanto, essendo l'opera stessa nell'atto di promuovere il proprio avvento,
honoured
è insignito della stessa totalità dell'arte, e incompiuto nel senso che mentre include
un passato annunzia ancora un futuro di forma.[107] Ciò per cui lo spunto è incompiuto,
e cioè la sua distanza dall'opera perfetta, è anche ciò che spiega la
sua compiutezza, e cioè la sua natura di germe fecondo d'un univoco sviluppo:
l'artista non debba far altro che scoprire un'essenza già formata ma
ancora nascosta*.[109] Qualsiasi cosa, anche minima e irrilevante, può diventare
uno spunto. C'è chi parla d'una[110] "macchia" di colore**, da cui cavare l'
immagine suggeritane e condensatavi; o del "primo verso" d'una poesia, che
reclama d'esser collocato in un tutto adeguato; o d'un "incidente" nel corso dell'
improvvisazione musicale, che sollecita il proprio svolgimento; o della "forma"
e delle "venature" d'un blocco di marmo, che ispirano il profilo della statua.
Oppure anche d'un "aura musicale" o d'un "ritmo" particolare, che presso molti
poeti è il primo germe dell'opera, anteriore persino alla scoperta delle
parole, e che convienientemente sviluppato presiederà all'organizzazione
del poema, disponendone le parti e avvolgendone l'intero corpo d'una

* cf *Temps retrouvé*, ch. 3: "Ainsi j'étais déjà arrivé à cette conclusion que nous ne sommes nullement libres devant l'oeuvre d'art, que nous ne la faisons pas à notre gré, mais que, préexistant à nous, nous devons, à la fois parce qu'elle est nécessaire et cachée, et comme nous ferions pour une loi de nature, la découvrir" (II, pp. 27-8); "Pour exprimer ces impressions, pour écrire ce livre essentiel, un grand écrivain n'a pas dans le sens courant à l'inventer puisqu'il existe déjà en chacun de nous, mais à le traduire. Le devoir et la tâche d'un écrivain sont ceux d'un traducteur" (*Ib.*, p. 41).

** cf Croce, *Problemi di Estetica*, p. 245 on inspiration coming to an artist in the form of a *macchia* (quoted in Gian N. G. Orsini, *Benedetto Croce: Philosopher of Art & Literary Critic*, pp. 149 ff.

*Valéry: "Les dieux, gracieusement, nous donnent pour rien tel premier vers" (*Variété I*, p.66); "La "Pythie" s'offrit d'abord par un vers de 8 syllabes dont la sonorité se composa d'elle-même. Mais ce vers supposait une phrase, dont il était une partie, et cette phrase supposait, si elle avait existé, bien d'autres phrases" (*Variété V*, p.161; cfr. *Tel Quel* pp.150 e 218) Tutto ciò non fa che richiamare l'illustre esempio di Dante: "Allora dico che la mia lingua parlò quasi come se per se stessa mossa, e disse: *Donne* Continua musicalità, ecc.* Nella sua individuazione concreta e totale lo spunto *ch'avete intelletto d'amore*. Queste parole io ripuosi ne la mente con grande letizia, pensando di prenderle per mio cominciamento; onde poi, ritornato a la sopradetta cittade, pensando alquanti die, cominciai una canzone con questo cominciamento" (*Vita Nuova*, XIX) Opere, Monier e Tombee, p.245. Igor Strawinski: "Au cours de mon travail, je me heurte soudain à quelque chose d'inattendu. Cet élément inattendu me frappe. Je le note. A l'occasion je le mets à profit.... Le moindre accident le retient et conduit son opération. Si son doigt glisse, il le remarquera; à l'occasion, il tirera profit de l'imprévu que lui révèle une défaillance" (*Poétique musicale*. tr. franc., Janin, pp.82-5) Goethe: "Die Welt ist so groß und reich und das Leben so mannigfaltig, daß es an Anlässen zu Gedichten nie fehlen wird. Aber es müssen alles Gelegenheitsgedichte sein, das heißt, die Wirklichkeit muß die Veranlassung und den Stoff dazu hergeben" (*Gespräche mit Eckermann*, 18 Sept. 1823). Valéry: "Tel poème a commencé en moi par la simple indication d'un rhythme qui s'est peu à peu donné un sens" (*Variété V*, p.92; cf p.161: "Mon poème 'Le cimetière marin' a commencé en moi par un certain rhythme, qui est celui de vers français de 10 syllabes, coupés en 4 et 6. Je n'avais encore aucune idée qui dût remplir cette forme. Peu à peu des mots flottants s'y fixèrent, déterminant de proche en proche le sujet, et le travail (un très long travail) s'imposa". Eliot: "A poem, or a passage of a poem, may tend to realise itself first as a particular rhythm before it reaches expression in words, & may bring to birth the idea & the image" (*The Music of Poetry*) Schiller: "Man sagt gewöhnlich, daß der Dichter seines Gegenstandes voll sein müsse, wenn er schreibe. Mich kann oft eine einzige und nicht immer eine wichtige Seite des Gegenstandes einladen, ihn zu bearbeiten, und erst unter der Arbeit selbst entwickelt sich Idee zu Idee.... Ich glaube, es ist nicht immer die lebhafte Vorstellung seines Stoffes, sondern oft nur ein Bedürfnis nach Stoff, was Werke der Begeisterung erzeugt. Das Musikalische eines Gedichts schwebt mir weit öfter vor der Seele, wenn ich mich hinsetze, es zu machen, als der klare Begriff vom Inhalt, über den ich oft kaum mit mir einig bin.... Ich habe von diesem Gedicht noch keine Idee, aber eine Ahnung, und doch will ich im voraus versprechen, daß es gelingen wird" (*Briefwechsel mit Körner*, lettera del 25 maggio 1792).**

**此第七百六則论何大復集卷十四明月篇



già contiene, se non altro perché li suggerisce o impone, gli elementi del proceſso di formazione da cui ha da risultare l'opera: lo spunto è come una nebulosa in cui già s'annunzia la costellazione, un nucleo in cui s'incentrano i componenti eſsenziali." S'intende come qualsiasi cosa poſsa diventare spunto per l'artista consapevole: basta che sotto la potenza del suo sguardo formativo eſso diventi il catalizzatore degli elementi dell'arte; sia che si tratti d'un sentimento realmente provato, d'un'emozione vagheggiata e sognata, d'una sensazione fuggevole eppure pregnante, d'un verso o d'una rima da mettere a prova, d'una parola in cerca d'un contesto, d'una nuova tecnica narrativa da tentare[*]. Chi esclude la potenza suggestiva e ispirativa dei "problemi tecnici e formali" dimentica che un motivo spirituale"[112] entra nella sfera dell'arte solo in quanto tenda a precisarsi una vocazione formale, evocando uno stile a formare una materia, e che quindi è ben possibile che per converso un motivo meramente stilistico invochi e richiami e suggerisca motivi spirituali consoni e congeniali, in cui trovare la propria giustificazione e applicazione.

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[*] Eliot: "It is a concentration, & a new thing resulting from the concentration, of a very great number of experiences which to the practical & active person would not seem to be experiences at all" (*Tradition & the Individual Talent*). "When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experiences; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, & these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes" (*The Metaphysical Poets*). Proust: "Qu'il s'agiſse d'impreſsions comme celles que m'avait données la vue des clochers de Martinville, ou de réminiscences comme celle de l'inégalité des deux marches ou le goût de la madeleine, il fallait tâcher d'interpréter les sensations comme les signes d'autant de lois et d'idées, en eſsayant de penser, c.-à-d. de faire sortir de la pénombre ce que j'avais senti, de le convertir en un équivalent spirituel. Or, ce moyen qui me paraiſsait le seul, qu'était-ce autre chose que faire une oeuvre d'art?" (*Le Temps retrouvé*, p. 24). Rilke: "Um eines Verses willen muſs man viele Städte sehen, Menschen und Dinge, man muſs die Tiere kennen... Man muſs zurückdenken an Wege in unbekannten Gegenden... an Kindheitstage, die noch unaufgeklärt sind... Man muſs Erinnerungen haben an viele Liebesnächte... Und es genügt auch noch nicht, daſs man Erinnerungen hat. Man muſs sie vergeſsen können, wenn es viele sind, und man muſs die groſse Geduld haben, zu warten, daſs sie wiederkommen. Denn die Erinnerungen selbst sind es noch nicht. Erst wenn sie Blut werden in uns, Blick und Gebärde, namenlos und nicht mehr zu unterscheiden von uns selbst, erst dann kann es geschehen, daſs in einer sehr seltenen Stunde das erste Wort eines Verses aufsteht in ihrer Mitte und aus ihnen ausgeht" (*Aufzeichnungen des Malte Laurids Brigge*). Leopardi: "La rimembranza è eſsenziale e principale nel sentimento poetico... Certe idee, certe immagini di cose supremamente vaghe, fantastiche, chimeriche, impoſsibili, ci dilettano sommamente, o nella poesia o nel nostro proprio immaginare, perché ci richiamano le rimembranze più remote, quelle della nostra fanciullezza... Analizzate bene le vostre sensazioni ed immaginazioni più poetiche...; troverete che eſse, e il piacer che ne nasce, consistono totalmente o principalmente in rimembranza" (*Zibaldone*, II, 360 e 449). Non a caso l'antichiſsimo mito faceva di Mnemosine la madre delle Muse[**]. Valéry: "D'autres mots ou lambeaux de phrases n'ont pas leur emploi, mais veulent être employés et flottent... un mot ou lambeau de phrase, un vers qui cherche et travaille pour se créer une justification et engendre ainsi un contexte, un homme" (*Calepin d'un poète*, cf. *Variété V*, p. 161).

[**] Curiously enough, Wordsworth's doctrine of feelings "recollected in tranquillity" has been overlooked.

[115] È caratteristica d'ogni riuscita la capacità di farsi criterio di valutazioni e apprezzamenti e di diventare stimolo e norma di nuove operazioni. L'opera d'arte, nella sua natura di pura forma, ha perciò un eminente carattere di esemplarità.[116] Non è facile spiegare come l'opera, ch'è di per sé singola e irripetibile, possa diventare un modello. Inoltre non è facile spiegare come un'operazione che prenda a modello un'opera d'arte preesistente possa essere artistica. Se l'opera può diventare esemplare ciò è perché la forma nella sua perfezione, è universale e singolare a un tempo, e la sua universalità non è separabile dalla sua singolarità. L'opera è singola perché la legge che la governa non è se non la sua regola individuale, ed è universale perché la sua regola individuale[117] è veramente la legge che la governa. La sua regola vale per lei sola, ma appunto perciò è universale, nel senso ch'è l'unica legge che si doveva seguire nel farla.[118] Vista nella sua immobile compiutezza, l'opera è assolutamente inimitabile; ma se questa compiutezza si ridinamicizza nel processo di cui è stata compimento, allora l'opera svela il segreto operativo della sua formazione, e si presenta in un'imitabilità pregnante e praticamente infinita / L'opera d'arte è inimitabile e imitabile insieme: come risultato raggiunto, conclude un processo improseguibile e definitivo, e quindi è irripetibile; come movimento, sia pure concluso, svela l'efficacia operativa della propria regola, e quindi apre una via, indica un cammino, traccia un solco, disegna un programma, delinea una possibilità. Se l'opera propone a

*摹擬之神與形

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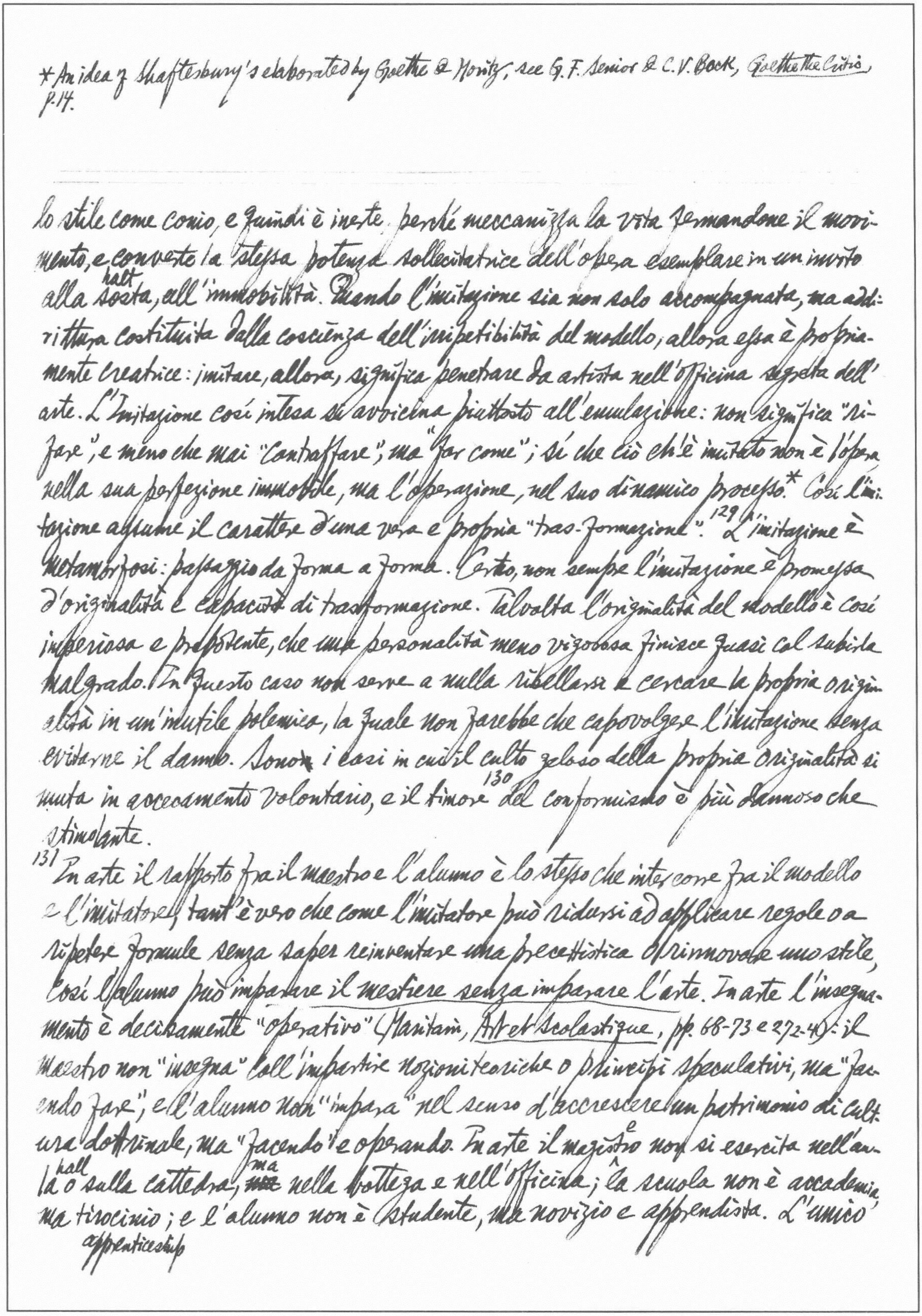
modello la *propria compiutezza* immobile, l'imitazione che ne segue non è che ripetizione, *riproduzione, copia*; ma *se l'opera propone ad esempio il proprio movimento di formazione nell'atto di regolarsi* da sé, allora l'imitazione che ne segue è formativa.* L'imitabilità dell'opera acquista il suo vero significato solo attraverso la consapevolezza della sua inimitabilità e viceversa.[119] Nella congenialità l'originalità non sopprime la somiglianza, e la somiglianza suppone (assume) l'originalità, al punto che può persino accadere che si perda la propria autentica originalità, per cadere nell'impersonalità della convenzione, proprio quando, infastiditi di somigliare a qualcuno, ci si sforzi di differenziarsene, e cioè di diventar diversi da sé stessi. Questa somiglianza caratteristica della congenialità è quella che apre l'originalità ad accogliere, anzi a sollecitare l'influsso di attività e opere preesistenti, col che l'originalità, lungi dall'esser eliminata o diminuita o comunque compromessa, si rafforza (grow stronger) nel suo proprio intento e si conferma nella propria direzione. Basta uno sguardo all'esperienza comune per accertare che spesso accade di trovarci ad imitare ciò che avremmo quasi prodotto o di trovarci ad aver prodotto ciò che avremmo certamente imitato: la congenialità propone situazioni affini, esigenze simili, problemi vicini, sollecitazioni comuni, e talvolta la differenza fra l'inventore e l'imitatore non dipende che dal fatto che quello è giunto prima a trovare una soluzione che viene incontro (towards) anche all'operosa attesa del secondo. L'intento imitativo sorge all'interno d'un atto originale e indipendente: l'esemplarità, pur essendo intrinseca all'opera d'arte, non agisce se non dentro l'atto che la[120] riconosce, il quale è certamente un atto di scelta, una libera adesione. Che sia la congenialità a giustificare la scelta o la scelta a istituire la congenialità, sempre i due termini sono indissolubilmente congiunti: trovare *un* modello significa sempre, in fondo, trovare il *proprio* modello, e anche quando sia l'esemplarità a imporsi reclamando l'imitazione, si tratta ancora d'un felice incontro, in cui la congenialità opera prima di aver preso coscienza di sé e si rivela nella stessa scossa destata dall'opera esemplare. L'esemplarità dell'opera non agisce dunque dall'esterno, ma, in virtù della congenialità, opera all'interno d'un atto di riconoscimento e di consenso. L'imitatore, ben lungi dal subire, ha scelto: se l'opera esercita su di lui un influsso, è perché lui stesso l'ha indotta a esercitarlo.[124] Solo un concetto romantico dell'originalità suscita diffidenza per l'imitazione.[125] Se le forme si trasformano, se le opere generano opere, se le scuole dell'arte sono officine di capolavori, se vi sono famiglie d'artisti, se gli stili nascono crescono maturano, se i generi non perdono nell'attraversare i secoli il loro carattere operativo, se l'irripetibile non esclude il continuo, tutto ciò è dovuto alla potenza esemplare delle opere e alla capacità formativa dell'imitazione. Il diverso valore e la diversa efficacia della precettistica dipendono dalla maggiore o minore consapevolezza della sua radice storica. Se si perde il senso della sua origine, e si dimentica che le regole sono state astratte da opere singole, si finisce coll'attribuirle un carattere "normativo", come se essa fosse preesistita all'opera esemplare allo stesso modo che preesiste alle opere che si propongono di osservarla. È evidente che le operazioni che ne risultano sono fuori dell'arte, perché presuppongono all'attività che dovrebbe esser puramente formativa una[126] legislazione precostituita, sì che l'arte si ridurrebbe a un mero fare che non inventa insieme il modo di fare. Ma la precettistica può esser considerata in un altro modo. Ogni regola ha sempre un sottinteso significato operativo, di cui bisogna saper ritrovare la chiave. Non si tratta più di "applicare" una regola nella sua formulazione "normativa", ma di "adottarla" nella sua efficacia "operativa"; non più di prescindere dall'opera in cui essa operò, come se le fosse preesistita, ma di riimmergerla nell'operazione.[128] La ripetizione servile considera la forma come formula, il modello come modulo, la regola come ricetta,



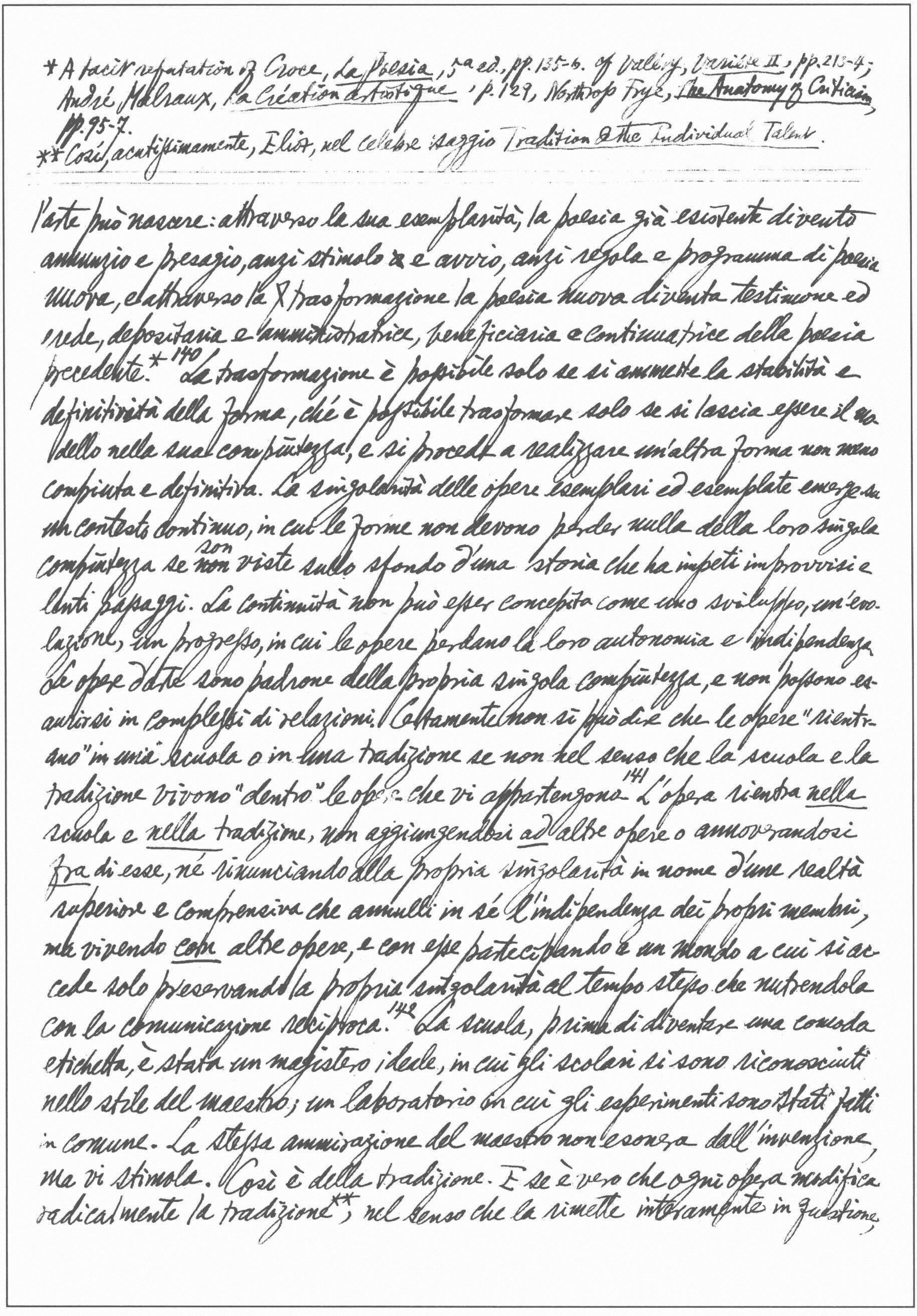
*An idea of Shaftesbury's elaborated by Goethe & Moritz, see G. F. Senior & C. V. Bock, Goethe the Critic p. 14.

lo stile come conio, e quindi è inerte, perché meccanizza la vita fermandone il movimento, e converte la stessa potenza sollecitatrice dell'opera esemplare in un invito alla sosta halt, all'immobilità. Quando l'imitazione sia non solo accompagnata, ma addirittura costituita dalla coscienza dell'irripetibilità del modello, allora essa è propriamente creatrice: imitare, allora, significa penetrare da artista nell'officina segreta dell'arte. L'imitazione così intesa si avvicina piuttosto all'emulazione: non significa "rifare", e meno che mai "contraffare", ma "far come"; sì che ciò ch'è imitato non è l'opera nella sua perfezione immobile, ma l'operazione, nel suo dinamico processo.* Così l'imitazione assume il carattere d'una vera e propria "tras-formazione".[129] L'imitazione è metamorfosi: passaggio da forma a forma. Certo, non sempre l'imitazione è promessa d'originalità e capacità di trasformazione. Talvolta l'originalità del modello è così imperiosa e prepotente, che una personalità meno vigorosa finisce quasi col subirla malgrado. In questo caso non serve a nulla ribellarsi e cercare la propria originalità in un'inutile polemica, la quale non farebbe che capovolgere l'imitazione senza evitarne il danno. Sono i casi in cui il culto geloso della propria originalità si muta in accecamento volontario, e il timore[130] del conformismo è più dannoso che stimolante.

131 In arte il rapporto fra il maestro e l'alunno è lo stesso che intercorre fra il modello e l'imitatore, tant'è vero che come l'imitatore può ridursi ad applicare regole o a ripetere formule senza saper reinventare una precettistica o rinnovare uno stile, così l'alunno può imparare il mestiere senza imparare l'arte. In arte l'insegnamento è decisamente "operativo" (Maritain, Art et Scolastique, pp. 68-73 e 272-4): il maestro non "insegna" coll'impartire nozioni teoriche o principi speculativi, ma "facendo fare"; e l'alunno non "impara" nel senso d'accrescere un patrimonio di cultura dottrinale, ma "facendo" e operando. In arte il magistero non si esercita nell'aula hall o sulla cattedra, ~~ma~~ ma nella bottega e nell'officina; la scuola non è accademia ma tirocinio apprenticeship; e l'alunno non è studente, ma novizio e apprendista. L'unico

insegnamento che in arte si può impartire consiste nel "provocare" negli scolari l'esigenza di far da sé e d'esser fedeli alla propria singolarità e originalità. (cf. Stefanini, Educazione estetica e artistica, pp. 57-63 e 68-79).[134] Se la disciplina dell'arte matura è così intima da presentarsi come libertà, la disciplina del tirocinio è una disciplina esteriore che deve interiorizzarsi al punto da conseguire (achieve) la libertà. Il primo grado dell'originalità e dell'inventività è l'obbedienza e la sottomissione.[138] L'abilità del mero mestiere, mirando a far passare per arte i suoi prodotti, deve mettere in gioco il macchinoso (complex) apparato con cui si vuol celare l'artificio, e ricorrere ad ogni sorta di accorgimenti (cunning) per carpire (snatch) il plauso e l'approvazione, e ripiegare sul sotterfugio di destare la sorpresa non potendo lambire (long after) alla contemplazione, e contare sull'elogio dell'"intelligenza" non potendo sperare il riconoscimento del "genio"; mentre l'abilità dell'artista culmina nel gesto sovrano di chi congeda l'opera non confidando che nella sua natura di forma, per cui la sua attività è tutta presente e patente nell'opera, né vuol nascondersi dietro l'effetto voluto e cercato. Giacché l'abilità dell'artista è maestria e talento, non bravura e virtuosismo, e non ha bisogno di ricorrere all'astuzia, alla malizia o all'artificio, perchè è sovranità, dominio, sprezzatura.

[139] Le vicende dell'arte sono governate da un ritmo che alterna formazione e trasformazione: il mondo delle forme è retto da questa legge di metamorfosi, per cui le forme proliferano altre forme. Questo ritmo spiega come l'esemplarità delle opere d'arte, incontrando l'energia formante portata dalla personalità dei seguaci, acquisti una pregnanza generativa, che conferisce al modello la capacità di diventare un capostipite (founder of a family) e l'attitudine a fondare dinastie, in cui, come nelle famiglie, l'originalità dell'individuo non è per nulla compromessa dal vincolo generativo. Questo ritmo spiega come ogni opera d'arte, pur essendo una produzione nuova e originale che solo in sé stessa ha il principio della propria giustificazione, tuttavia non possa essere una creazione ex nihilo. Solo da arte già realizzata (l'arte può generare arte, e solo



* A tacit refutation of Croce, *La Poesia*, 5a ed., pp. 135-6. cf Valéry, *Variété II*, pp. 213-4; André Malraux, *La Création artistique*, p. 129, Northrop Frye, *The Anatomy of Criticism*, pp. 95-7.

** Così, acutissimamente, Eliot, nel celebre saggio *Tradition & the Individual Talent*.

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l'arte può nascere: attraverso la sua esemplarità, la poesia già esistente diventa annunzio e presagio, anzi stimolo e avvio, anzi regola e programma di poesia nuova, e attraverso la trasformazione la poesia nuova diventa testimone ed erede, depositaria e amministratrice, beneficiaria e continuatrice della poesia precedente.*[140] La trasformazione è possibile solo se si ammette la stabilità e definitività della forma, ché è possibile trasformare solo se si lascia essere il modello nella sua compiutezza, e si procede a realizzare un'altra forma non meno compiuta e definitiva. La singolarità delle opere esemplari ed esemplate emerge su un contesto continuo, in cui le forme non devono perder nulla della loro singola compiutezza se ~~non~~ son viste sullo sfondo d'una storia che ha impeti improvvisi e lenti passaggi. La continuità non può esser concepita come uno sviluppo, un'evoluzione, un progresso, in cui le opere perdano la loro autonomia e indipendenza. Le opere d'arte sono padrone della propria singola compiutezza, e non possono esaurirsi in complessi di relazioni. Certamente non si può dire che le opere "rientrano" in una scuola o in una tradizione se non nel senso che la scuola e la tradizione vivono "dentro" le opere che vi appartengono.[141] L'opera rientra *nella* scuola e *nella* tradizione, non aggiungendosi *ad* altre opere o annoverandosi *fra* di esse, né rinunciando alla propria singolarità in nome d'una realtà superiore e comprensiva che annulli in sé l'indipendenza dei propri membri, ma vivendo *con* altre opere, e con esse partecipando a un mondo a cui si accede solo preservando la propria singolarità al tempo stesso che nutrendola con la comunicazione reciproca.[142] La scuola, prima di diventare una comoda etichetta, è stata un magistero ideale, in cui gli scolari si sono riconosciuti nello stile del maestro; un laboratorio in cui gli esperimenti sono stati fatti in comune. La stessa ammirazione del maestro non esonera dall'invenzione, ma vi stimola. Così è della tradizione. E se è vero che ogni opera modifica radicalmente la tradizione**, nel senso che la rimette interamente in questione, non è men vero che ciò non accade se l'artista non l'ha interpretata e assimilata per renderla operante in sé stesso. Inserirsi in una tradizione significa, prima ancora che proporsi di rinnovarla per timore del conformismo, farsene l'[143] erede operante, accettandola come un patrimonio da conservare, preservare e interpretare. Come trasformazione, l'imitazione ha una funzione consolidatrice e innovatrice insieme, perché se per un verso è in grado di render collettivo uno stile personale, per l'altro non giunge a tanto se non riconvertendo in stile personale uno stile collettivo. Non c'è altro modo di continuare uno stile se non quello che insieme lo trasforma, né si può veramente trasformare una tradizione senza insieme consolidarla. Pretendere di continuare senza saper innovare significa non "continuare", ma ripetere e copiare; e pretendere di trasformare senza saper conservare significa edificare sulla sabbia e costruire sul vuoto. Il ritmo dei fatti d'arte è l'avvicendamento di originalità esemplare e imitazione inventiva. L'esemplarità della forma non è di per sé in grado di assicurare una continuità se non è nutrita e ridestata dai continui impeti inventivi e formativi dell'imitazione ch'essa stessa ha suscitato. Ogni modello è sempre un appello all'originalità dell'imitatore, e ogni imitazione è sempre una sollecitazione a farsi insegnare vie inedite e nuove.[144] Così uno stile nasce necessariamente come destinato a trasformarsi. La differenza fra stile e maniera è indicata dall'abisso che divide la trasformazione dalla ripetizione. La maniera non sa distinguere il modulo dal modello, la formula dalla forma, lo stereotipo dall'esempio, la ricetta dalla regola.[145] Essa è sempre sul punto di convertirsi in inconscia parodia del proprio modello*. Il manierista assolutizza il suo modello. Quando uno stile raggiunge il culmine della sua evoluzione, si dice, esso degenera, cade nell'inerzia, esaurisce le proprie possibilità, si isterilisce e diventa maniera. Ma giova ricordare che la maniera è un atteggiamento altrettanto originario che quello dell'imitazione trasformatrice,

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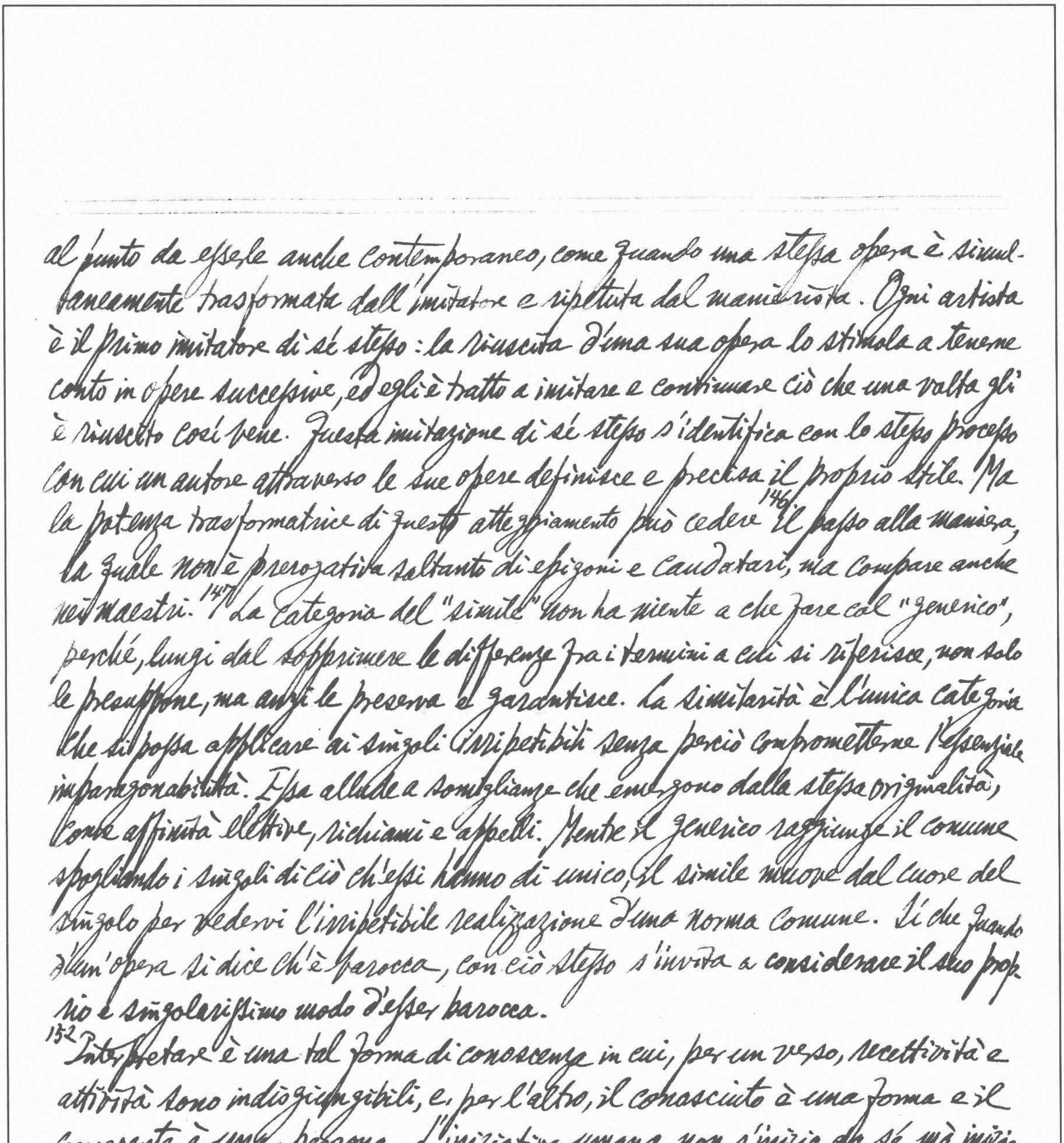
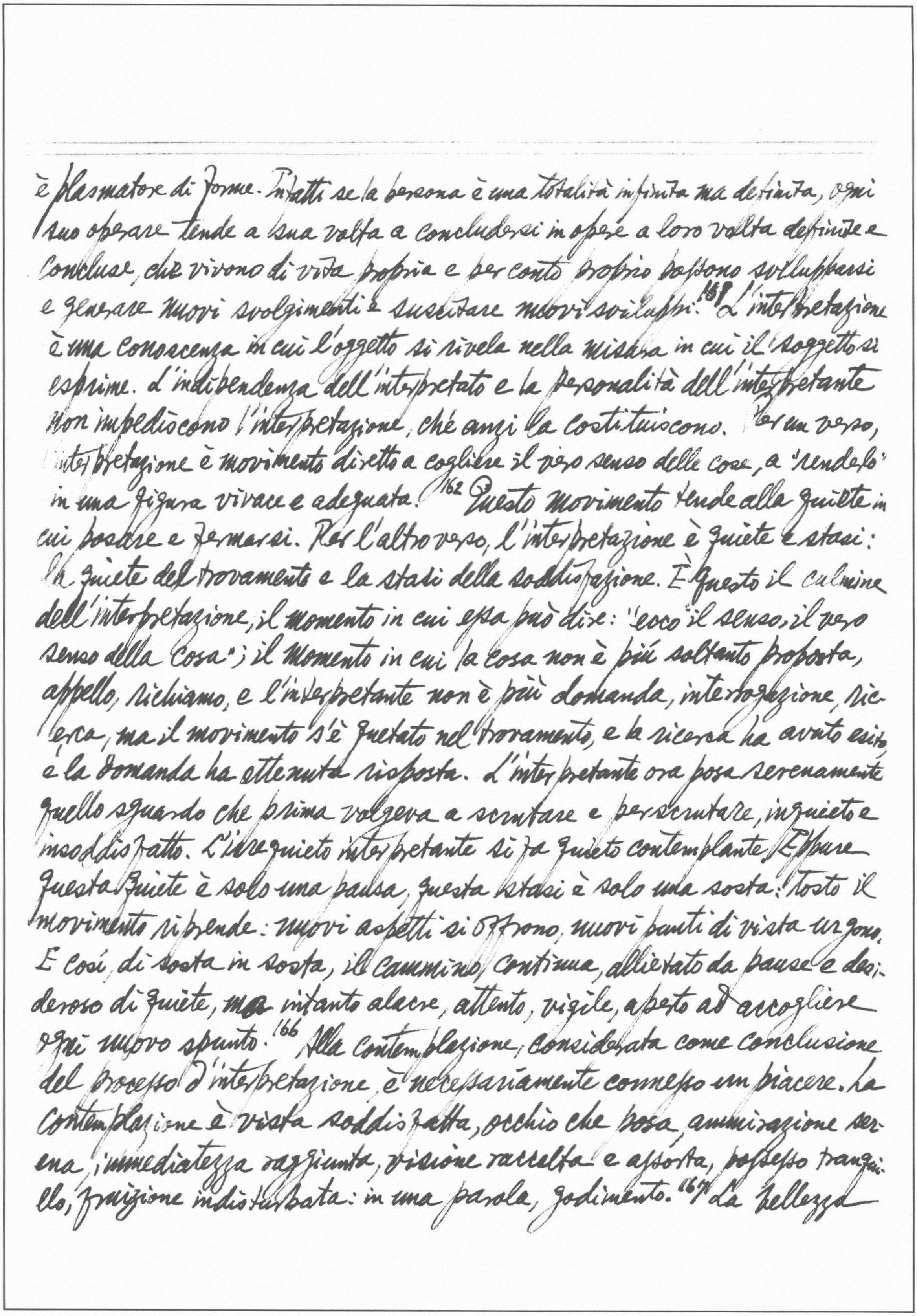
* Cf. Fr. Schlegel: "Die Geschichte der Nachahmung der alten Dichtkunst, vornähmlich im Auslande, hat unter andern auch den Nutzen, dass sich die wichtigen Begriffe von unwillkürlicher Parodie und passivem Witz hier am leichtesten und vollständigsten entwickeln lassen" (Lyceumsfragmente, §39, in Prosaische Jugendschriften, ed. J. Minor, II, p. 188).



al punto da esserle anche contemporaneo, come quando una stessa opera è simultaneamente trasformata dall'imitatore e ripetuta dal manierista. Ogni artista è il primo imitatore di sé stesso: la riuscita d'una sua opera lo stimola a tenerne conto in opere successive, ed egli è tratto a imitare e continuare ciò che una volta gli è riuscito così bene. Questa imitazione di sé stesso s'identifica con lo stesso processo con cui un autore attraverso le sue opere definisce e precisa il proprio stile. Ma la potenza trasformatrice di questo atteggiamento può cedere[146] il passo alla maniera, la quale non è prerogativa soltanto di epigoni e caudatari, ma compare anche nei maestri.[147] La categoria del "simile" non ha niente a che fare col "generico", perché, lungi dal sopprimere le differenze fra i termini a cui si riferisce, non solo le presuppone, ma anzi le preserva e garantisce. La similarità è l'unica categoria che si possa applicare ai singoli irripetibili senza perciò comprometterne l'essenziale imparagonabilità. Essa allude a somiglianze che emergono dalla stessa originalità, come affinità elettive, richiami e appelli. Mentre il generico raggiunge il comune spogliando i singoli di ciò ch'essi hanno di unico, il simile muove dal cuore del singolo per vedervi l'irripetibile realizzazione d'una norma comune. Sì che quando d'un'opera si dice ch'è barocca, con ciò stesso s'invita a considerare il suo proprio e singolarissimo modo d'esser barocca.

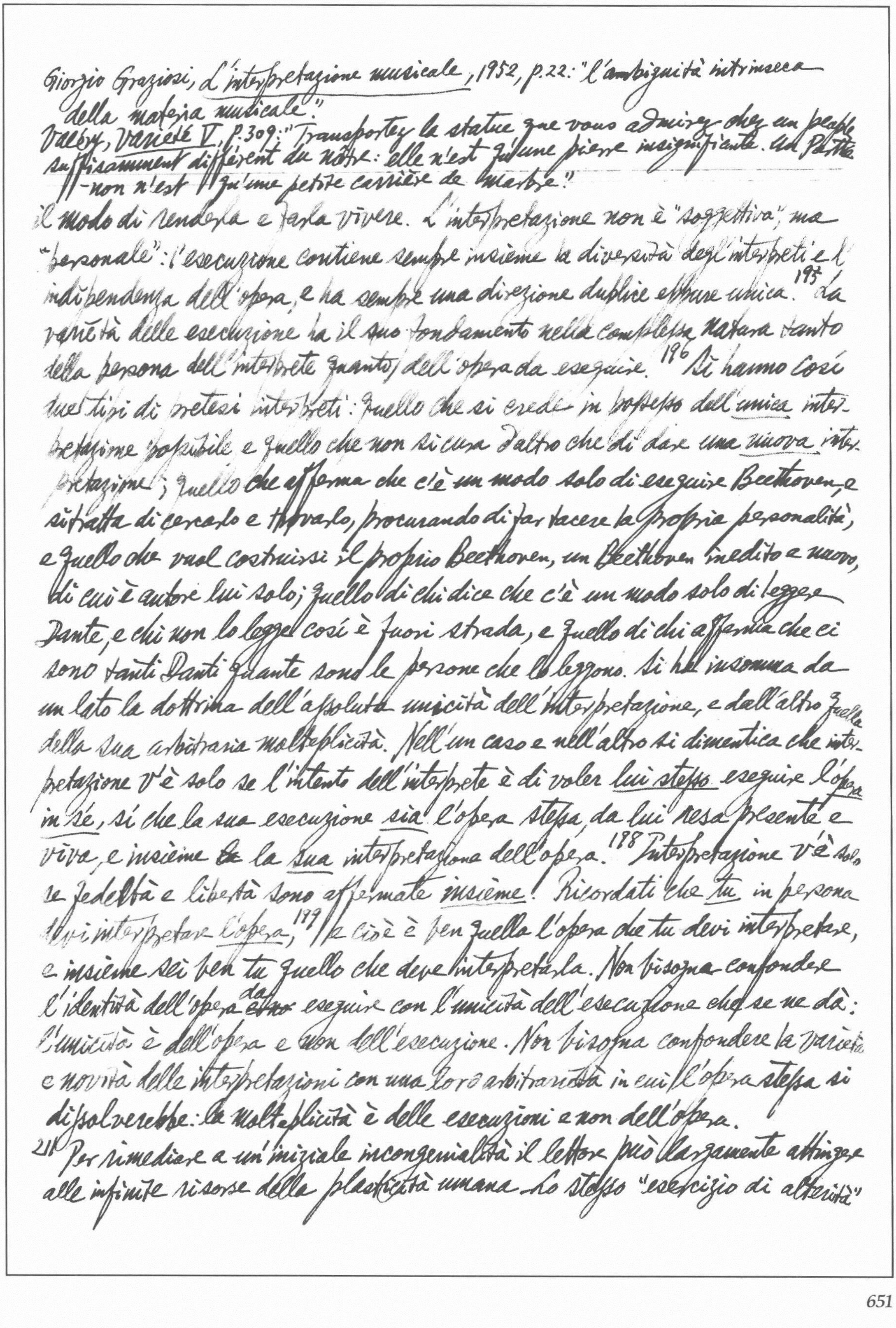
[152] Interpretare è una tal forma di conoscenza in cui, per un verso, recettività e attività sono indisgiungibili, e, per l'altro, il conosciuto è una forma e il conoscente è una persona. L'iniziativa umana non s'inizia da sé, ma iniziata, e comincia il proprio movimento soltanto in quanto è principiata. Tant'è vero ch'io *devo*, sì, agire e decidere, ma anche *non posso non* decidere: v'è, nella mia libertà, nella libertà ch'io sono a me stesso, una necessità iniziale, ch'è il segno del mio limite, della mia finitezza. L'operare umano e sempre recettivo e attivo insieme, ché la recettività che non fosse accolta in un processo attivo non sarebbe che passività, e l'attività che non si ponesse come svolgimento d'una

iniziale recettività sarebbe addirittura creatività.[153] Non c'è operare umano che non presupponga un'occasione, uno spunto, uno stimolo: ogni iniziativa è sempre avviata, suggerita, messa in moto. Ma questo presupporre, a sua volta, non dev'essere inteso come una determinazione estrinseca, ché cogliere un'occasione è già make use of avvalersene, prendere uno spunto è già svilupparlo, ricevere uno stimolo è già reagire. È recettività solo quella che si prolunga in attività. L'attività è tale solo come svolgimento e prolungamento d'una ricezione: non c'è attività senza recettività.[154] L'interpretazione non è tale se l'oggetto si impone soltanto al soggetto, e se il soggetto si sovrappone all'oggetto. L'irrigidimento dell'oggetto in un'imposizione che esclude la proposta elimina quell'apertura al dato nella quale consiste la recettività: non vi sarebbe luogo che per una mera passività, se non fosse che l'irrigidimento è fatto dallo stesso conoscente che uccide il germe d'interpretazione che porta con sé, è risultato d'un atteggiamento attivo di ripudio. Una sovrapposizione del soggetto caricata al punto da non essere sviluppo e svolgimento finisce per essere una costruzione slegata da ogni riferimento possibile: puro arbitrio.[155] L'interpretazione è risonanza dell'oggetto in me e sintonizzazione con l'oggetto. È un vedere che si fa guardare, e un guardare che mira al vedere. Nell'interpretare l'udire si fa ascoltare e l'ascoltare vuol farsi udire: la recettività si affina attraverso l'attività e l'attività punta sulla recettività. Nella persona si possono rinvenire due aspetti. Per un verso, la persona è, in ciascuno dei suoi istanti, una totalità infinita e definita, fissata in una forma singolarissima e inconfondibile; e per l'altro è variare continuo,[156] aperto alla possibilità di revisioni e arricchimenti, di riprese di vecchi motivi e di nuovi atti. Come totalità la persona è opera, e come sviluppo la persona è operare, attività che culmina in opere: e l'opera è una forma. La persona è una forma. Infatti la persona, fissata in uno dei suoi istanti, individuata in uno dei suoi atti, è una opera col suo carattere singolare, unica e intera. L'operare della persona



è plasmatore di forme. Infatti se la persona è una totalità infinita ma definita, ogni suo operare tende a sua volta a concludersi in opere a loro volta definite e concluse, che vivono di vita propria e per conto proprio possono svilupparsi e generare nuovi svolgimenti e suscitare nuovi sviluppi.[161] L'interpretazione è una conoscenza in cui l'oggetto si rivela nella misura in cui il soggetto si esprime. L'indipendenza dell'interpretato e la personalità dell'interpretante non impediscono l'interpretazione, ché anzi la costituiscono. Per un verso, l'interpretazione è movimento diretto a cogliere il vero senso delle cose, a "rendelo" in una figura vivace e adeguata.[162] Questo movimento tende alla quiete in cui posare e fermarsi. Per l'altro verso, l'interpretazione è quiete e stasi: la quiete del trovamento e la stasi della soddisfazione. È questo il culmine dell'interpretazione, il momento in cui essa può dire: "ecco il senso, il vero senso della cosa"; il momento in cui la cosa non è più soltanto proposta, appello, richiamo, e l'interpretante non è più domanda, interrogazione, ricerca, ma il movimento s'è quetato nel trovamento, e la ricerca ha avuto esito e la domanda ha ottenuta risposta. L'interpretante ora posa serenamente quello sguardo che prima volgeva a scrutare e perscrutare, inquieto e insoddisfatto. L'irrequieto interpretante si fa quieto contemplante. Eppure questa quiete è solo una pausa, questa estasi è solo una sosta: tosto il movimento riprende: nuovi aspetti si offrono, nuovi punti di vista urgono. E così, di sosta in sosta, il cammino continua, allietato da pause e desideroso di quiete, ma intanto alacre, attento, vigile, aperto ad accogliere ogni nuovo spunto.[166] Alla contemplazione, considerata come conclusione del processo d'interpretazione, è necessariamente connesso un piacere. La contemplazione è vista soddisfatta, occhio che posa, ammirazione serena, immediatezza raggiunta, visione raccolta e assorta, possesso tranquillo, fruizione indisturbata: in una parola, godimento.[167] La bellezza

è la contemplabilità e godibilità della forma in quanto forma, che s'offre
allo sguardo che sa farsi veggente e contemplante.[168] Non si può parlare
né di oggettività né di soggettività della bellezza, perché per un verso la
bellezza è perentoria solo per chi la sa vedere, e per l'altro chi sa vedere
la bellezza la vede sempre in qualcosa e come bellezza di qualcosa; e cioè
per un verso la contemplazione non è tanto riconoscitiva da ridursi a
mera registrazione senza carattere produttivo e figurativo, e per l'altro
la contemplazione non è tanto produttiva da essere una vera e propria
creazione senza carattere riconoscitivo.
184 L'utilizzazione non presuppone la strumentalità delle cose, ma
la istituisce, di modo che le cose non sono strumenti, ma lo diventano
nel corso della stessa utilizzazione. Per poter utilizzare le cose bisogna
scorgervi gli aspetti utili, trovarvi i lati adattabili, scovarvi le parti
servibili: e questo lavoro non può essere che un processo d'interpretazione.
189 Leggere significa "eseguire". In che consista l'esecuzione risulta
chiaro da quelle arti in cui essa si presenta con maggiore evidenza, come
la musica e il teatro.[190] Non posso leggere una poesia senza dirla o declamarla
interiormente come credo ch'essa esiga d'esser pronunciata.[192] L'esecuzione
del lettore riprende la stessa esecuzione dell'artista: come
questa è un'attività che fa vivere l'opera una volta per sempre, così
quella è un'attività che la fa vivere di volta in volta, non d'una nuova
vita, aggiuntiva o prestatale, ma della stessa vita di cui ha cominciato
a vivere e vuol vivere ancora.[193] Riconoscere che l'esecuzione è
interpretazione significa rendersi conto ch'essa contiene *insieme* l'identità
immutabile dell'opera e la sempre diversa personalità dell'interprete
che la esegue.[194] Per un verso si tratta sempre di rendere e far vivere
l'opera com'essa stessa vuole, e per l'altro è sempre nuovo e diverso



Giorgio Graziosi, *L'interpretazione musicale*, 1952, p. 22: "l'ambiguità intrinseca della materia musicale".

Valéry, *Variété V*, p. 309: "Transportez la statue que vous admirez chez un peuple suffisamment différent du nôtre: elle n'est qu'une pierre insignifiante. Un Parthénon n'est qu'une petite carrière de marbre".

il modo di renderla e farla vivere. L'interpretazione non è "soggettiva", ma "personale": l'esecuzione contiene sempre insieme la diversità degli interpreti e l'indipendenza dell'opera, e ha sempre una direzione duplice eppure unica.[195] La varietà delle esecuzione ha il suo fondamento nella complessa natura tanto della persona dell'interprete quanto dell'opera da eseguire.[196] Si hanno così due tipi di pretesi interpreti: quello che si crede in possesso dell'*unica* interpretazione possibile e quello che non si cura d'altro che di dare una *nuova* interpretazione; quello che afferma che c'è un modo solo di eseguire Beethoven, e si tratta di cercarlo e trovarlo, procurando di far tacere la propria personalità, e quello che vuol costruirsi il proprio Beethoven, un Beethoven inedito e nuovo, di cui è autore lui solo; quello di chi dice che c'è un modo solo di leggere Dante, e chi non lo legge così è fuori strada, e quello di chi afferma che ci sono tanti Danti quante sono le persone che lo leggono. Si ha insomma da un lato la dottrina dell'assoluta unicità dell'interpretazione, e dall'altro quella della sua arbitraria molteplicità. Nell'un caso e nell'altro si dimentica che interpretazione v'è solo se l'intento dell'interprete è di voler *lui stesso* eseguire l'opera *in sé*, sì che la sua esecuzione *sia* l'opera stessa, da lui resa presente e viva, e insieme ~~[illegible]~~ la *sua* interpretazione dell'opera.[198] Interpretazione v'è solo se fedeltà e libertà sono affermate *insieme*! Ricordati che *tu* in persona devi interpretare *l'opera*,[199] e ciò è ben quella l'opera che tu devi interpretare, e insieme sei ben tu quello che deve interpretarla. Non bisogna confondere l'identità dell'opera da ~~[illegible]~~ eseguire con l'unicità dell'esecuzione che se ne dà: l'unicità è dell'opera e non dell'esecuzione. Non bisogna confondere la varietà e novità delle interpretazioni con una loro arbitrarietà in cui l'opera stessa si dissolverebbe: la molteplicità è delle esecuzioni e non dell'opera.

[211] Per rimediare a un'iniziale incongenialità il lettore può largamente attingere alle infinite risorse della plasticità umana. Lo stesso "esercizio di alterità"

che l'uomo fa con sé stesso ~~et~~ e con gli altri attesta che l'immaginazione può figurare possibilità diverse da quelle che si sono vissute o si stanno vivendo. 212 Un sapiente uso dell'immaginazione può soccorrere una congenialità manchevole e persino in certo modo istituirla. 218 Il lettore dev'essere un poco artista, non certo nel senso che gli sia permesso di rielaborare o rifare l'opera: l'esecuzione non deve uscire dall'opera, perché ha invece il preciso ufficio di riconoscerla e interpretarla. Ma appunto per far ciò deve inserirsi nel processo vivente della sua formazione, e quasi distaccare il "fatto" dal "da fare", non solo per riconoscere che così andava "fatto", ma anche per sapere come va, ancora, "eseguito": sì che il lettore penetra nel segreto laboratorio dello stesso artista.

219 Il puro filologo considererà con orrore la possibilità che un esecutore si arroghi il diritto di portare sia la menoma variazione al testo dell'autore,* e solo a malincuore accetterà, come sanzionata dalla tradizione, la variante poetica che un antico e anonimo lettore di buon gusto e di singolare perspicacia ha sostituito a una lezione da lui giudicata manchevole; si limiterà a riconoscere la possibilità che l'autore cambi o migliori in un secondo tempo il testo della sua opera. Ma si tratta d'inserirsi nel processo di formazione dell'opera per trovarvi la forma formante. La fedeltà dell'esecutore non è dovuta all'autore, ma all'opera, oppure all'autore nella misura in cui egli voleva o doveva volere ciò che la sua stessa opera esigeva da lui. Ci sono ad esempio musici che sono pessimi esecutori di sé stessi.

339 Tutta la vita è già ~~arte~~ "arte" e l'arte proprio in quanto tale è sempre "più" che arte: la formatività dell'intera vita umana e la profonda umanità dell'arte sono una duplice garanzia del posto centrale che l'arte occupa nell'esperienza umana. 251 Nel pittore figurativo non è possibile

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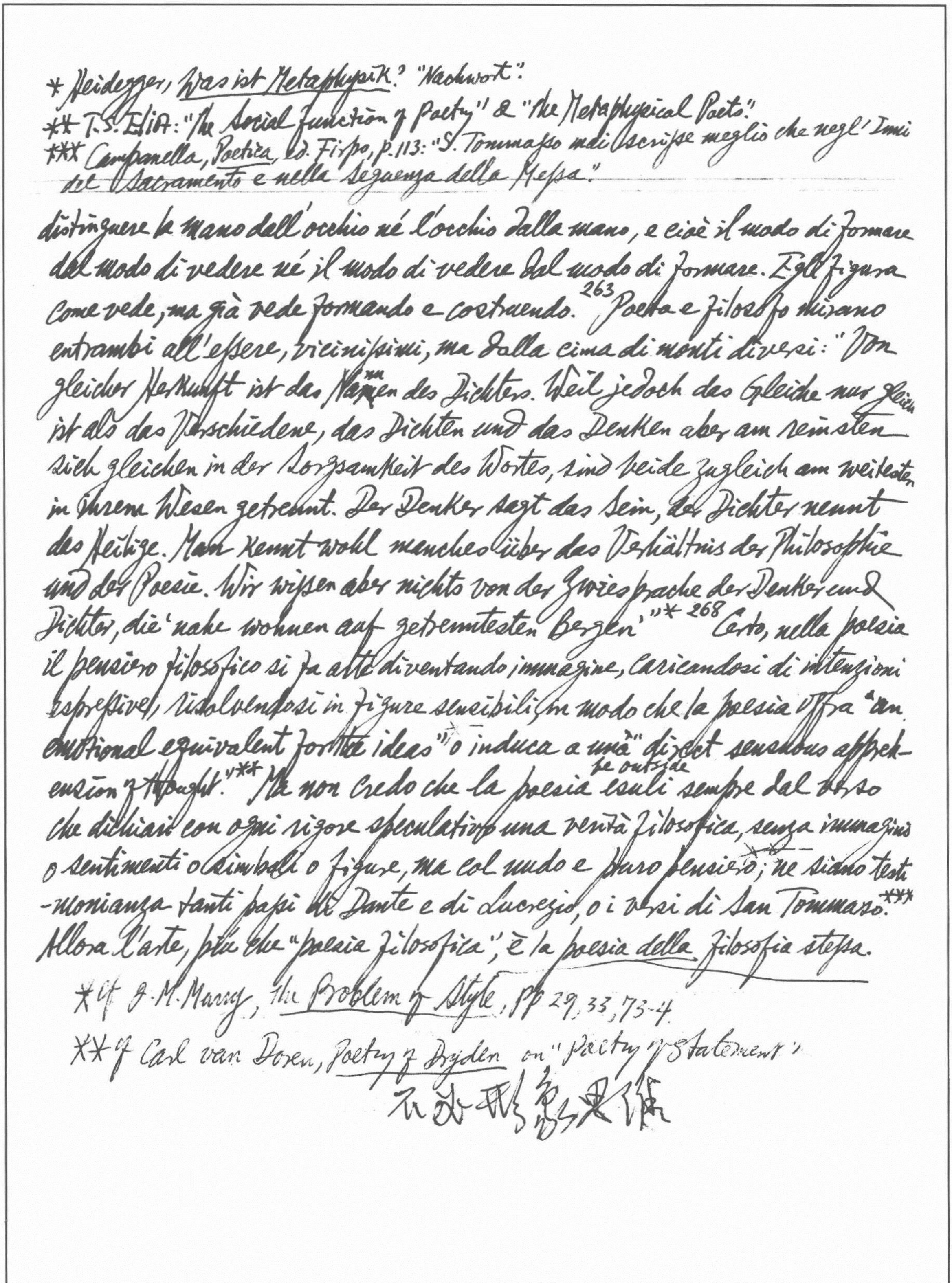
*cf Croce, *Letture di Poeti*, p.296: "Perfino alcune felici lezioni, nei codici ms. e qualche volta nelle stampe, provengono, com'è noto, da lettori che hanno corretto il poeta in qualche parola o immagine in cui egli era stato inferiore a se stesso, ed essi hanno meglio ascoltato quel che lo spirito della sua poesia voleva in quel punto o in quella parola da lui". cf *La Poesia*, p.67.



* Heidegger, *Was ist Metaphysik?* "Nachwort":
** T.S. Eliot: "The Social Function of Poetry" & "The Metaphysical Poets."
*** Campanella, *Poetica*, ed. Firpo, p. 113: "S. Tommaso mai scrisse meglio che negl'Inni del Sacramento e nella Sequenza della Messa."

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distinguere la mano dall'occhio né l'occhio dalla mano, e cioè il modo di formare dal modo di vedere né il modo di vedere dal modo di formare. Egli figura come vede, ma già vede formando e costruendo.[263] Poeta e filosofo mirano entrambi all'essere, vicinissimi, ma dalla cima di monti diversi: "Von gleicher Herkunft ist das Namen des Dichters. Weil jedoch das Gleiche nur gleich ist als das Verschiedene, das Dichten und das Denken aber am reinsten sich gleichen in der Sorgsamkeit des Wortes, sind beide zugleich am weitesten in ihrem Wesen getrennt. Der Denker sagt das Sein, der Dichter nennt das Heilige. Man kennt wohl manches über das Verhältnis der Philosophie und der Poesie. Wir wissen aber nichts von der Zwiesprache der Denker und Dichter, die 'nahe wohnen auf getrenntesten Bergen'."*[268] Certo, nella poesia il pensiero filosofico si fa arte diventando immagine, caricandosi di intenzioni espressive, risolvendosi in figure sensibili, in modo che la poesia offra "an emotional equivalent for the ideas" o induca a una "direct sensuous apprehension of thought."** Ma non credo che la poesia be outside esuli sempre dal verso che dichiari con ogni rigore speculativo una verità filosofica, senza immagini o sentimenti o simboli o figure, ma col nudo e puro pensiero; ne siano testimonianza tanti passi di Dante e di Lucrezio, o i versi di San Tommaso.*** Allora l'arte, più che "poesia filosofica", è la poesia della filosofia stessa.

* Cf. J. M. Murry, *The Problem of Style*, pp. 29, 33, 73-4.
** Cf. Carl van Doren, *Poetry of Dryden* on "Poetry of Statement"

不成形象思維

Tomasi di Lampedusa, *Il Gattopardo* (Feltrinelli Editore, nell' "Universale Economica" 8ª ed., 1963).

Prefazione di Giorgio Bassani[*6]: Giuseppe Tomasi, principe di Lampedusa, era un signore alto, corpulento, taciturno; pallido, in volto, del pallore grigiastro ~~del~~ dei meridionali di pelle scura. Dal pastrano (overcoat) accuratamente abbottonato, dalla testa del cappello calata (lowered) sugli occhi, dalla mazza (stick) nodosa a cui, camminando, si appoggiava pesantemente, uno lo avrebbe preso a prima vista, che so?, per un generale a riposo o qualcosa di simile. Silenzioso sempre, sempre con la medesima piega amara delle labbra. Quando gli fui presentato, si limitò a inchinarsi brevemente senza dire una parola. Passarono quasi cinque anni senza che sapessi più nulla del principe di Lampedusa. Fintantoché la primavera scorsa, avendo sentito dire che stavo preparando una collana di libri, una cara amica napoletana, che vive a Roma, non ebbe la buona idea di telefonarmi. Aveva qualcosa per me — mi disse —: un romanzo. "Di chi è?" domandai. "Mah, non so. Credo che non sia difficile venire a saperlo, però." Di lì a poco ebbi tra mano il dattiloscritto. Il Tomasi era morto a Roma un anno avanti nel '57.[7] *Il Gattopardo* fosse stato scritto, dal principio alla fine, fra il '55 e il '56. Aveva avuto appena il tempo di ricopiarlo.

[9] La recita quotidiana del Rosario era finita... Adesso, taciutasi la voce, tutto rientrava nell'ordine, nel disordine, consueto. Dalla porta attraverso la quale erano usciti i servi, l'alano (bulldog) Bendicò, rattristato dalla propria esclusione, entrò e scodinzolò (wag tail)....[10] La prepotenza (arrogance) ansioso della Principessa fece cadere seccamente il rosario nella borsa trapunta (pierced) di jais, mentre gli occhi belli e maniaci sogguardavano (eye slily) i figli servi e il marito tiranno verso il quale il corpo minuscolo si protendeva in una vana ansia di dominio amoroso. Lui, il Principe, intanto si alzava: l'urto del suo peso da gigante faceva tremare l'impiantito, e nei suoi occhi chiarissimi si riflesse, un attimo, l'orgoglio di questa

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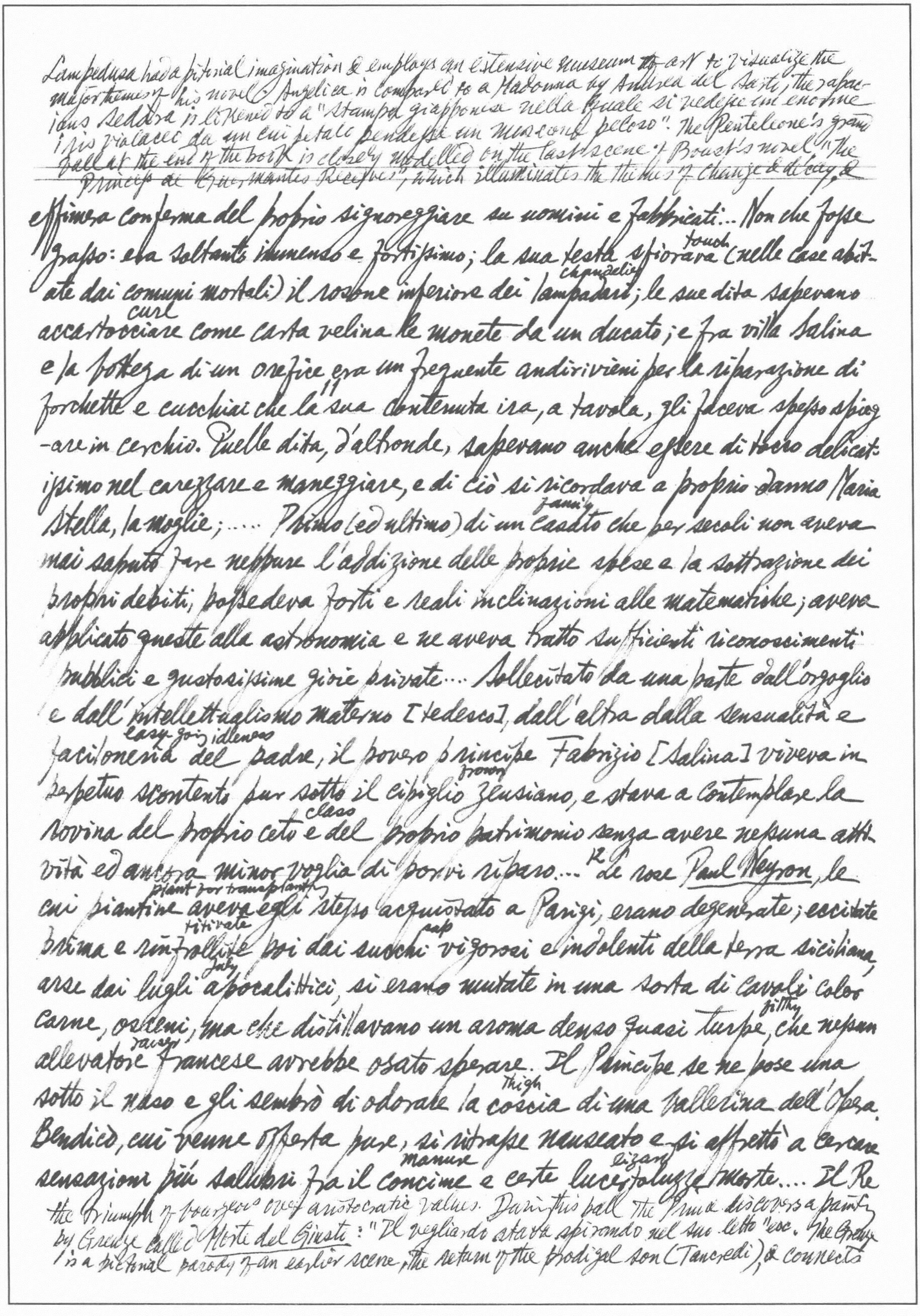
* In an interview (Nello Ajello: "La Dolce Avanguardia"), Bassani said: "*The Leopard* has taken on the form of a great national folk poem. It is the kind of book that Croce or Gramsci dreamed about ... the real subject of *The Leopard* is Italy & Italian History.... an achievement which has closed the gap, after 60 yrs of literary separation, created by Giovanni Verga between the literature of the South & the literature of the rest of Italy" (*The London Magazine*, Aug. 1964, p. 68). Jeffrey Meyers in *MLR*, April 1974, pp. 308 ff.



Lampedusa had a pictorial imagination & employs an extensive museum ~~of~~ art to visualize the major themes of his novel. Angelica is compared to a Madonna by Andrea del Sarto; the rapacious Sedàra is likened to a "stampa giapponese nella quale si vedesse un enorme iris violaceo da un cui petalo pendesse un moscone peloso". The Ponteleone's grand ball at the end of the book is closely modelled on the last scene of Proust's novel "The Princess de Guermantes Receives", which illuminates the themes of change & decay, &

effimera conferma del proprio signoreggiare su uomini e fabbricati... Non che fosse

touch

grasso: era soltanto immenso e fortissimo; la sua testa sfiorava (nelle case abit-

chandelier

ate dai comuni mortali) il rosone inferiore dei lampadari; le sue dita sapevano

curl

accartocciare come carta velina le monete da un ducato; e fra villa Salina

e la bottega di un orefice era un frequente andirivieni per la riparazione di

"

forchette e cucchiai che la sua contenuta ira, a tavola, gli faceva spesso spieg

-are in cerchio. Quelle dita, d'altronde, sapevano anche essere di tocco delicat-

issimo nel carezzare e maneggiare, e di ciò si ricordava a proprio danno Maria

family

Stella, la moglie; .... Primo (ed ultimo) di un casato che per secoli non aveva

mai saputo fare neppure l'addizione delle proprie spese e la sottrazione dei

propri debiti, possedeva forti e reali inclinazioni alle matematiche; aveva

applicato queste alla astronomia e ne aveva tratto sufficienti riconoscimenti

pubblici e gustosissime gioie private... Sollecitato da una parte dall'orgoglio

e dall'intellettualismo materno [tedesco], dall'altra dalla sensualità e

easy-going idleness

facilonerìa del padre, il povero principe Fabrizio [Salina] viveva in

frown

perpetuo scontento pur sotto il cipiglio zeusiano, e stava a contemplare la

class

rovina del proprio ceto e del proprio patrimonio senza avere nessuna atti-

vità ed ancora minor voglia di porvi riparo.... Le rose Paul Neyron, le

plant for transplanting

cui piantine aveva egli stesso acquistato a Parigi, erano degenerate; eccitate

titivate sap

prima e rinfrollite poi dai succhi vigorosi e indolenti della terra siciliana,

July

arse dai lugli apocalittici, si erano mutate in una sorta di cavoli color

filthy

carne, osceni, ma che distillavano un aroma denso quasi turpe, che nessun

raiser

allevatore francese avrebbe osato sperare. Il Principe se ne pose una

thigh

sotto il naso e gli sembrò di odorare la coscia di una ballerina dell'Opera.

Bendicò, cui venne offerta pure, si ritrasse nauseato e si affrettò a cercare

manure lizard

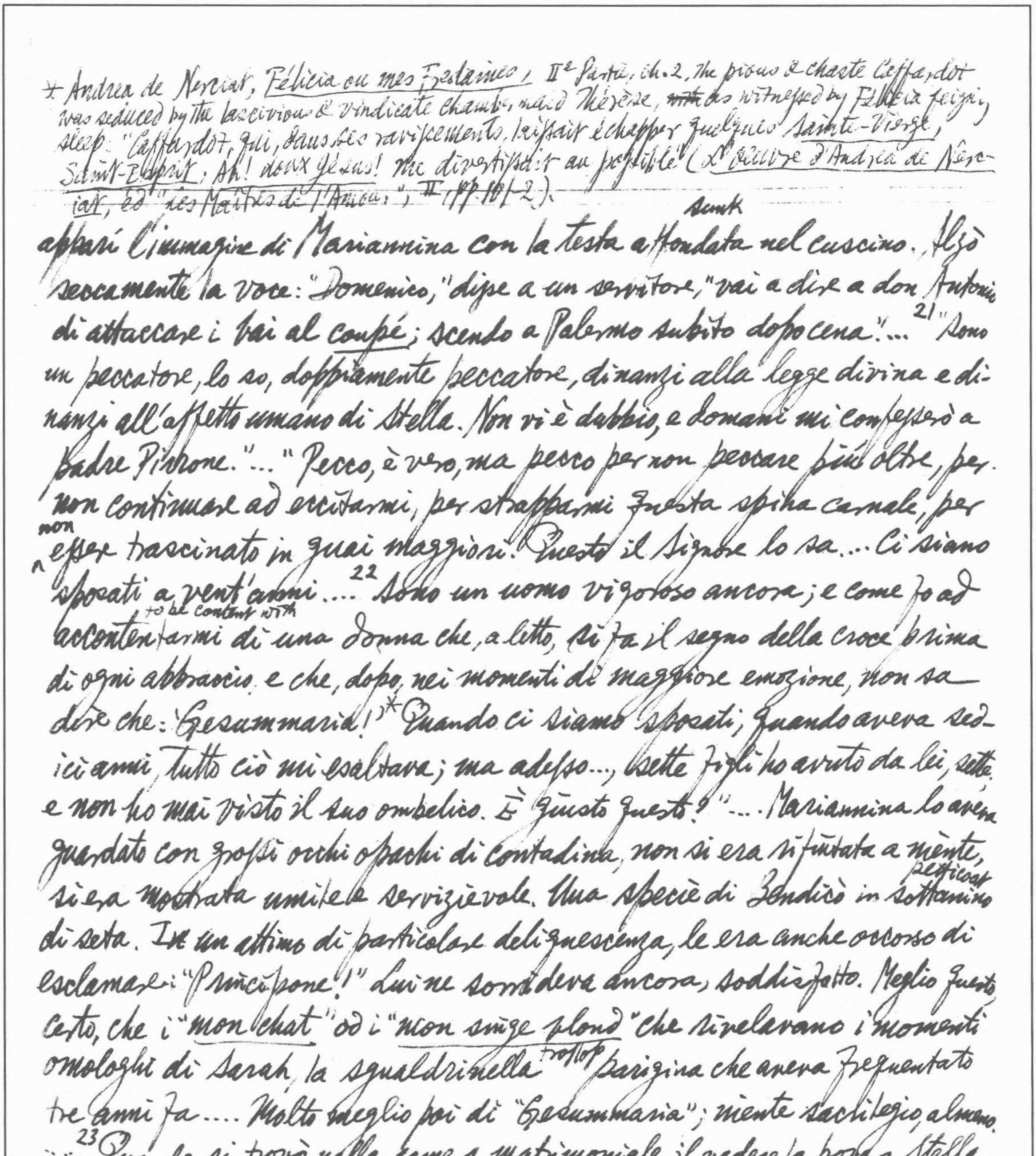
sensazioni più salubri fra il concime e certe lucertoluzze morte.... Il Re

the triumph of bourgeois over aristocratic values. During this ball the Prince discovers a painting by Greuze called Morte del Giusto: "Il vegliardo stava spirando nel suo letto" etc. The Greuze is a pictorial parody of an earlier scene, the return of the prodigal son (Tancredi), & connects the chapter "Un Ballo" with the last 2 chapters, "La Morte del Principe" & "Reliquie". J.-B. Greuze painted 3 wellknown deathbed scenes: *La Dame Bienfaisant*, *Le Paralytique* & *Le Fils Puni*. Though none of these paintings exactly matches Lampedusa's description, he was probably thinking of *Le Fils Puni*, whose ostensible subject is the failure of the prodigal son to return in time. In the picture the bad son enters stage right — bent in grief &

The death bed scene — The fake Madonna in The family chapel

[14] attuale non era che un seminarista vestito da generale. E davvero non valeva molto. "Ma questo non è ragionare, Fabrizio," ribatteva suo
brother in law
cognato Màlvica, "un singolo sovrano può non essere all'altezza, ma l'idea monarchica rimane lo stesso quella che è." Vero anche questo; ma i Re che incarnano una idea non devono, non possono scendere, per generazioni, al
beneath
disotto di un certo livello; se no, caro cognato, anche l'idea ci patisce....![15] Dopo, però, la maschera dell'Amico veniva posta da parte, e si assumeva quella del Sovrano Severo... Il Re si
become gloomy
rabbuiava: Salina non voleva far la spia. Salina quindi non valeva niente per lui... Era
tempo
di dare lo zuccherino; la maschera amichevole rispuntò fuori dal
drawer
cassetto: "Quando ripassi da Napoli, Salina, vieni a far vedere Concetta alla Regina..."[16] La cordialità plebea lo aveva depresso quanto il
leer
ghigno poliziesco. Beati quei suoi amici che volevano interpretare la famigliarità come amicizia, la minaccia come possanza regale!... Ma le
discharge of firearms
scariche anch'esse a cosa servivano? "Non si conchiude nulla con i pim! pum!..."...[17] Quando egli tornò in sala da pranzo tutti erano già riuniti, la Principessa soltanto seduta, gli altri in piedi dietro alle loro sedie... Il Principe
ladled out
scodellava lui stesso la minestra, fatica grata, simbolo delle
duty — nurturing
mansioni altrici del *pater familias*. Quella sera, però, come non era avvenuto da tempo, si udì minaccioso il tinnire del
ladle
mestolo contro la parete della zuppiera: segno di collera grande ancor contenuta...: il Principe si era accorto che il sedicenne Francesco Paolo non era al proprio posto.... S'incupì tanto che la Principessa, seduta accanto a lui,[18] tese la mano infantile e carezzò la potente
paw
zampaccia che riposava sulla tovaglia. Gesto
ill-considered
improvvida che scatenò una serie di sensazioni: irritazione per esser
pities
compianto, sensualità risvegliata ma non più diretta verso chi l'aveva ridestata. In un lampo al Principe

beats his breast in remorse — frozen (like the rigid dog) at the dramatic yet anticlimactic moment. Though Diderot characterized *Le Fils Puni* as a "leçon pour les pères et pour les enfants" (*Salons* ed. J. Seznec & J. Adhémar, 1957, II, 158), he was also aware Greuze's veiled & unveiled



apparì l'immagine di Mariannina con la testa sunk affondata nel cuscino. Alzò seccamente la voce: "Domenico," disse a un servitore, "vai a dire a don Antonio di attaccare i bai al coupé; scendo a Palermo subito dopo cena."... [21] "Sono un peccatore, lo so, doppiamente peccatore, dinanzi alla legge divina e dinanzi all'affetto umano di Stella. Non vi è dubbio, e domani mi confesserò a Padre Pirrone."... "Pecco, è vero, ma pecco per non peccare più oltre, per non continuare ad eccitarmi, per strapparmi questa spina carnale, per non essere trascinato in guai maggiori. Questo il Signore lo sa.... Ci siamo sposati a vent'anni.... [22] Sono un uomo vigoroso ancora; e come fo ad to be content with accontentarmi di una donna che, a letto, si fa il segno della croce prima di ogni abbraccio e che, dopo, nei momenti di maggiore emozione, non sa dire che: 'Gesummaria!'* Quando ci siamo sposati, quando aveva sedici anni, tutto ciò mi esaltava; ma adesso..., sette figli ho avuto da lei, sette, e non ho mai visto il suo ombelico. È giusto questo?"... Mariannina lo aveva guardato con grossi occhi opachi di contadina, non si era rifiutata a niente, si era mostrata umile e servizievole. Una specie di Bendicò in petticoat sottanino di seta. In un attimo di particolare deliquescenza, le era anche occorso di esclamare: "Principone!" Lui ne sorrideva ancora, soddisfatto. Meglio questo certo, che i "mon chat" od i "mon singe blond" che rivelavano i momenti omologhi di Sarah, la squaldrinella trollop parigina che aveva frequentato tre anni fa.... Molto meglio poi di "Gesummaria"; niente sacrilegio, almeno. ... [23] Quando si trovò nella camera matrimoniale, il vedere la povera Stella con i capelli ben tidied up ravviati sotto la cuffietta, dormire sospirando nel grandissimo altissimo di copper rame, lo commosse ed intenerì... Verso l'alba, però, la Principessa ebbe occasione di farsi il segno della croce.

[24] Tancredi abbracciò lo zio un po' commosso. "Arrivederci a presto. Ritornerò col tricolore." pornography (the distraught daughter, eyes rolled to heaven, whose grief has allowed her left breast to fall nearly out of her dress in an alarming exposure that arouses the fixed & wide-eyed stares of her siblings across the bed & causes the kneeling lad to cover his eyes before the open Bible), this sexual innuendo (in the

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* Andrea de Nerciat, Félicia ou mes Fredaines, IIe Partie, ch. 2. The pious & chaste Cafardot was seduced by the lascivious & vindicative chambermaid Thérèse, ~~wit~~ as witnessed by Félicia feigning sleep: "Cafardot, qui, dans ses ravissements, laissait échapper quelques Sainte-Vierge, Saint-Esprit; Ah! doux Jésus! me divertissait au possible" (Les Oeuvres d'Andréa de Nerciat, éd "Les Maîtres de l'Amour," II, pp. 101-2).

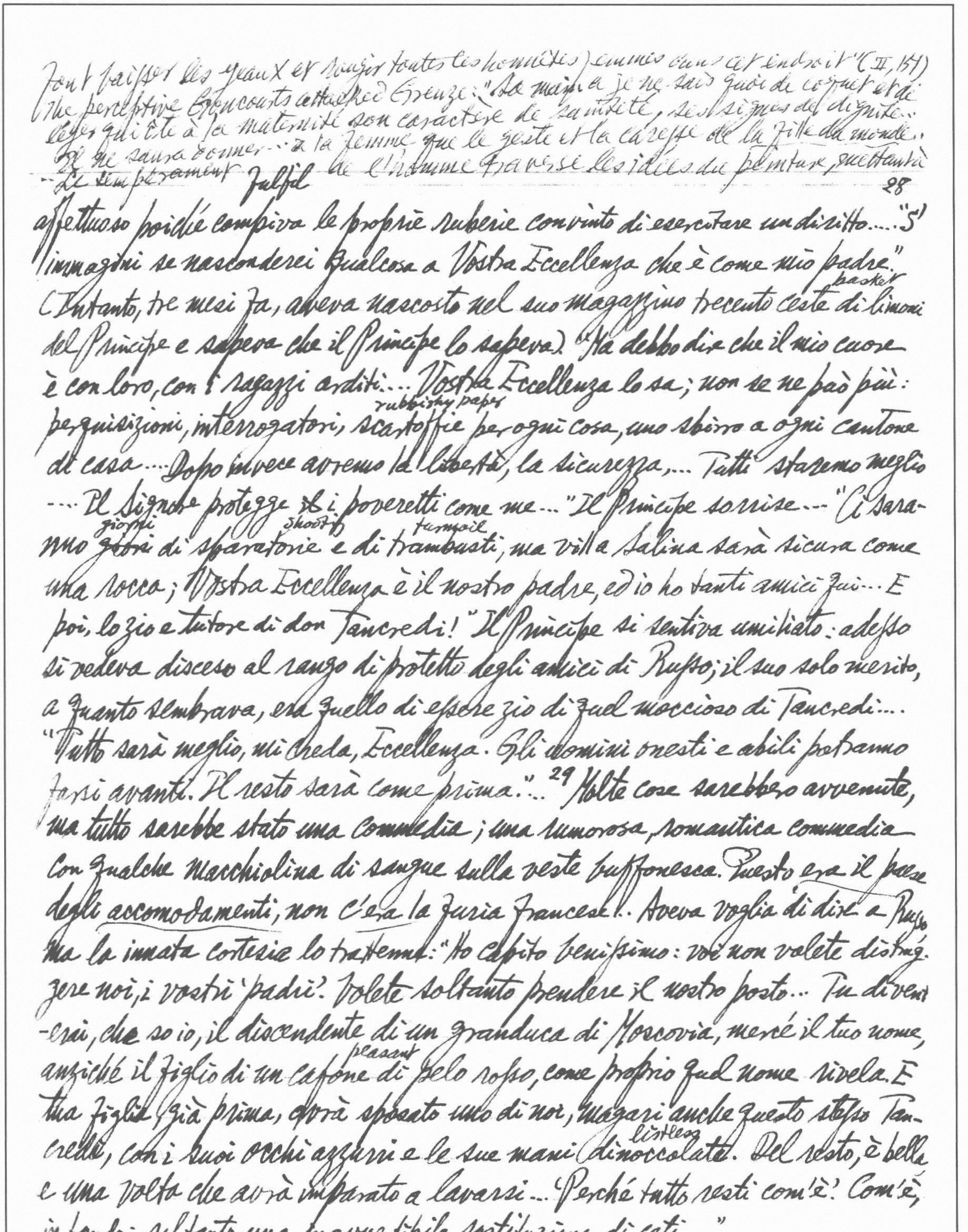
* Cf. Richard H. Blum, *Utopiates* (on hallucinogenic drugs like mescalin, psilocybin, esp. 250-25)

** Cf. ~~Taine~~ Taine, *Vie et opinions de M. Frédéric-Thomas Graindorge*, ch. 23: "Avoir un alibi. Les gens de nos climats ont le travail, la littérature, et le monde; ajoutez dans les basses classes, l'eau-de-vie. En Orient, c'est l'opium et le rêve."

...Che ragazzo! Le sciocchezze e nello stesso tempo il $\overset{\text{denial}}{\text{diniego}}$ delle sciocchezze... Il Principe si alzò in fretta... Corse dietro il nipote, gli mise in tasca un rotolino di onze d'oro, gli $\overset{\text{press}}{\text{premette}}$ la spalla. Quello rideva: "Sussidi la rivoluzione, adesso! Ma grazie, zione, a presto; e tanti abbracci alla zia."

26 La ricchezza nei molti secoli di esistenza si era mutata in ornamento, in lusso, in piaceri; soltanto in questo; l'abolizione dei diritti feudali aveva decapitato gli obblighi insieme ai privilegi; la ricchezza, come un vino vecchio, aveva lasciato cadere in fondo alla $\overset{\text{cask}}{\text{botte}}$ le $\overset{\text{dregs}}{\text{fecce}}$ della cupidigia, delle cure, anche quelle della prudenza, per conservare soltanto l'ardore e il colore. E da questo modo finiva con l'annullare se stessa: questa ricchezza che aveva realizzato il proprio fine era composta soltanto di oli essenziali e, come gli oli essenziali, evaporava in fretta.... Salina pensò a una medicina scoperta da poco negli Stati Uniti d'America, che permetteva di non soffrire durante le operazioni più gravi, di rimanere sereni fra le sventure. Morfina lo avevano chiamato, questo $\overset{\text{crude}}{\text{rozzo}}$ sostituto chimico dello stoicismo antico, della rassegnazione cristiana.* Per il povero Re l'amministrazione fantomatica teneva luogo di morfina; lui, Salina, ne aveva una di più eletta composizione: l'astronomia**... Entrò don Ciccio Ferrara, il $\overset{\text{bookkeeper}}{\text{contabile}}$. Era uno ometto asciutto che nascondeva l'anima $\overset{\text{with false hopes}}{\text{illusa}}$ e rapace di un 27 liberale dietro occhiali rassicuranti e cravattini immacolati. Quella mattina era più $\overset{\text{lively}}{\text{arzillo}}$ del consueto: appariva chiaro che quelle stesse notizie che avevano depresso padre Pirrone avevano agito $\overset{\text{di}}{\text{su}}$ lui come un cordiale. "Tristi tempi, Eccellenza," disse dopo gli ossequi rituali... Poco dopo venne Russo, l'uomo che il Principe trovava più significativo fra i suoi dipendenti. $\overset{\text{lively}}{\text{Svelto}}$, ravvolto non senza eleganza nella bunaca di velluto rigato con gli occhi avidi al di sotto di una fronte senza rimorsi, era per lui la perfetta espressione di un $\overset{\text{class}}{\text{ceto}}$ in ascesa. Ossequioso del resto, e quasi sinceramente

(voluptueuse) & his orgasmic women, for he writes of a pastel of Mme Greuze (a notorious spendthrift & adulteress): "Cette bouche entr'ouverte, ces yeux nageans, cette attitude renversée, ce cou gonflé, ce mélange voluptueux de peine et de plaisir,



font baisser les yeux et rougir toutes les honnêtes femmes dans cet endroit" (II, 151)
The perceptive Goncourts attacked Greuze: "Sa main a je ne sais quoi de coquet et de
léger qui ôte à la maternité son caractère de sainteté, ses signes de dignité...
Il ne saura donner... à la femme que le geste et la caresse de la fille du monde...
...Le tempérament de l'homme traverse les idées du peintre, guettant à
falsfd

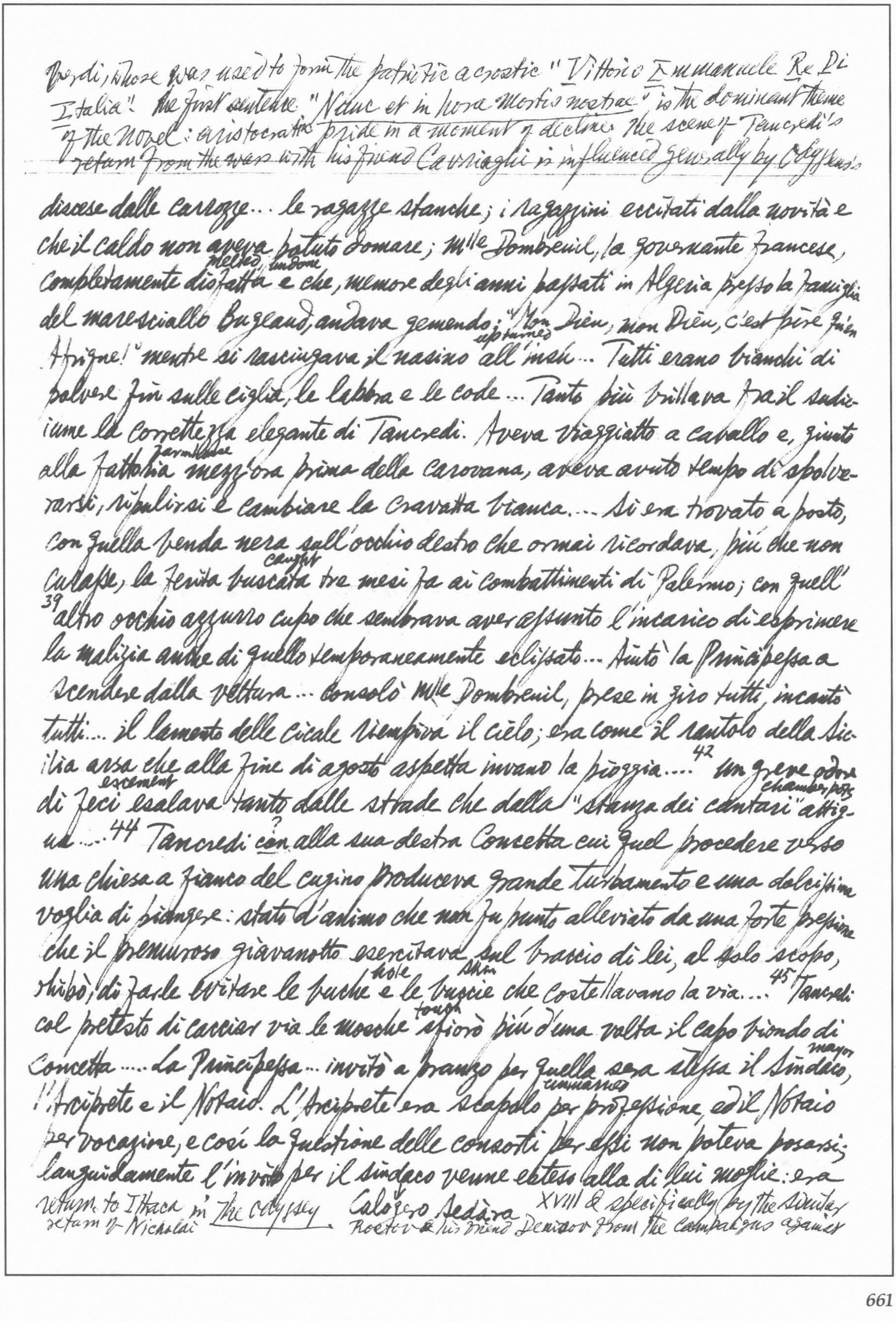
28

affettuoso poiché compiva le proprie ruberie convinto di esercitare un diritto.... "S'
immagini se nasconderei qualcosa a Vostra Eccellenza che è come mio padre."
basket
(Intanto, tre mesi fa, aveva nascosto nel suo magazzino trecento ceste di limoni
del Principe e sapeva che il Principe lo sapeva). "Ma debbo dire che il mio cuore
è con loro, con i ragazzi arditi.... Vostra Eccellenza lo sa; non se ne può più:
rubbishy paper
perquisizioni, interrogatori, scartoffie per ogni cosa, uno sbirro a ogni cantone
di casa.... Dopo invece avremo la libertà, la sicurezza,... Tutti staremo meglio
.... Il Signore protegge ~~&~~ i poveretti come me..." Il Principe sorrise... "Ci sara-
giorni shoots turmoil
nno ~~giori~~ di sparatorie e di trambusti, ma villa Salina sarà sicura come
una rocca; Vostra Eccellenza è il nostro padre, ed io ho tanti amici qui... E
poi, lo zio e tutore di don Tancredi!" Il Principe si sentiva umiliato: adesso
si vedeva disceso al rango di protetto degli amici di Russo; il suo solo merito,
a quanto sembrava, era quello di essere zio di quel moccioso di Tancredi....
"Tutto sarà meglio, mi creda, Eccellenza. Gli uomini onesti e abili potranno
farsi avanti. Il resto sarà come prima."...[29] Molte cose sarebbero avvenute,
ma tutto sarebbe stato una commedia; una rumorosa, romantica commedia
con qualche macchiolina di sangue sulla veste buffonesca. Questo era il paese
degli accomodamenti, non c'era la furia francese!. Aveva voglia di dirlo a Russo
ma la innata cortesia lo trattenne: "Ho capito benissimo: voi non volete distrug-
gere noi, i vostri 'padri'. Volete soltanto prendere il nostro posto... Tu diven-
terai, che so io, il discendente di un granduca di Moscovia, mercé il tuo nome,
peasant
anziché il figlio di un cafone di pelo rosso, come proprio quel nome rivela. E
tua figlia, già prima, avrà sposato uno di noi, magari anche questo stesso Tan-
listless
credi, con i suoi occhi azzurri e le sue mani dinoccolate. Del resto, è bella
e una volta che avrà imparato a lavarsi... Perché tutto resti com'è. Com'è,
in fondo: soltanto una inavvertibile sostituzione di ceti..."
class
toute cette morale en action une pointe de libertinage: ...Il change en provocation
la simplicité en le négligé de la jeune fille. Il donne une coquetterie friponne... Et
la couleur consacrée à la jeunesse, à la candeur de la femme, le blanc devient, dans

les scènes du peintre, un aiguillon, une délicate excitation de débauche, un appât" (L'Art du 18e siècle, I, 434-7). The Prince ~~too~~ thinks the "studied" "disordine delle loro vesti suggeriva più il libertinaggio che il dolore." The novel concerns the hopeless attempts to maintain illusions — of class, prestige, honor, faith — ~~in the face of revolutionary transformations, for even the pragmatic Tancredi~~

30 Il Padre si alzò, salutò ossequioso, ma non poté fare a meno di dire: "Vostra Eccellenza viene a confessarsi?" Il Principe, cui il sonno e le conversazioni della mattinata avevano fatto dimenticare l'episodio notturno, si stupì. "Confessarmi? Ma non è sabato, oggi." Poi ricordò e sorrise: "Veramente, Padre, non ce ne sarebbe neppure bisogno. Sapete già tutto." Questa insistenza nell'imposta complicità irritò il Gesuita. "Eccellenza, l'efficacia della confessione non sta solo nel raccontare i fatti, ~~ma nel~~ ~~nel~~ pentirsi di quanto si sia commesso di male..." 31 Sotto il $\overset{\text{ferment}}{\text{lievito}}$ del forte sole ogni cosa sembrava priva di peso... Il sole, che tuttavia era ben lontano dalla massima sua $\overset{\text{ardour}}{\text{foga}}$ in quella mattina del 13 maggio, si rivelava come l'autentico sovrano della Sicilia: il sole violento e $\overset{\text{impudent}}{\text{sfacciato}}$, il sole narcotizzante anche, che annullava le volontà singole e manteneva ogni cosa in una immobilità servile... 32 Già, intorno alla villa, il silenzio luminoso era profondo, signorile all'estremo.... Il gran sole aveva $\overset{\text{suck up}}{\text{assorbito}}$ la turbolenza degli uomini quanto l'$\overset{\text{roughness}}{\text{asprezza}}$ della terra.... 33 La ragazza [Concetta] deve avere un sentimentuccio per quel briccone [Tancredi]. Sarebbe una bella coppia. Ma temo che Tancredi debba mirar più in alto, intendo dire più in basso."

37 "Gli alberi! Ci sono gli ~~alb~~ alberi!"... Gli alberi, a dir vero, erano soltanto tre ed erano degli eucalyptus, i più $\overset{\text{bow-legged}}{\text{sbilenchi}}$ figli di Madre Natura.... Si eran attraversati paesi dipinti in azzurrino tenero, $\overset{\text{staring, wild, rolling}}{\text{stralunati}}$; ... mai un albero, mai una goccia d'acqua: sole e polverone.... Quegli alberi $\overset{\text{well-pitty}}{\text{assetati}}$ che si $\overset{\text{bare one's arms}}{\text{sbracciavano}}$ sul cielo $\overset{\text{bleached}}{\text{sbiancato}}$ annunziavano parecchie cose: che si era giunti a meno di due ore dal termine del viaggio; che si entrava nelle terre di casa Salina; che si poteva far colazione e forse anche lavarsi la faccia con l'acqua verminosa del pozzo.... Sulla porta solidissima ma $\overset{\text{in pezzi}}{\text{sfondata}}$, un Gattopardo di pietra danzava, perché una sassata gli avesse stroncato proprio le gambe... Tutta la famiglia Salina believes "se vogliamo che tutto rimanga com'è, bisogna che tutto cambi."



Verdi, whose was used to form the patriotic acrostic "Vittorio Emmanuele Re Di
Italia"! The first sentence "Nunc et in hora mortis nostrae" is the dominant theme
of the novel: aristocratic pride in a moment of decline. The scene of Tancredi's
return from the wars with his friend Cavriaghi is influenced generally by Odysseus's

discese dalle carrozze... le ragazze stanche; i ragazzini eccitati dalla novità e
che il caldo non aveva potuto domare; Mlle Dombreuil, la governante francese,
melted, undone
completamente disfatta e che, memore degli anni passati in Algeria presso la famiglia
del maresciallo Bugeaud, andava gemendo: "Mon Dieu, mon Dieu, c'est pire qu'en
upturned
Afrique!" mentre si rasciugava il nasino all'insù... Tutti erano bianchi di
polvere fin sulle ciglia, le labbra e le code... Tanto più brillava fra il sudiciume
la correttezza elegante di Tancredi. Aveva viaggiatto a cavallo e, giunto
farmhouse
alla fattoria mezz'ora prima della carovana, aveva avuto tempo di spolverarsi,
ripulirsi e cambiare la cravatta bianca.... Si era trovato a posto,
con quella benda nera sull'occhio destro che ormai ricordava, più che non
caught
curasse, la ferita buscata tre mesi fa ai combattimenti di Palermo; con quell'
[39] altro occhio azzurro cupo che sembrava aver assunto l'incarico di esprimere
la malizia anche di quello temporaneamente eclissato... Aiutò la Principessa a
scendere dalla vettura... consolò Mlle Dombreuil, prese in giro tutti, incantò
tutti.... il lamento delle cicale riempiva il cielo; era come il rantolo della Sicilia
arsa che alla fine di agosto aspetta invano la pioggia....[42] un greve odore
excrement chamber pots
di feci esalava tanto dalle strade che dalla "stanza dei cantari" attigua....[44]
?
Tancredi con alla sua destra Concetta cui quel procedere verso
una chiesa a fianco del cugino produceva grande turbamento e una dolcissima
voglia di piangere: stato d'animo che non fu punto alleviato da una forte pressione
che il premuroso giovanotto esercitava sul braccio di lei, al solo scopo,
hole skin
ohibò, di farle evitare le buche e le bucce che costellavano la via....[45] Tancredi
touch
col pretesto di cacciar via le mosche sfiorò più d'una volta il capo biondo di
mayor
Concetta..... La Principessa... invitò a pranzo per quella sera stessa il Sindaco,
unmarried
l'Arciprete e il Notaio. L'Arciprete era scapolo per professione, ed il Notaio
per vocazione, e così la questione delle consorti per essi non poteva posarsi;
languidamente l'invito per il sindaco venne esteso alla di lui moglie: era

return to Ithaca in The Odyssey XVIII & specifically by the similar
return of Nicholai Rostov & his friend Denisov from the campaigns against

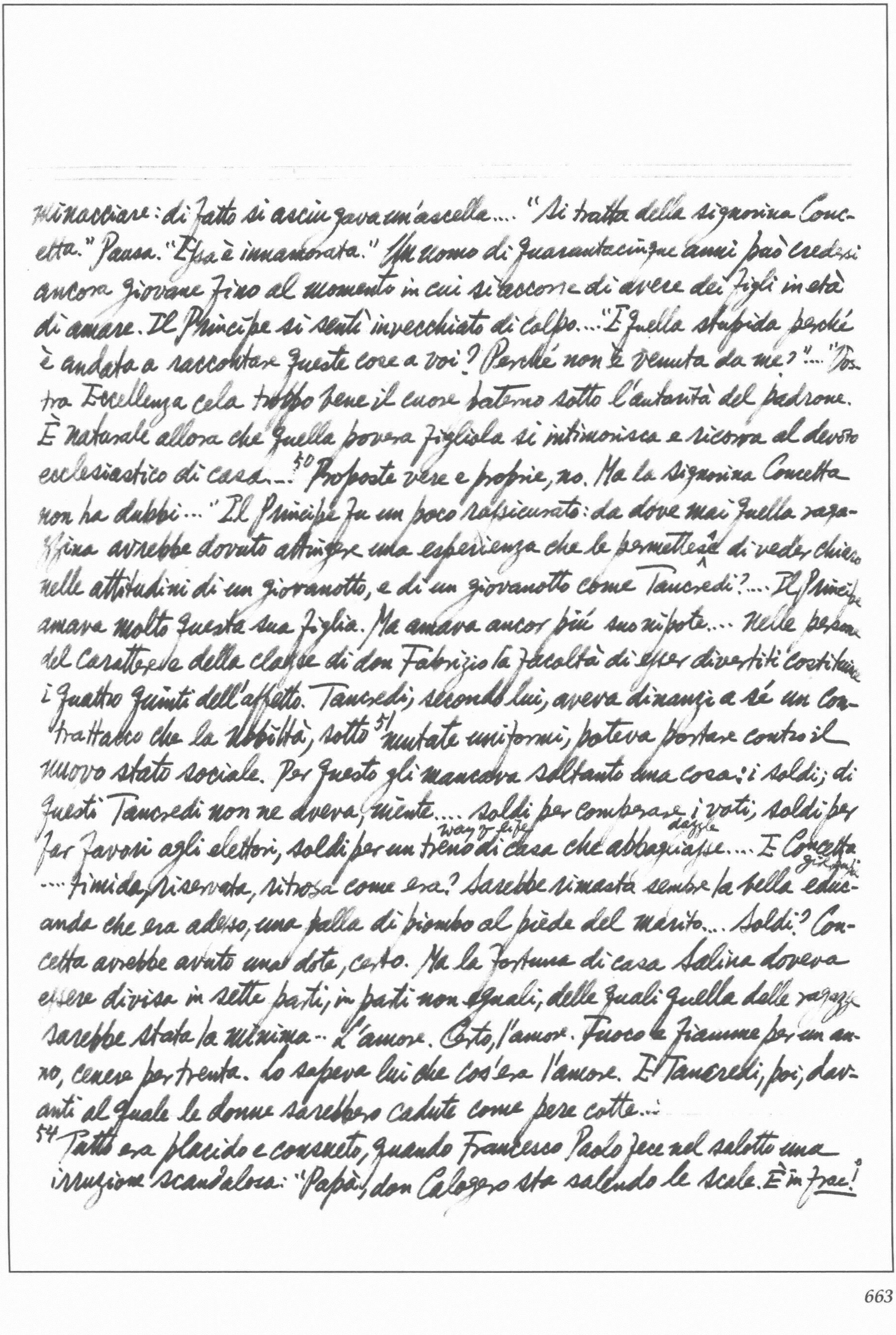
Calogero Sedàra

Napoleon in *War & Peace*, IV. 1. Filippo +

Giuseppe Paolo Samonà: "*Il Gattopardo, i Racconti, Lampedusa*" (1975), a piece of immense labour which considers everything that has been written about *Il Gattopardo* & collects new information ~~about~~ on Lampedusa from his widow & surviving friends.

Questa una specie di contadina, bellissima, ma giudicata dal marito stesso per più d'un verso impresentabile; nessuno quindi fu sorpreso quando egli disse che essa era indisposta; ma grande fu la meraviglia quando aggiunse: "Se le loro Eccellenze permettono verrò con mia figlia, con Angelica, che da un mese non fa che parlare del piacere che avrebbe a esser da loro conosciuta da grande." Il consenso venne naturalmente dato.... Il Principe aggiunse rivolto a tutti gli altri: "E dopo pranzo, alle nove, saremo felici di vedere tutti gli amici." Donnafugata commentò a lungo queste ultime parole. Ed il Principe che aveva trovato Donnafugata immutata, venne invece trovato molto mutato lui, che mai prima avrebbe adoperato un modo di dire tanto cordiale; e da quel momento, invisibile, cominciò il declino del suo prestigio...[47] La rapida ascesa della fortuna di don Calogero Sedàra... Insieme alla ricchezza cresceva anche l'influenza politica: era divenuto il capo dei liberali in paese ed anche nei borghi vicini; quando ci sarebbero state le elezioni era sicuro di essere inviato deputato a Torino... La figlia sì, quell'Angelica che sarebbe venuta a pranzo stasera; era curioso di rivedere quella pastorella agghindata (overdressed); non era vero che nulla era mutato; don Calogero ricco quanto lui! Ma queste cose in fondo erano previste; erano il prezzo da pagare.

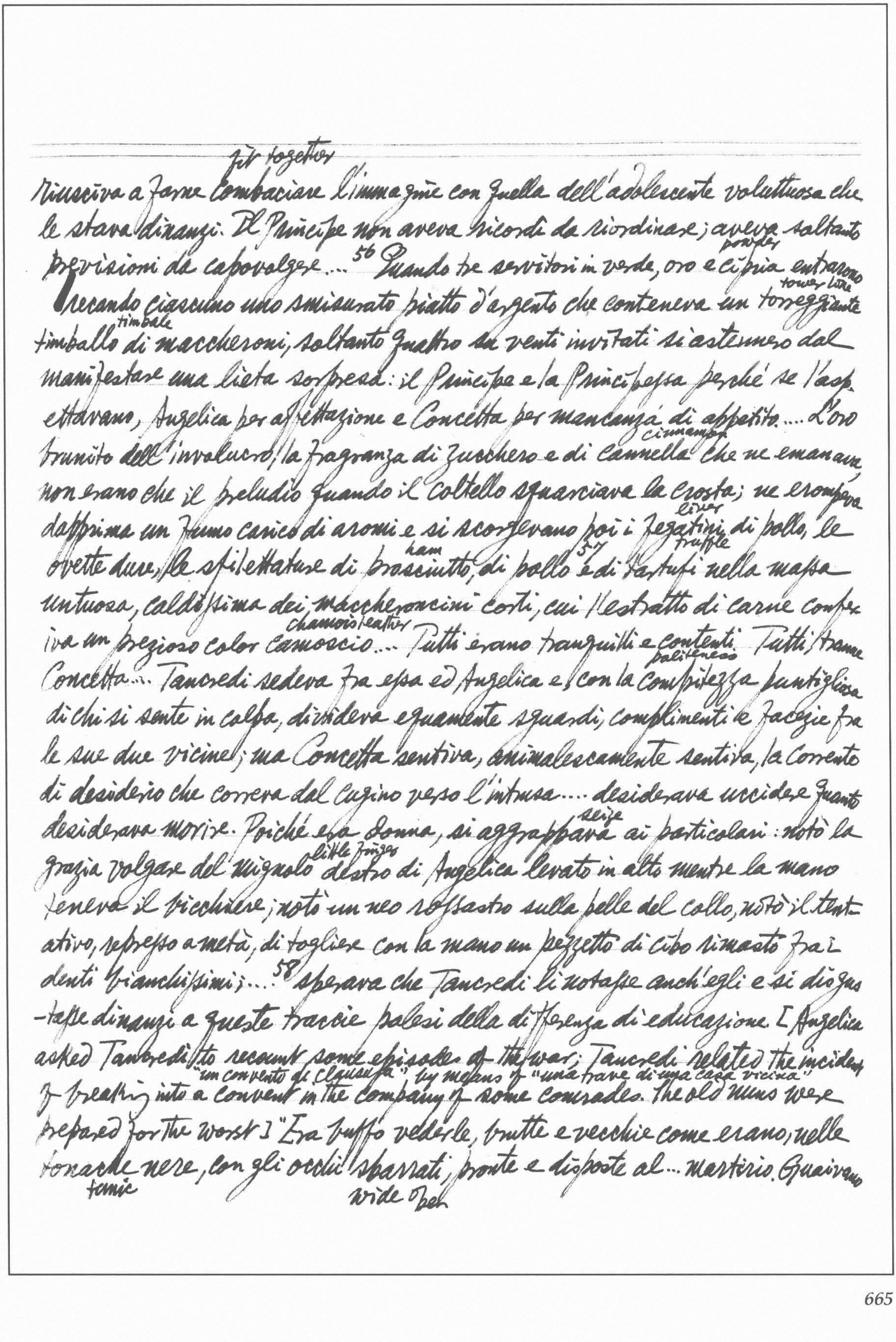
47 Mimì, il cameriere, entrò timoroso. "Padre Pirrone chiede di vedere subito Vostra Eccellenza. Aspetta qui vicino che Vostra Eccellenza esca dal bagno"... Padre Pirrone entrò proprio nel momento in cui egli, non più velato dell'acqua saponata, non ancora rivestito dal provvisorio sudario (shroud), si ergeva interamente nudo, come l'Ercole Farnese, e per di più fumante, mentre giù dal collo, dalle braccia, dallo stomaco, dalle cosce, l'acqua gli scorreva a rivi, come il Rodano, il Reno, il Danubio e l'Adige traversano e bagnano i gioghi (ridges) alpini. Il panorama del Principone allo stato adamitico era inedito per Padre Pirrone...[49] E col ~~fragg~~ braccio alzato sembrava



minacciare: di fatto si asciugava un'ascella.... "Si tratta della signorina Con-
cetta." Pausa. "Essa è innamorata." Un uomo di quarantacinque anni può credersi
ancora giovane fino al momento in cui si accorge di avere dei figli in età
di amare. Il Principe si sentì invecchiato di colpo.... "E quella stupida perché
è andata a raccontare queste cose a voi? Perché non è venuta da me?".... "Vos-
tra Eccellenza cela troppo bene il cuore paterno sotto l'autorità del padrone.
È naturale allora che quella povera figliola si intimorisca e ricorra al devoto
ecclesiastico di casa...."[50] Proposte vere e proprie, no. Ma la signorina Concetta
non ha dubbi..." Il Principe fu un poco rassicurato: da dove mai quella raga-
zzina avrebbe dovuto attingere una esperienza che le permettesse di veder chiaro
nelle attitudini di un giovanotto, e di un giovanotto come Tancredi?.... Il Principe
amava molto questa sua figlia. Ma amava ancor più suo nipote.... Nelle persone
del carattere e della classe di don Fabrizio la facoltà di esser divertiti costituisce
i quattro quinti dell'affetto. Tancredi, secondo lui, aveva dinanzi a sé un con-
trattacco che la Nobiltà, sotto [51] mutate uniformi, poteva portare contro il
nuovo stato sociale. Per questo gli mancava soltanto una cosa: i soldi; di
questi Tancredi non ne aveva, niente.... soldi per comperare i voti; soldi per
way of life dazzle
far favori agli elettori, soldi per un treno di casa che abbagliasse.... E Concetta
[illegible]
.... timida, riservata, ritrosa come era? Sarebbe rimasta sempre la bella educ-
anda che era adesso, una palla di piombo al piede del marito.... Soldi? Con-
cetta avrebbe avuto una dote, certo. Ma la fortuna di casa Salina doveva
essere divisa in sette parti, in parti non eguali; delle quali quella delle ragazze
sarebbe stata la minima... L'amore. Certo, l'amore. Fuoco e fiamme per un an-
no, cenere per trenta. Lo sapeva lui che cos'era l'amore. E Tancredi, poi, dav-
anti al quale le donne sarebbero cadute come pere cotte....

[54] Tutto era placido e consueto, quando Francesco Paolo fece nel salotto una
irruzione scandalosa: "Papà, don Calogero sta salendo le scale. È in *frac*!"

Tancredi valutò l'importanza della notizia un secondo prima degli altri ... e scoppiò in una risata convulsa. Non rise invece il Principe sul quale, è lecito dirlo, la notizia fece un effetto maggiore che non il bollettino dello sbarco a Marsala. Quello era stato un avvenimento previsto, non solo, ma anche lontano e invisibile. Adesso, sensibile com'egli era ai presagi ed ai simboli, contemplava una rivoluzione in quel cravattino bianco ed in quelle due code nere che salivano la scala di casa sua... Quando lo vide, però, le sue pene furono alquanto alleviate. Perfettamente adeguato quale manifestazione politica, si poteva però affermare che, come riuscita sartoriale, il frac di don Calogero era una catastrofe. Il $\overset{\text{nn}}{\text{panno}}$ era finissimo, il modello recente, ma il taglio era semplicemente mostruoso. Il Verbo londinese si era assai malamente incarnato in un artigiano girgentano cui la tenace avarizia di don Calogero si era rivolta.... Per quanto sia doloroso è pur necessario dirlo, i piedi del sindaco erano calzati da stivaletti abbottonati....[55] Entrò Angelica. La prima impressione fu di $\overset{\text{fascinates}}{\text{abbagliata}}$ sorpresa. I Salina rimasero col fiato in gola; Tancredi si sentì addirittura come gli pulsassero le vene delle tempie. Sotto l'urto che ricevettero $\overset{\text{r}}{\text{allora}}$ dall'impeto della sua bellezza, gli uomini rimasero incapaci di notare, analizzandola, i non pochi difetti che quella bellezza aveva ... Era alta e ben fatta ....; la carnagione sua doveva possedere il sapore della crema fresca alla quale rassomigliava, la bocca infantile quello delle fragole. Sotto la massa dei capelli color di notte avvolti in soavi ondulazioni, gli occhi verdi $\overset{\text{dawns}}{\text{albeggiavano}}$ immoti come quelli delle statue e, com'essi, un po' crudeli. Procedeva lenta ... e $\overset{\text{carries}}{\text{recava}}$ nella persona la pacatezza, l'invincibilità della donna di sicura bellezza. Molti mesi dopo soltanto si seppe che nel momento di quel suo ingresso vittorioso essa $\overset{\text{era}}{\text{era}}$ stata sul punto di svenire per l'ansia ... La Principessa non credeva ai propri occhi: ricordava la tredicenne poco curata e bruttina di quattro anni prima e non



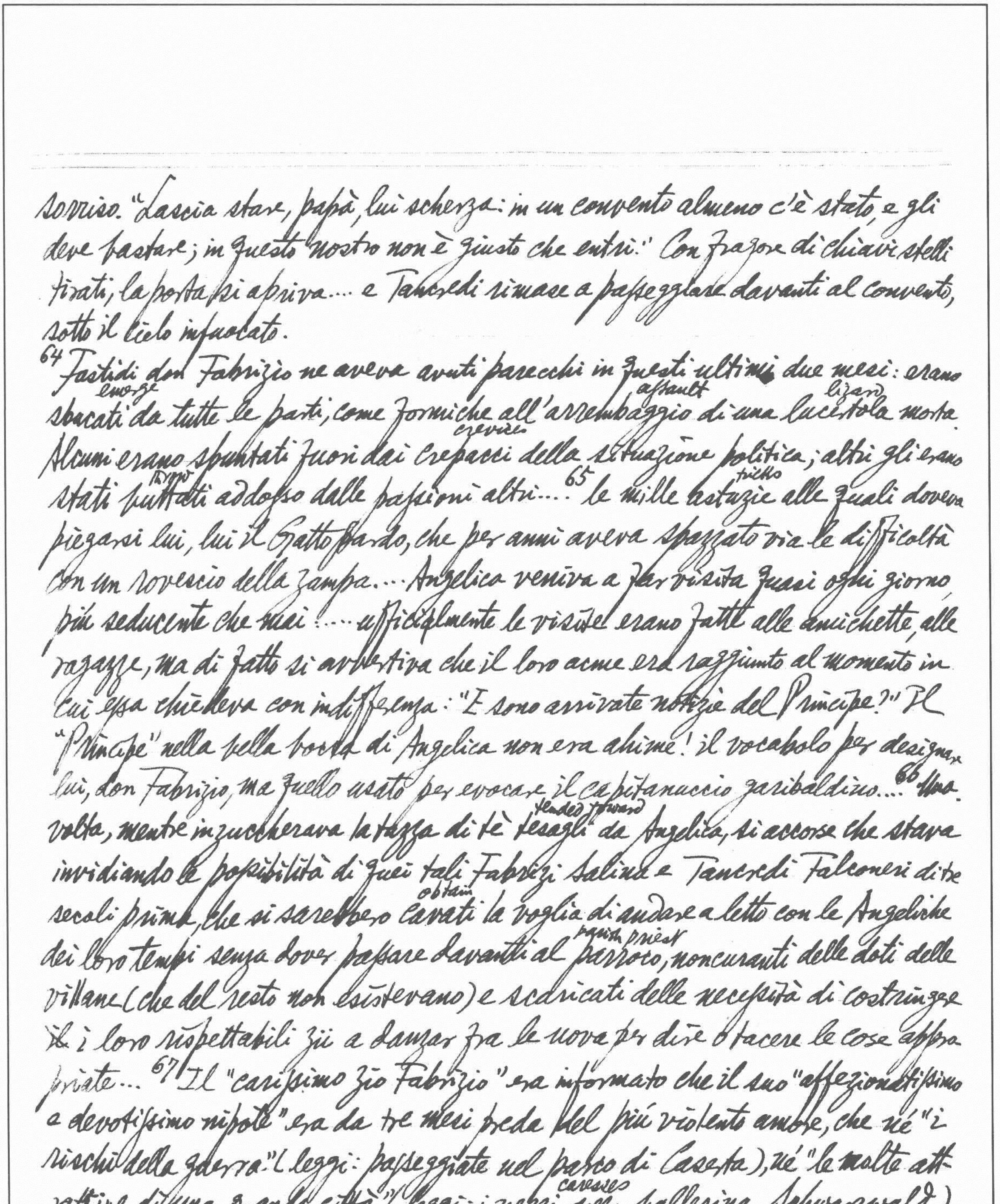
fit together
riusciva a farne combaciare l'immagine con quella dell'adolescente voluttuosa che
le stava dinanzi. Il Principe non aveva ricordi da riordinare; aveva soltanto
powder
previsioni da capovolgere.... [56] Quando tre servitori in verde, oro e cipria entrarono
tower like
recando ciascuno uno smisurato piatto d'argento che conteneva un torreggiante
timbale
timballo di maccheroni, soltanto quattro su venti invitati si astennero dal
manifestare una lieta sorpresa: il Principe e la Principessa perché se l'aspettavano,
Angelica per affettazione e Concetta per mancanza di appetito.... L'oro
cinnamon
brunito dell'involucro, la fragranza di zucchero e di cannella che ne emanava
non erano che il preludio quando il coltello squarciava la crosta; ne erompeva
liver
dapprima un fumo carico di aromi e si scorgevano poi i fegatini di pollo, le
ham truffle
ovette dure, le sfilettature di prosciutto, [57] di pollo e di tartufi nella massa
untuosa, caldissima dei maccheroncini corti, cui l'estratto di carne conferiva
chamois leather
un prezioso color camoscio.... Tutti erano tranquilli e contenti. Tutti, tranne
politeness
Concetta.... Tancredi sedeva fra essa ed Angelica e con la compitezza puntigliosa
di chi si sente in colpa, divideva equamente sguardi, complimenti e facezie fra
le sue due vicine; ma Concetta sentiva, animalescamente sentiva, la corrente
di desiderio che correva dal cugino verso l'intrusa.... desiderava uccidere quanto
seize
desiderava morire. Poiché era donna, si aggrappava ai particolari: notò la
little finger
grazia volgare del mignolo destro di Angelica levato in alto mentre la mano
teneva il bicchiere; notò un neo rossastro sulla pelle del collo, notò il tentativo,
represso a metà, di togliere con la mano un pezzetto di cibo rimasto fra i
denti bianchissimi;... [58] sperava che Tancredi li notasse anch'egli e si disgustasse
dinanzi a queste traccie palesi della differenza di educazione. [Angelica
asked Tancredi to recount some episodes of the war; Tancredi related the incident
"un convento di clausura" by means of "una trave di una casa vicina"
of breaking into a convent in the company of some comrades. The old nuns were
prepared for the worst] "Era buffo vederle, brutte e vecchie come erano, nelle
tonache nere, con gli occhi sbarrati, pronte e disposte al... martirio. Guaivano
tunic wide open

come cagne. Tassoni, quel bel tipo, gridò: 'Niente da dare, sorelle, abbiamo da badare ad altro; ritorneremo quando ci farete trovare le novizie.' E noi tutti a ridere..."

59 Angelica rideva, mostrando tutti i denti di lupatta.... "Che bei tipi dovevate essere! Come avrei voluto trovarmi con voi!" Tancredi sembrava trasformato: la foga (impetus) del racconto, la forza del ricordo, entrambe innestate (grafted) sulla eccitazione che produceva in lui l'aura sensuale della ragazza, lo mutarono un istante, da quel giovanotto ammodo (well-behaved) che in realtà era, in un soldataccio brutale. "Se ci fosse stata lei, signorina, non avremmo avuto bisogno di aspettare le novizie." Angelica a casa sua aveva udito molte parole grosse; questa era però la prima volta (e non l'ultima) che si trovava ad esser l'oggetto di un doppio senso lascivo; la novità le piacque, la sua risata salì di tono, si fece stridula (shrill).

In quel momento tutti si alzavano da tavola; Tancredi si chinò per raccattare il ventaglio di piume che Angelica aveva lasciato cadere; rialzandosi vide Concetta col volto di brace (live coal), con due piccole lacrime sull'orlo delle ciglia: "Tancredi, queste brutte cose si dicono al confessore; non si raccontano alle signorine, a tavola; per lo meno quando ci sono anch'io." E gli volse le spalle.

60 Il monastero di Santo Spirito era soggetto ad una rigida regola di clausura (Prohibition of entry) e l'ingresso ne era severamente vietato agli uomini... 61 Tancredi inaspettatamente disse al Principe: "Zio, non potresti fare entrare anche me? Dopotutto sono per metà Salina, e qui non ci sono stato mai."... Parlava con calore inconsueto... Il Principe era lun[sic] singato (flattered). "Se ci tieni tanto, caro, vedrò..." Ma Concetta col suo sorriso più dolce si rivolse al cugino: "Tancredi, passando abbiamo visto una trave (beam) per terra, davanti alla casa di Ginestra. Vai prenderla, farai più presto a entrare." L'occhio azzurro di Tancredi s'incupì ed il volto gli divenne rosso come un papavero, non si sa per vergogna o ira. Voleva dire 62 qualcosa al Principe sorpreso, ma Concetta intervenne di nuovo, con voce cattiva, adesso, e senza



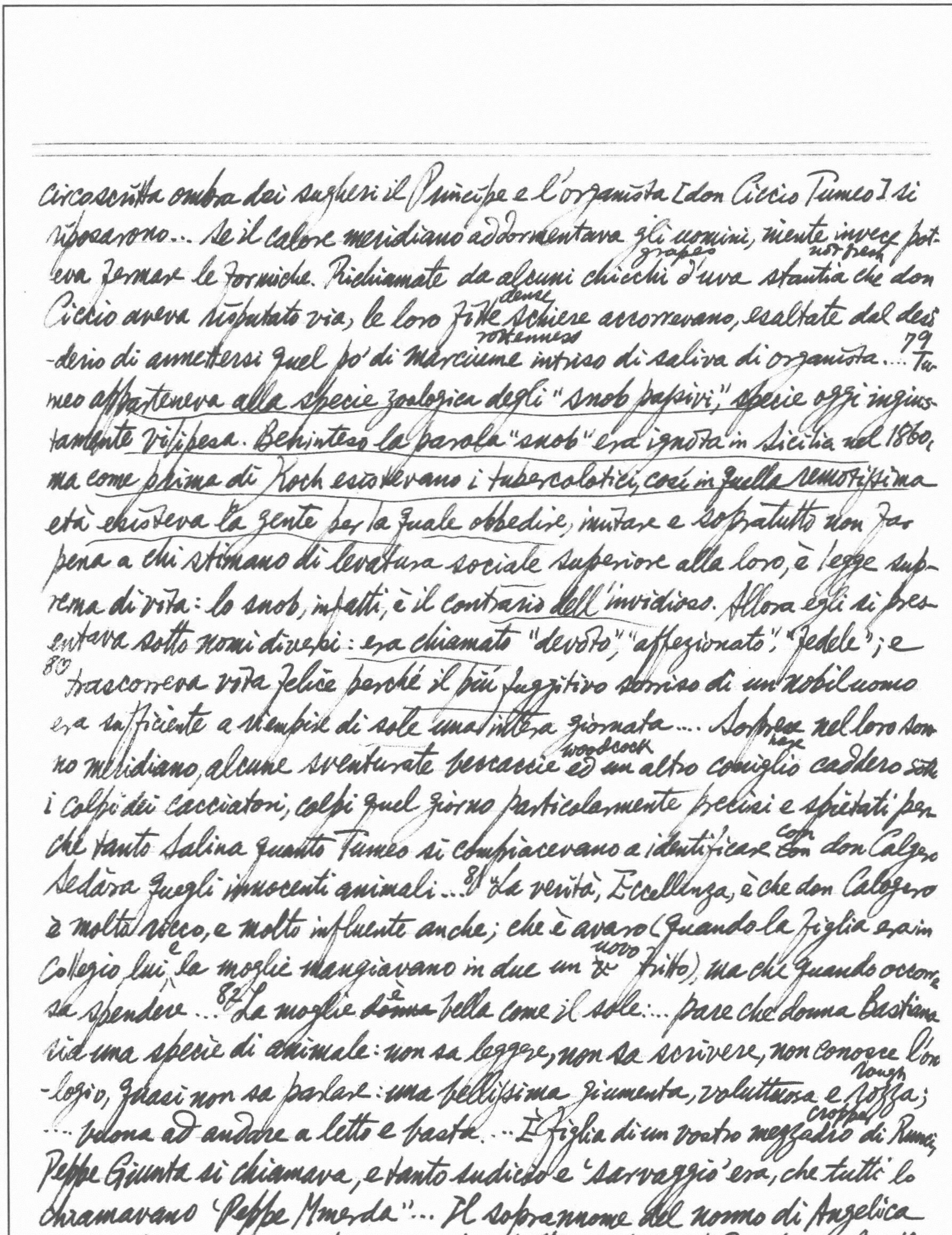
sorriso. "Lascia stare, papà, lui scherza: in un convento almeno c'è stato, e gli
deve bastare; in questo nostro non è giusto che entri." Con fragore di chiavi stelli
tirati, la porta si apriva.... e Tancredi rimase a passeggiare davanti al convento,
sotto il cielo infuocato.

[64] Fastidi don Fabrizio ne aveva avuti parecchi in questi ultimi due mesi: erano
emerge assault lizard
sbucati da tutte le parti, come formiche all'arrembaggio di una lucertola morta.
crevices
Alcuni erano spuntati fuori dai crepacci della situazione politica; altri gli erano
thrown tricks
stati buttati addosso dalle passioni altrui.... [65] le mille astuzie alle quali doveva
piegarsi lui, lui il Gatto pardo, che per anni aveva spazzato via le difficoltà
con un rovescio della zampa.... Angelica veniva a far visita quasi ogni giorno,
più seducente che mai..... ufficialmente le visite erano fatte alle amichette, alle
ragazze, ma di fatto si avvertiva che il loro acme era raggiunto al momento in
cui essa chiedeva con indifferenza: "E sono arrivate notizie del Principe?" Il
"Principe" nella bella bocca di Angelica non era ahimè! il vocabolo per designar
lui, don Fabrizio, ma quello usato per evocare il capitanuccio garibaldino.... [66] Una
tended forward
volta, mentre inzuccherava la tazza di tè tesagli da Angelica, si accorse che stava
invidiando le possibilità di quei tali Fabrizi Salina e Tancredi Falconeri di tre
obtain
secoli prima, che si sarebbero cavati la voglia di andare a letto con le Angeliche
parish priest
dei loro tempi senza dover passare davanti al parroco, noncuranti delle doti delle
villane (che del resto non esistevano) e scaricati delle necessità di costringere
~~il~~ i loro rispettabili zii a danzar fra le uova per dire o tacere le cose appropriate... [67] Il "carissimo zio Fabrizio" era informato che il suo "affezionatissimo
e devotissimo nipote" era da tre mesi preda del più violento amore, che né "i
rischi della guerra" (leggi: passeggiate nel parco di Caserta), né "le molte attrattive di una grande città" (leggi: i vezzi della ballerina Schwarzwald)
caresses
avevanto potuto sia pure per un attimo allontanare dalla sua mente e dal
suo cuore l'immagine della signorina Angelica Sedàra... [68] Il contenuto della

lettera venne comunicato da don Fabrizio soltanto alla moglie, quanto do già erano a letto... 69 E Maria Stella dapprima non disse parola, ma si faceva una host caterva di segni di croce.... dopo questa espressione di somma meraviglia, si scatenarono i fulmini della sua eloquenza.... "E io che avevo sperato che sposasse Concetta! Un traditore è, come tutti i liberali della sua specie; prima ha tradito il Re, ora tradisce noi!... Io lo avevo sempre detto, ma nessuno mi ascolta. No ho mai potuto soffrirlo quel coxcomb bellimbusto. Tu solo avevi perduto la testa per lui!" In realtà anche la Principessa era stata subjugated soggiogata dalle cajolery moine di Tancredi... ma la voluttà di gridare "lo avevo detto", essendo la più forte che creatura umana possa godere, tutte le verità e tutti i sentimenti venivano travolti. "E ora ha anche la impudent faccia tosta di incaricare te, suo zio e Principe di Salina, padre della creatura che ha ingannato, di fare le sue indegne richieste a quel rogue farabutto, padre di quella trollope sgualdrina! Ma tu non lo devi fare..." "Stelluccia, non dire troppe sciocchezze. Non sai quel che dici. Angelica non è una sgualdrina. Lo diventerà forse, ma per ora è una ragazza come tutte, più bella delle altre... Soldi, intanto, ne avrà... e Tancredi di questo ha gran bisogno....

70 Per essere sicuro della calma futura si rivestì di falsa furia: "E poi non voglio grida in casa mia, nella mia camera, nel mio letto! Niente di questi 'farai' e 'non farai'. Decido io... E basta!"... Credendo avere un tavolo dinanzi a sé, menò un gran pugno sul proprio ginocchio, si fece male e si calmò anche lui.

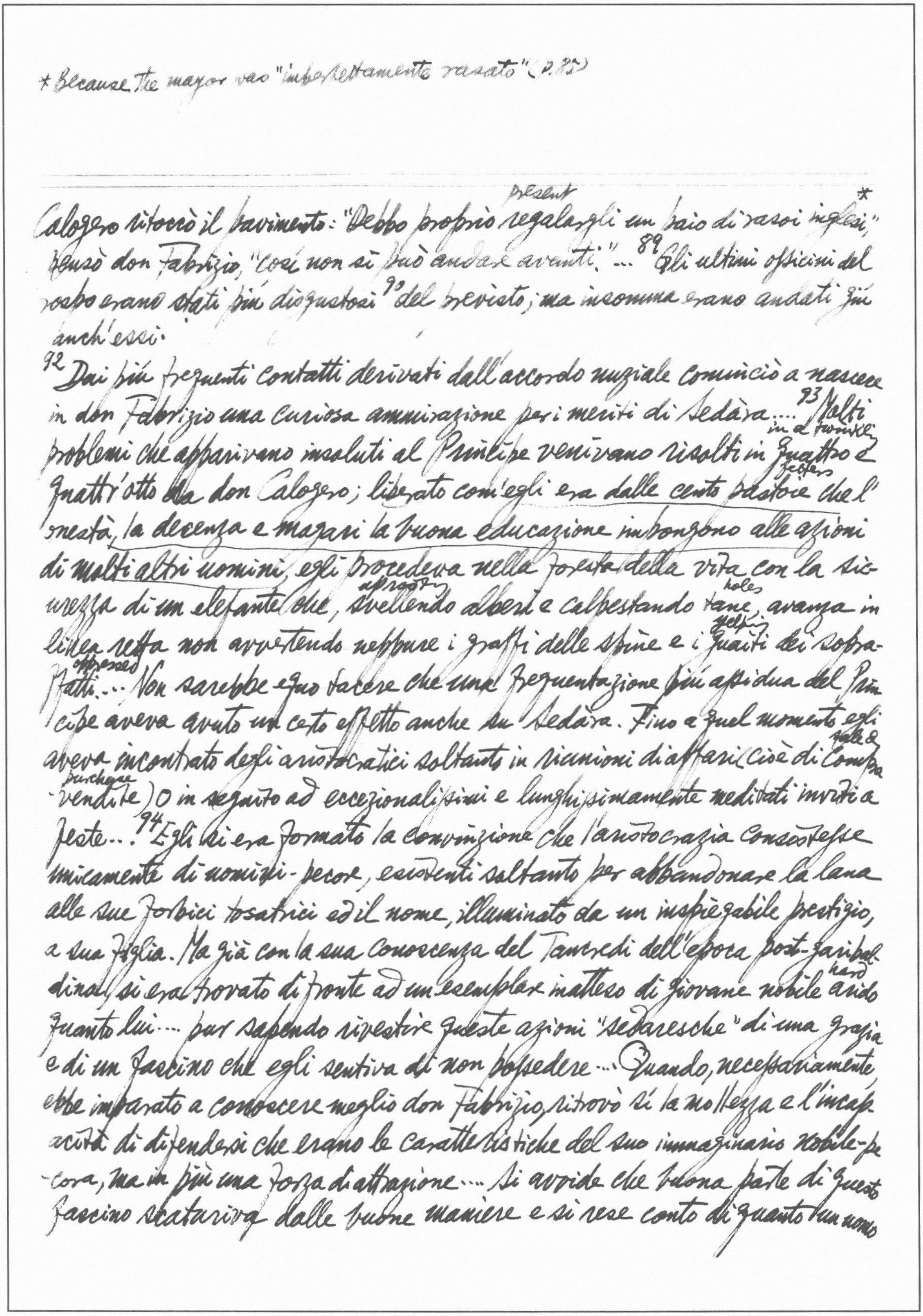
71 Quando i cacciatori giunsero in cima al monte, di fra i tamerici e i sugheri oak radi apparve l'aspetto della vera Sicilia... l'aspetto di una aridità ondulante all'infinito in groppe ridge sopra groppe... Il vento lieve passava, universalizzava odori di sterco, di carogne e di salvie sage, cancellava, elideva, ricomponeva ogni cosa nel proprio trascorrere noncurante.... 72 Alla



circoscritta ombra dei sugheri il Principe e l'organista [don Ciccio Tumeo] si
riposarono... Se il calore meridiano addormentava gli uomini, niente invece pot-
grapes not fresh
eva fermare le formiche. Richiamate da alcuni chicchi d'uva stantia che don
dense
Ciccio aveva risputato via, le loro fitte schiere accorrevano, esaltate dal des
rottenness
-derio di annettersi quel po' di marciume intriso di saliva di organista... 79 Tu-
meo apparteneva alla specie zoologica degli "snob passivi," specie oggi ingius-
tamente vilipesa. Beninteso la parola "snob" era ignota in Sicilia nel 1860,
ma come prima di Koch esistevano i tubercolotici, così in quella remotissima
età esisteva la gente per la quale obbedire, imitare e soprattutto non far
pena a chi stimano di levatura sociale superiore alla loro, è legge sup-
rema di vita: lo snob, infatti, è il contrario dell'invidioso. Allora egli si pres-
entava sotto nomi diversi: era chiamato "devoto," "affezionato," "fedele"; e
80 trascorreva vita felice perché il più fuggitivo sorriso di un nobiluomo
era sufficiente a riempire di sole una intera giornata.... Sorprese nel loro son-
woodcock hare
no meridiano, alcune sventurate beccaccie ed un altro coniglio caddero sotto
i colpi dei cacciatori, colpi quel giorno particolarmente precisi e spietati per-
con
chè tanto Salina quanto Tumeo si compiacevano a identificare con don Calogero
Sedàra quegli innocenti animali... 81 La verità, Eccellenza, è che don Calogero
è molto ricco, e molto influente anche; che è avaro (quando la figlia era in
e uovo
Collegio lui la moglie mangiavano in due un ~~x~~ fritto), ma che quando occorre
sa spendere... 82 La moglie ~~donna~~ è bella come il sole:... pare che donna Bastiana
sia una specie di animale: non sa leggere, non sa scrivere, non conosce l'oro-
rough
-logio, quasi non sa parlare: una bellissima giumenta, voluttuosa e rozza;
cropper
.... buona ad andare a letto e basta. ... È figlia di un vostro mezzadro di Runci;
Peppe Giunta si chiamava, e tanto sudicio e 'sarvaggio' era, che tutti lo
chiamavano 'Peppe Mmerda'"... Il soprannome del nonno di Angelica
~~era~~ apriva a don Fabrizio una prospettiva storica profonda... Senti

veramente il terreno mancargli sotto i piedi… Angelica era Angelica, un fiore di ragazza, una rosa cui il soprannome del nonno era servito da fertilizzante. *Non olet*, ripeteva, *non olet*. … [84] Come ardiva don Ciccio esprimersi con questo lascivo lirismo a proposito di una futura Principessa Falconeri? …. "Questa, Eccellenza, è una porcheria! Un nipote vostro non doveva sposare la figlia di quelli che sono i vostri nemici e che sempre vi hanno tirato i piedi. Cercare di sedurla, come credevo io, era un atto di conquista; così, è una resa senza condizione. È la fine dei Falconeri, e anche dei Salina" ….

[85] Quando alle quattro e mezza precise gli venne annunziato l'arrivo puntualissimo di don Calogero il Principe non aveva ancora finita la propria toletta; fece pregare il Signor Sindaco di aspettare un momento nello studio e continuò, placido, a farsi bello… Si illuse di essere un gattopardo imponente dal pelo liscio e profumato che si preparasse a sbranare (lacerate) uno sciacalletto (jackal) timoroso; ma per una di quelle involontarie associazioni di idee…, davanti alla memoria gli passò l'immagine di uno di quei quadri storici francesi nei quali marescialli e generali austriaci, carichi di decorazioni e pennacchi, sfilano, arrendendosi (surrender), dinanzi a un ironico Napoleone: loro sono più eleganti, è indubbio, ma il vittorioso è l'omiciattolo in cappottino grigio… [87] Don Fabrizio fu soprafatto da sincera commozione: il rospo (toad) era stato ingoiato: la testa e gli intestini maciullati (chewed) scendevano giù per la gola; restavano ancora da masticare le zampe, ma era roba da poco in confronto al resto: il più era fatto… [88] Il nobiluomo si alzò, fece un passo verso don Calogero attonito, lo sollevò dalla poltrona (easychair), se lo strinse al petto: le gambe corte del Sindaco rimasero sospese in aria. In quella camera di remota provincia siciliana venne a raffigurarsi (portray) una stampa giapponese nella quale si vedesse un enorme iris violaceo da un cui petalo pendesse un moscone peloso. Quando don

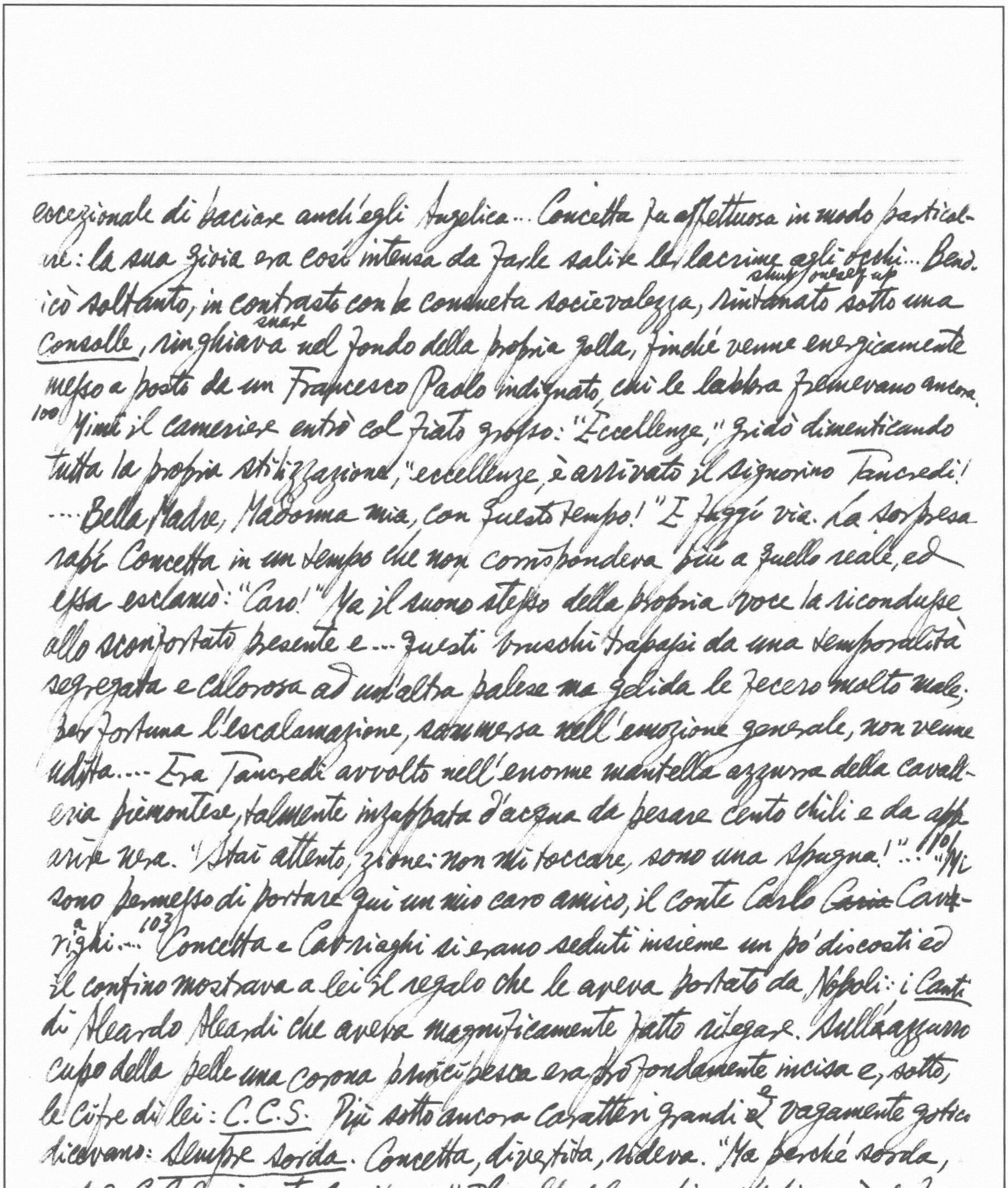


* Because the mayor was "imperfettamente rasato" (p. 85)

Calogero ritoccò il pavimento: "Debbo proprio regalargli present un paio di rasoi inglesi," *
pensò don Fabrizio, "così non si può andare avanti." ...[89] Gli ultimi officini del
rospo erano stati più disgustosi[90] del previsto; ma insomma erano andati giù
anch'essi.

[92] Dai più frequenti contatti derivati dall'accordo nuziale cominciò a nascere
in don Fabrizio una curiosa ammirazione per i meriti di Sedàra....[93] Molti
problemi che apparivano insoluti al Principe venivano risolti in quattro e in a twinkling
quattr'otto da don Calogero; liberato com'egli era dalle cento pastoie fetters che l'
onestà, la decenza e magari la buona educazione impongono alle azioni
di molti altri uomini, egli procedeva nella foresta della vita con la sic-
urezza di un elefante che, svellendo uprooting alberi e calpestando tane holes, avanza in
linea retta non avvertendo neppure i graffi delle spine e i guaiti yelping dei sopra-
ffatti oppressed... Non sarebbe equo tacere che una frequentazione più assidua del Prin-
cipe aveva avuto un certo effetto anche su Sedàra. Fino a quel momento egli
aveva incontrato degli aristocratici soltanto in riunioni di affari (cioè di compra sale &
-vendite purchase) o in seguito ad eccezionalissimi e lunghissimamente meditati inviti a
feste...[94] Egli si era formato la convinzione che l'aristocrazia consistesse
unicamente di uomini-pecore, esistenti soltanto per abbandonare la lana
alle sue forbici tosatrici ed il nome, illuminato da un inspiegabile prestigio,
a sua figlia. Ma già con la sua conoscenza del Tancredi dell'epoca post-garibal-
dina, si era trovato di fronte ad un esemplare inatteso di giovane nobile avido hard
quanto lui.... pur sapendo rivestire queste azioni "sedaresche" di una grazia
e di un fascino che egli sentiva di non possedere... Quando, necessariamente,
ebbe imparato a conoscere meglio don Fabrizio, ritrovò sì la mollezza e l'incap-
acità di difendersi che erano le caratteristiche del suo immaginario nobile-pe
-cora, ma in più una forza di attrazione.... Si avvide che buona parte di questo
fascino scaturiva dalle buone maniere e si rese conto di quanto un uomo

beneducato sia piacevole, perchè in fondo non è altro che qualcheduno che elimina le manifestazioni sempre sgradevoli di tanta parte della condizione umana e che esercita una specie di profittevole altruismo (formula nella quale l'efficacia dell'aggettivo gli fece tollerare l'inutilità del sostantivo). Lentamente don Calogero capiva che un pasto in comune non deve di necessità essere un uragano di rumori masticatori e di macchie d'unto grease; che una conversazione può benissimo non rassomigliare a una lite fra cani; che dar la precedenza a una donna è segno di forza e non, come aveva creduto, di debolezza;... Sarebbe ardito affermare che don Calogero approfittasse subito di quanto aveva appreso: egli seppe di allora in poi radersi un po' meglio e spaventarsi meno della quantità[95] di sapone adoperato nel bucato, e null'altro; ma fu da quel momento che si iniziò, per lui ed i suoi, quel costante raffinarsi di una classe che nel corso di tre generazioni trasforma innocenti cafoni in gentiluomini indifesi.... La prima visita di Angelica alla famiglia Salina, da fidanzata, si era svolta regolata da una regia theatrical production impeccabile... Si gettò nelle braccia di don Fabrizio... ritta sulla punta delle scarpine, gli sospirò all'orecchio: "Zione!": felicissimo gag.... Don Calogero intanto saliva la scala e andava dicendo quanto dolente fosse sua moglie di non poter essere lì, ma ieri sera aveva inciampato in casa e si era prodotta una distorsione al piede sinistro, assai dolorosa!. "Ha il callo del piede come una melanzana egg plant, Principe." Don Fabrizio... si passò il piacere di andare lui stesso subito dalla signora Sedàra, proposta che sbigottì terrify don Calogero che fu costretto, per respingerla, ad appioppare un secondo malanno alla consorte, una emicrania questa volta, che costringeva la poveretta a stare nell'oscurità[96]... La Principessa ...baciò ripetutamente la bella futura nipote e la strinse a sé tanto forte che alla giovinetta rimase impresso sulla pelle il contorno della famosa collana di rubini dei Salina... Francesco Paolo, il sedicenne, fu lieto di aver l'opportunità



eccezionale di baciare anch'egli Angelica... Concetta fu affettuosa in modo particol-
re: la sua gioia era così intensa da farle salire le lacrime agli occhi... Bened.
shut oneself up
icò soltanto, in contrasto con la consueta socievolezza, rintanato sotto una
snare
Consolle, ringhiava nel fondo della propria gola, finché venne energicamente
messo a posto da un Francesco Paolo indignato, cui le labbra fremevano ancora.
100 Mimì il cameriere entrò col fiato grosso: "Eccellenze," gridò dimenticando
tutta la propria stilizzazione, "eccellenze è arrivato il signorino Tancredi!
....Bella Madre, Madonna mia, con questo tempo!" E fuggì via. La sorpresa
rapì Concetta in un tempo che non corrispondeva più a quello reale, ed
essa esclamò: "Caro!" Ma il suono stesso della propria voce la ricondusse
allo sconfortato presente e... questi bruschi trapassi da una temporalità
segregata e calorosa ad un'altra palese ma gelida le fecero molto male;
per fortuna l'escalamazione, sommersa nell'emozione generale, non venne
udita.... Era Tancredi avvolto nell'enorme mantella azzurra della cavall-
eria piemontese, talmente inzappata d'acqua da pesare cento chili e da app-
arire nera. "Stai attento, zione: non mi toccare, sono una spugna!"... 101 "Mi
sono permesso di portare qui un mio caro amico, il conte Carlo ~~Cavia~~ Cavr-
a
righi...." 103 Concetta e Cavriaghi si erano seduti insieme un po' discosti ed
il contino mostrava a lei il regalo che le aveva portato da Napoli: i Canti
di Aleardo Aleardi che aveva magnificamente fatto rilegare. Sull'azzurro
cupo della pelle una corona principesca era profondamente incisa e, sotto,
le cifre di lei: C.C.S. Più sotto ancora caratteri grandi e vagamente gotici
dicevano: Sempre sorda. Concetta, divertita, rideva. "Ma perché sorda,
onte? C.C.S. si sente benissimo." Il volto del contino s'infiammò di fanc-
illesca passione. "Sorda, sì, sorda, signorina, sorda ai miei sospiri, sor-
da ai miei gemiti, e cieca anche.... Crudele avrei dovuto far scrivere." La
oncitazione letteraria di lui fu congelata dal riserbo della ragazza.....
agitation freeze

*cf 147: inoltre Tancredi, per quanto attraente, essendo notoriamente squattrinato era giudicato un partito non desiderabile: era quindi più apprezzato dalle signore sposate che dalle ragazze da marito.

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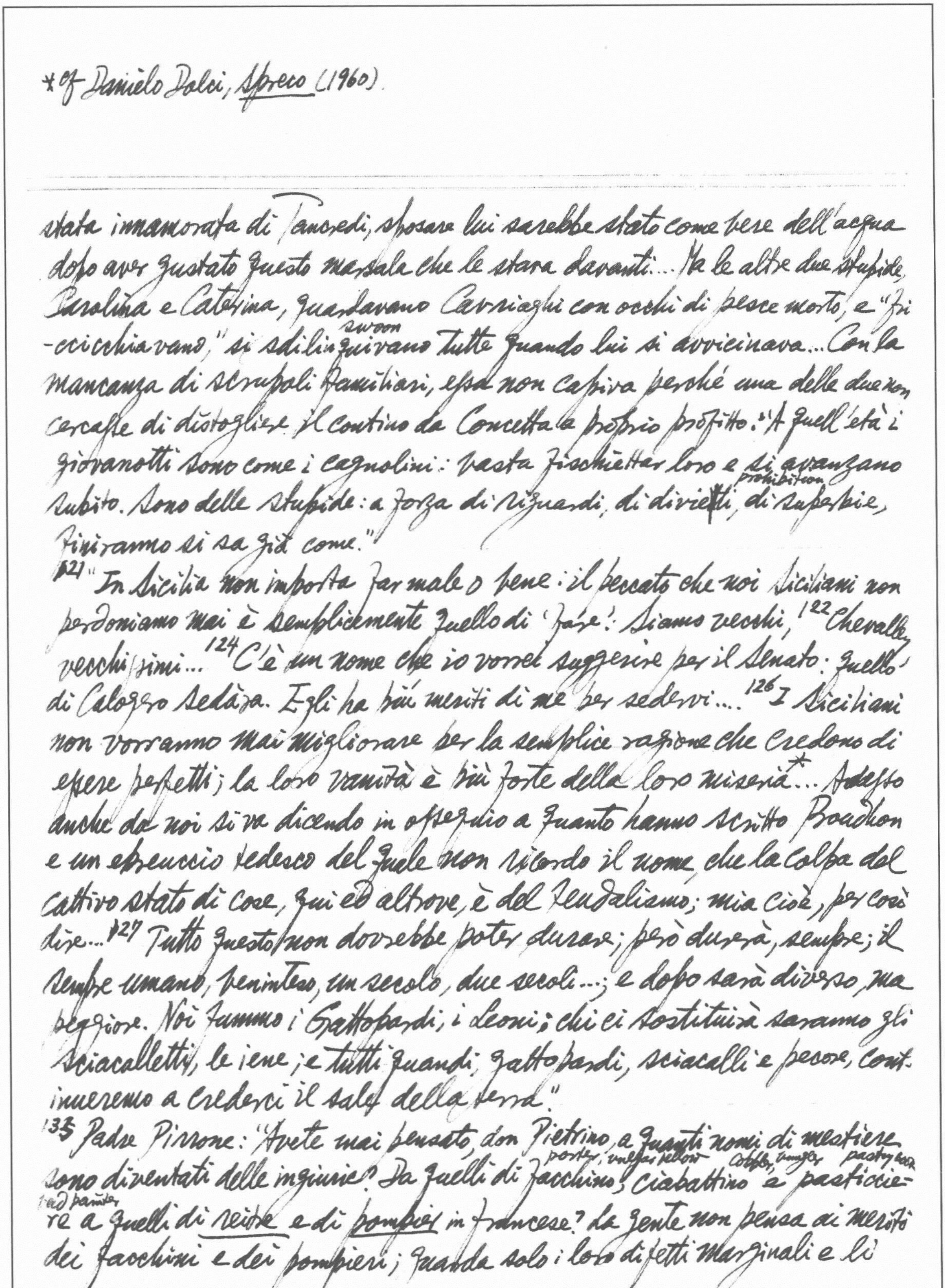
106 Le due ragazze, Carolina e Caterina, tenevano assai bene la loro parte nella sinfonia di desideri che in quel novembre percorreva tutto il palazzo.... Erano giovanissime ed avvenenti (handsome) e, benché prive di innamorati particolari si trovavano immerse nella corrente di stimoli che emanava dagli altri; e spesso il bacio che Concetta negava a Cavriaghi, la stretta di Angelica che non aveva saziato Tancredi, si riverberava sulle loro persone, sfiorava i loro corpi intatti....111 Quelli furono i giorni migliori della vita di Tancredi e di quella di Angelica, vite che dovevano poi essere tanto variegate, tanto peccaminose (sinful) sull'inevitabile sfondo di dolore.... Quando furono diventati vecchi ed inutilmente saggi, i loro pensieri ritornavano a quei giorni con rimpianto insistente: erano stati giorni del desiderio sempre presente perché sempre vinto, dei letti, molti che si erano offerti e che erano stati respinti dello stimolo sensuale che appunto perché inibito si era, un attimo, sublimato in rinunzia, cioè in vero amore.... 112 Tancredi era furibondo: essere accusato di non avere freni, lui, che ne aveva tanti di poter fermare un treno!

113 Concetta aveva delusa Tancredi: a Napoli aveva patito un certo rimorso nei riguardi di lei e per questo si era tirato dietro Cavriaghi col quale sperava di rimpiazzare (substitute) sé stesso presso la cugina... Niente:... Concetta guardava il sentimentale contino con occhi gelidi ~~dietro~~ dietro i quali si poteva financo notare un pò di disprezzo. Quella ragazza era una sciocca....: Già; Concetta voleva lui, non era così? Anche lui la aveva voluta un tempo: era meno bella, assai meno ricca di Angelica, ma aveva in sé qualche cosa che la donnafugasca non avrebbe posseduto mai. Ma la vita è una cosa seria, che diamine (the deuce)!* Concetta avrebbe dovuto capirlo. E poi perché aveva cominciato a trattarlo così male?.... Angelica invece dava in cuor suo ragione a Concetta: Cavriaghi mancava troppo di pepe (pepper); dopo esser



*cf Danielo Dolci, Spreco (1960).

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stata innamorata di Tancredi; sposare lui sarebbe stato come bere dell'acqua
dopo aver gustato questo marsala che le stava davanti... Ma le altre due stupide,
Carolina e Caterina, guardavano Cavriaghi con occhi di pesce morto, e "fri
swoon
-ccicchiavano," si sdilinquivano tutte quando lui si avvicinava... Con la
mancanza di scrupoli familiari, essa non capiva perché una delle due non
cercasse di distogliere il contino da Concetta a proprio profitto: "A quell'età i
giovanotti sono come i cagnolini: basta fischiettar loro e si avanzano
prohibition
subito. Sono delle stupide: a forza di riguardi, di divieti, di superbie,
finiranno si sa già come."

121 "In Sicilia non importa far male o bene: il peccato che noi Siciliani non
perdoniamo mai è semplicemente quello di 'fare'. Siamo vecchi, 122 Chevalley,
vecchissimi... 124 C'è un nome che io vorrei suggerire per il Senato: quello
di Calogero Sedàra. Egli ha più meriti di me per sedervi... 126 I Siciliani
non vorranno mai migliorare per la semplice ragione che credono di
essere perfetti; la loro vanità è più forte della loro miseria*... Adesso
anche da noi si va dicendo in ossequio a quanto hanno scritto Proudhon
e un ebreuccio tedesco del quale non ricordo il nome, che la colpa del
cattivo stato di cose, qui ed altrove, è del feudalismo; mia cioè, per così
dire... 127 Tutto questo non dovrebbe poter durare; però durerà, sempre; il
sempre umano, beninteso, un secolo, due secoli...; e dopo sarà diverso, ma
peggiore. Noi fummo i Gattopardi, i Leoni; chi ci sostituirà saranno gli
sciacalletti, le iene; e tutti quanti, gattopardi, sciacalli e pecore, cont-
inueremo a crederci il sale della terra."

135 Padre Pirrone: "Avete mai pensato, don Pietrino, a quanti nomi di mestiere
porter, unpleasant fellow cobbler, bungler pastry cook
sono diventati delle ingiurie? Da quelli di facchino, ciabattino e pasticcie-
bad painter
re a quelli di reître e di pompier in francese? La gente non pensa ai meriti
dei facchini e dei pompieri; guarda solo i loro difetti marginali e li

chiama tutti villani e vanagloriosi; e poiché non potete sentirmi, posso dirvi che conosco benissimo il significato corrente della parola 'gesuita'. Questi nobili poi hanno il pudore dei propri guai: ne ho visto uno, sciagurato (wretched), che aveva deciso di uccidersi l'indomani, e che sembrava sorridente e brioso come un ragazzo alla vigilia della Prima Comunione; mentre voi, don Pietrino, lo so, se siete costretto a bere uno dei vostri decotti (stew) di senna fate echeggiare il paese dei vostri lamenti. L'ira e la beffa sono signorili; l'elegia, la querimonia (whining), no. Anzi voglio darvi una ricetta: se incontraste un 'signore' lamentoso e querulo, guardate il suo albero genealogico: vi troverete presto un ramo secco."

136 Il vento si era calmato ma faceva un gran freddo; le stelle brillavano con furia, producevano migliaia di gradi (degrees) di calore ma non riuscivano a scaldare un povero vecchio.... Sarina tagliava cipolle in cucina. Le lagrime che essa aveva negli occhi gli sembrarono maggiori di quanto quell'attività comportasse.... 137 Si ricordò di ciò che diceva don Fabrizio: ogni volta che s'incontra un parente (relative) s'incontra una spina.

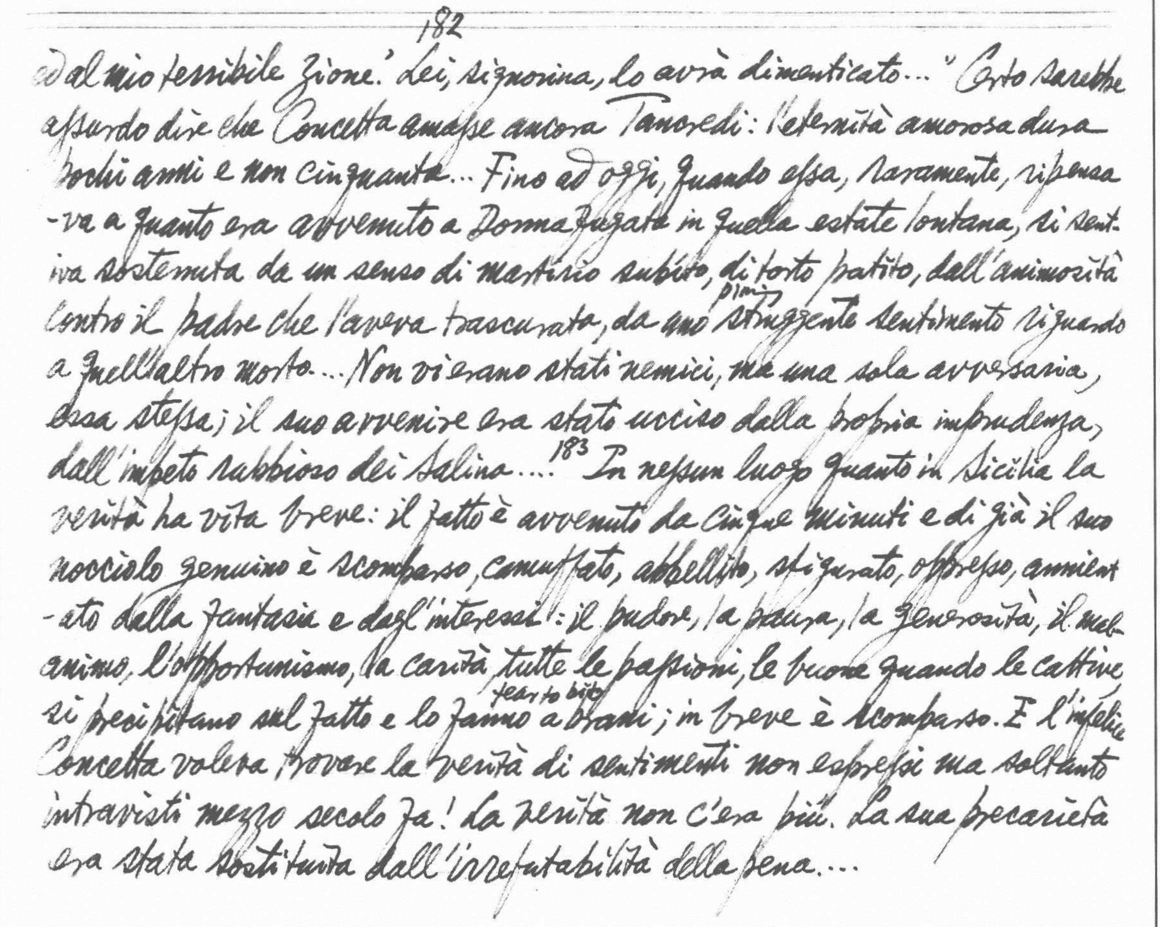
143 La carrozza fu piena come uovo... ciascuno pativa della presenza dei piedi altrui e non sapeva più dove fossero i propri... Si andava al ballo al palazzo Ponteleone [per presentare Angelica alla "società"]... 144 Era stato una delle spinuzze che il fidanzamento di Tancredi aveva inserito nelle delicate zampe del Gattopardo... Le ragazze, questi esseri incomprensibili per i quali un ballo è una festa e non un tedioso dovere mondano, parlottavano liete (gladly) a mezza voce ... 145 Come sarebbe stato il *frac* di don Calogero? ... In confidenza Tancredi aveva detto: "Il *frac* è come può essere; il padre di Angelica manca di *chic*."... Ma Tancredi si era reso garante di una perfetta rasatura e della decenza degli scarpini...! 149 Le donne che erano al ballo non gli [Don Fabrizio] piacevano neppure. Due o tre fra quelle anziane erano sue amanti, e vedendole adesso appesantite dagli anni e dalle nuore (daughters-in-law), faticava

a ricreare per sé l'immagine di loro quali erano venti anni fa, e si irritava
pensando che aveva sciupato i propri anni migliori a inseguire (ed a raggiungere)
slovenly person
simili sciattone ..... [151] "Bello, Principe, bello! Cose così non se ne
fanno più adesso, al prezzo attuale dell'oro zecchino!" Sedàra si era
posto vicino a lui: i suoi occhietti svegli percorrevano l'ambiente, insensibili
alla grazia, ~~attentissimi~~ attenti al valore monetario. Don Fabrizio, ad un
tratto, sentì che lo odiava... [153] "Sono forse più intelligente, sono certamente
quality
più colto di loro, ma sono della medesima risma, con essi debbo solidarizzare."... [154] I due giovani guardavano il quadro [la *Morte del Giusto* di
Greuze] con noncuranza assoluta. Per entrambi la conoscenza della morte era
puramente intellettuale, era per così dire un dato di cultura e basta, non
una esperienza che avesse loro forato il midollo delle ossa. La morte, sì, esisteva, senza dubbio, ma era roba ad uso degli altri. Don Fabrizio pensava che è
per l'ignoranza intima di questa suprema consolazione che i giovani sentono
i dolori più acerbamente dei vecchi.... [157] Vicino al Colonnello Pallavicino era
un posto vuoto. Ma che gran seccatore! Non era meglio, dopo tutto, ascoltare la
Cordialità forse voluta ma rinfrescante di Angelica, la limpidezza asciutta di
Tancredi? No; meglio annoiarsi che annoiare gli altri.

[164] Don Fabrizio si guardò nello specchio dell'armadio: [165] riconobbe più il proprio
vestito che sé stesso... Perché mai Dio voleva che nessuno morisse con la propria faccia? Perché a tutti succede così: si muore con una maschera sul
volto... E se ne stava lì, immerso nel [166] grande silenzio esterno, nello spaventevole rombo interiore...! [168] Faceva il bilancio
budget
consuntivo della sua vita, voleva
heap
raggranellare fuori dall'immenso mucchio di cenere delle passività le
specks
pagliuzze
d'oro dei momenti felici. Eccoli: due settimane prima del suo matrimonio, sei
settimane dopo; mezz'ora in occasione della nascita di Paolo..... [169] "Ho settantatré anni, all'ingrosso ne avrò vissuto, veramente vissuto, un totale di due...
wholesale

tre al massimo." E i dolori, la noia, quanti erano stati? Inutile sforzarsi a contare: tutto il resto: settant'anni.

[Le tre vecchie signorine Salina][172] erano poco al di qua o poco al di là della settantina.... Nella persona di Concetta emergevano ancora i relitti di una passata bellezza: grassa e imponente nei suoi rigidi abiti di moiré nero, portava i capelli bianchissimi rialzati sulla testa in modo da scoprire la fronte quasi indenne undamaged; questo, insieme agli occhi sdegnosi e ad una contrazione astiosetta grudging, spiteful, al di sopra del naso, le conferiva un aspetto autoritario e quasi imperiale....[179] se si fosse ben guardato nel mucchietto di pelliccia tarlata si sarebbero notate due orecchie erette, un muso di legno nero, due attoniti occhi di vetro giallo: era Bendicò, da quarantacinque anni morto, da quarantacinque anni imbalsamato, nido di ragnatele e di tarme, aborrito dalle persone di servizio che da decenni ne chiedevano l'abbandono all'immondezzaio: ma Concetta vi si opponeva sempre: teneva a non distaccarsi dal solo ricordo del suo passato che non le destasse sensazioni penose....[180] Il senatore Tassoni [un compagno d'armi di Tancredi] era un vispo lively elegantissimo vecchietto. "Signorina, si realizza adesso un sogno della mia gioventù lontanissima. Quante volte nelle gelide notti di bivacco sul Volturno o attorno agli spalti bastion di Gaeta assediata, quante volte il nostro indimenticabile Tancredi mi ha parlato di lei!...[181] A Vienna dieci anni fa... Tancredi mi ospitò all'ambasciata.... Ci raccontò come una sera, durante un pranzo a Donnafugata, si fosse permesso di inventare una frottola lie e di raccontarla a lei!.. Lei lo aveva rimproverato. 'Era tanto cara,' diceva, 'mentre mi fissava con i suoi occhi incolleriti, e mentre le labbra si gonfiavano graziosamente per l'ira come quelle di un cucciolo; era tanto cara che se non mi fossi trattenuto la avrei abbracciata puppy lì, davanti a venti persone



[182] ed al mio terribile zione. Lei, signorina, lo avrà dimenticato..." Certo sarebbe assurdo dire che Concetta amasse ancora Tancredi: l'eternità amorosa dura pochi anni e non cinquanta... Fino ad oggi, quando essa, raramente, ripensava a quanto era avvenuto a Donnafugata in quella estate lontana, si sentiva sostenuta da un senso di martirio subito, di torto patito, dall'animosità contro il padre che l'aveva trascurata, da uno più struggente sentimento riguardo a quell'altro morto... Non vi erano stati nemici, ma una sola avversaria, essa stessa; il suo avvenire era stato ucciso dalla propria imprudenza, dall'impeto rabbioso dei Salina....[183] In nessun luogo quanto in Sicilia la verità ha vita breve: il fatto è avvenuto da cinque minuti e di già il suo nocciolo genuino è scomparso, camuffato, abbellito, sfigurato, oppresso, annientato dalla fantasia e dagl'interessi: il pudore, la paura, la generosità, il malanimo, l'opportunismo, la carità, tutte le passioni, le buone quanto le cattive si precipitano sul fatto e lo fanno tear to bits a brani; in breve è scomparso. E l'infelice Concetta voleva trovare la verità di sentimenti non espressi ma soltanto intravisti mezzo secolo fa! La verità non c'era più. La sua precarietà era stata sostituita dall'irrefutabilità della pena...

① I poeti, secondo il mito, attingono la virtù di poetare bevendo al fonte scaturito sotto i piedi di Pegaso. → Hippocrene (referred to again in Cabala del cavallo pegaseo, p. 556) ② papà (voce dell'Italia meridionale). ③ "Minchione", mentula, membro virile. * In Act I, sc. 2 Bonifacio quotes a "poema smarrito" of "l'Academico di nulla academia" (p. 57).

cf. Persius's epigram of 14 lines which often precede (sometimes follow) his satires: "Nec fonte labra prolui caballino"

Opere di Giordano Bruno e di Tommaso Campanella (Riccardo Ricciardi)
a cura di Augusto Guzzo e di Romano Amerio.

Introduzione: Mentre chiedeva aiuto, voleva poi trattar da ignoranti coloro stessi ai quali chiedeva aiuto. Fra i Sei e Settecento, il deismo inglese farà fruttificare quel seme; ma a lui Bruno non restò che tornarsene in Francia.[7] Egli dipinge se stesso perseguitato e oppresso dal disfavore delle plebi: ora queste "plebi" sono le masse di scolari, un po' attratti dalla novità della visione ⟨cantata piuttosto che insegnata, dal Bruno, ma, assai più che attratti, urtati (collided) dal suo disdegno e ~~disprezzo~~ disprezzo del sapere tramandato (transmitted).[9] È un sistematore, fin imprudente, della propria visione del mondo allargata a teoria onnicomprensiva e onniesplicativa di tutti gli eventi e fenomeni dell'universo.[10] Diceva che la sua filosofia era un'ardita, ma non dissonante, interpretazione del dogma, protestava il suo amore per la Chiesa cattolica, e la sua risoluzione a rientrare in essa.[11] L'italiano de Bruno è un approssimativo toscano, saturo di forme latine introdotte tali quali nel discorso volgare, e pur lasciate tutt'altro che grezze (crude), perché latino e toscano, con gli spagnolismi e i dialettalismi schietti che non mancano, son fusi in una pronunzia (way of speaking), cordialmente napoletana di quel parlare misto, ma non composito, sebbene (although) originalissimo.

35 Candelaio④: Comedia del Bruno Nolano, Academico di Nulla Academia* detto il Fastidito (annoyed, disgusted).

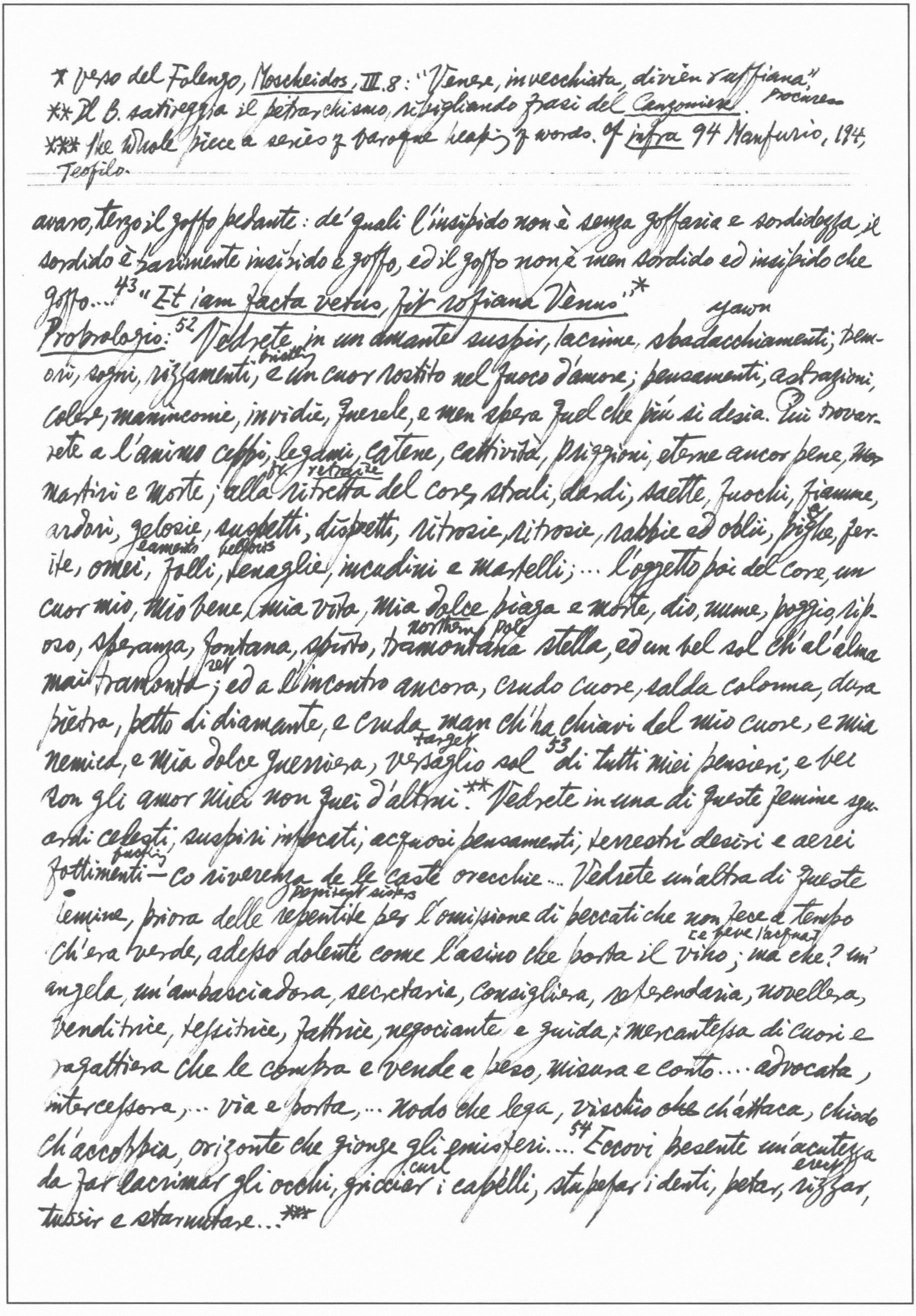
In II i, Ottaviano addressed the pedant Manfurio: "O Maestro fonte caballino" (p. 77), & Manfurio boasts: "non ho poco io del fonte caballino absorpto" (p. 80)

In tristitia hilaris, in hilaritate tristis. cf 151, 227-8

37 Il Libro a gli abbeverati nel fonte Caballino①: ... / per farmene gir lieto a tata② e mamma. / ... / ... Converrà forsi a me gramo (wretched) / monstrar scuoperto alla Signoria mia / il zero (arse) e menchione (penis)③, com'il padr'Adamo, / quand'era buono dentro sua badia (comfortable abode). / ...

42 Argomento ed Ordine della comedia: Son tre materie principali intessute insieme ne la presente comedia: l'amor di Bonifacio, l'alchimia di Bartolomeo e la pedantaria di Manfurio.... Prima, l'insipido amante, secondo il sordido

④ The precise meaning of the title is unknown. It doubtless has an obscene connotation (M.T. Herrick, Italian Comedy in the Renaissance, p. 161). But cf p. 67, note on Giov. Bernardo's speech, p. 174 also



avaro, terzo il goffo pedante: de' quali l'insipido non è senza goffaria e sordidezza, il
sordido è parimente insipido e goffo, ed il goffo non è men sordido ed insipido che
goffo...[43] "_Et iam facta vetus, fit roffiana Venus_".*
yawn
Proprologo: [52] Vedrete in un amante suspir, lacrime, sbadacchiamenti; tremori, sogni, rizzamenti, e un cuor rostito nel fuoco d'amore; pensamenti, astrazioni,
bristling
colere, maninconie, invidie, querele, e men spera quel che più si desia. Qui trovarete a l'animo ceppi, legami, catene, cattività, priggioni, eterne ancor pene, ~~mor~~
or retraite
martiri e morte; alla ritretta del core, strali, dardi, saette, fuochi, fiamme,
ardori, gelosie, suspetti, dispetti, ritrosie, ritrosie, rabbie ed oblii, pighe, fer-
laments bellows
ite, omei, folli, tenaglie, incudini e martelli; ... l'oggetto poi del core, un
cuor mio, mio bene, mia vita, mia dolce piaga e morte, dio, nume, poggio, rip-
northern pole
oso, speranza, fontana, spirto, tramontana stella, ed un bel sol ch'al'alma
set
mai tramonta; ed a l'incontro ancora, crudo cuore, salda colonna, dura
pietra, petto di diamante, e cruda man ch'ha chiavi del mio cuore, e mia
target
nemica, e mia dolce guerriera, versaglio sol [53] di tutti miei pensieri; e bei
son gli amor miei non quei d'altri.** Vedrete in una di queste femine sgu-
ardi celesti, suspiri infocati, acquosi pensamenti, terrestri desiri e aerei
fucking
fottimenti — co riverenza de le caste orecchie... Vedrete un'altra di queste
penitent sisters
femine, priora delle repentite per l'omissione di peccati che non fece a tempo
[e beve l'acqua]
ch'era verde, adesso dolente come l'asino che porta il vino; ma che? un'
angela, un'ambasciadora, secretaria, consigliera, referendaria, novellera,
venditrice, tessitrice, fattrice, negociante e guida; mercantessa di cuori e
ragattiera che le compra e vende a peso, misura e conto.... advocata,
intercessora, ... via e porta, ... nodo che lega, vischio ~~che~~ ch'attaca, chiodo
ch'accoppia, orizonte che gionge gli emisferi....[54] Eccovi presente un'acutezza
curl erect
da far lacrimar gli occhi, gricciar i capelli, stupefar i denti, petar, rizzar,
tussir e starnutare...***

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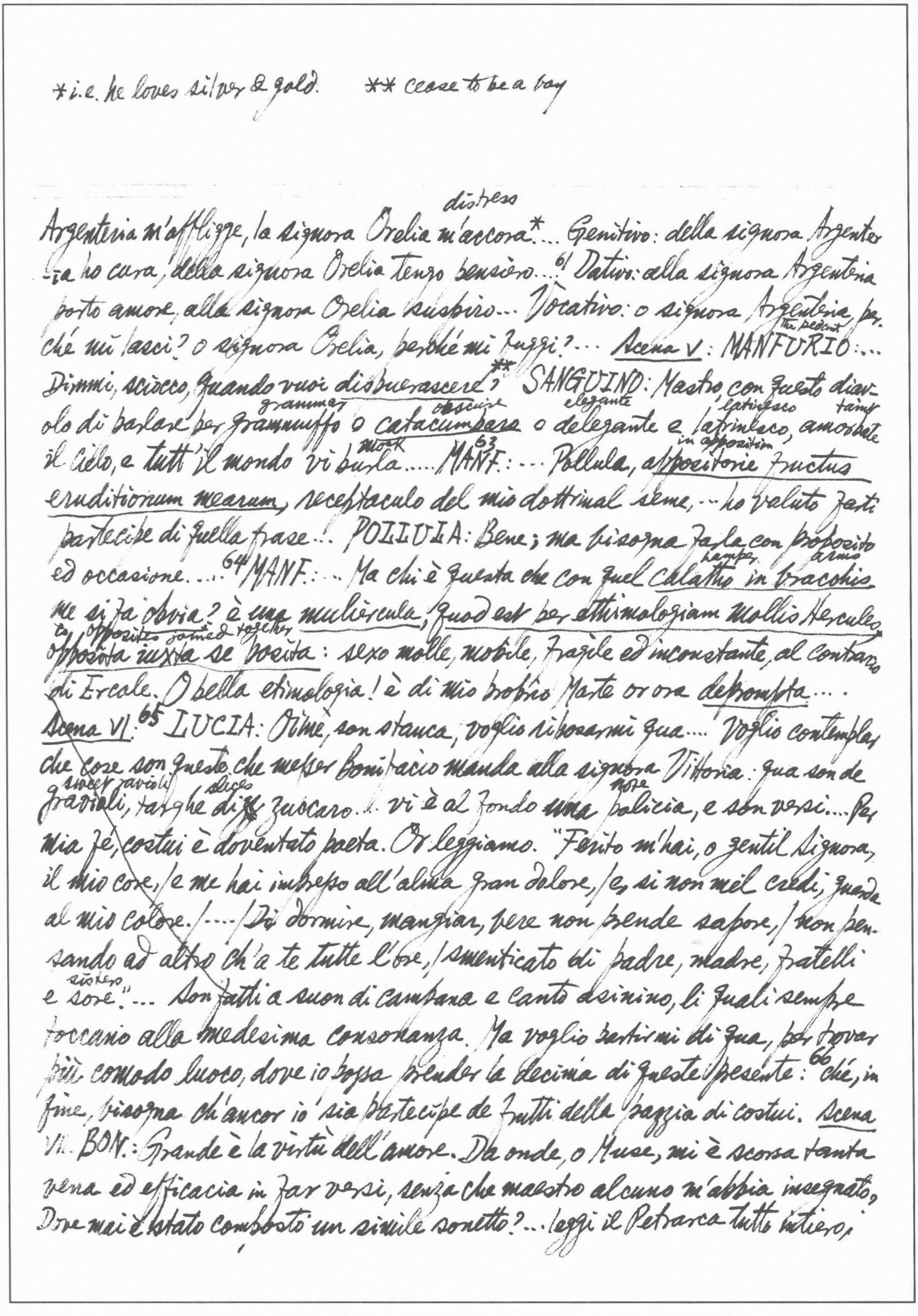
* verso del Folengo, _Moscheidos_, III.8: "Venere, invecchiata, divien ruffiana".
procuress
** Il B. satireggia il petrarchismo, ripigliando frasi del _Canzoniere_.
*** the whole piece a series of baroque heaping of words. cf _infra_ 94 Manfurio, 194, Teofilo.

*cf *Le Mariage de Figaro*, II.xxi, Antonio; also *infra* 479-80.

**cf Tassoni, *Secchia rapita*, I.vi: [an April morning] "E s'udian gli usignoli al primo albore / e gli asini cantar versi d'amore" (G. Fumagalli, *Chi l'ha detto?* 9ª ed., p.152).

[57] Atto Primo: scena ii: BONIFACIO: L'arte supplisce al difetto della natura, Bonifacio... Chi sa, forse quella che non han mossa le paroli di Bonifacio, l'amor di Bonifacio, il veder spasmare (agonizing) Bonifacio, potrà esser forzata con questa occulta filosofia. scena iii: [58] BARTOLOMEO: Crudo Amore, essendo tanto ingiusto e tanto violento il regno tuo, che vol dir che perpetua tanto? perché fai che mi fugga quella ch'io stimo e adoro?... BON.: ... Vi ho udito adesso lamentare, intendo il vostro male, e, come partecipe di medesma passione e forse peggior, vi compatisco...[59] Adesso ti sento proferir queste dolce parole: conchiudo più fermamente che di quel tossicoso mele abbi il stomaco ripieno. BART.: ... Ma di voi mi maraviglio, messer Bonifacio, non di che son di dui o tre anni più giovane ed ho per moglie una vecchia sgrignuta (hunchback) che m'avanza di più d'otto anni. Voi avete una bellissima mogliera, giovane di venticinque anni, più bella della quale non è facile trovar in Napoli; e sete inamorato?.... Non siamo come le bestie ch'hanno il coito servile solamente per l'atto della generazione—però hanno determinata legge del tempo e loco, come gli asini, a i quali il sole, particulare e principalmente il maggio, scalda la schena... generanti: ~~a i quali~~ .... Noi altri in ogni tempo e loco*..... [60] BON.: ... facilmente fui questo aprile da un'altra fiamma acceso. BART.: In questo tempo s'inamorò il Petrarca, e gli asini, anch'essi, cominciano a rizzar la coda.** BON.: Come avete detto? BART.: Ho detto che in questo tempo s'inamorò il Petrarca, e gli animi, anch'essi, si drizzano alla contemplazione: perché i spirti ne l'inverno son contratti per il freddo, ne l'estade per il caldo son dispersi, la primavera sono in una mediocre e quieta temperatura, onde l'animo è più atto alla contemplazione per la tranquillità della disposizion del corpo..... BON.: ... da gli sguardi della signora Vittoria fui sì profondamente saettato, e tanto arso da suoi lumi... Or voi fatemi il versaglio dell'amor vostro... Penso che voi ancora doviate prendere non poco refrigerio, confabulando con quelli che patiscono del medesimo male, si par male si può dir l'amare. BART.: Nominativo: la signora



*i.e. he loves silver & gold.   ** cease to be a boy

distress
Argenteria m'affligge, la signora Orelia m'accora*... Genitivo: della signora Argente-
-ria ho cura, della signora Orelia tengo pensiero...[61] Dativo: alla signora Argenteria
porto amore, alla signora Orelia sospiro... Vocativo: o signora Argenteria, per-
the pedant
ché mi lasci? o signora Orelia, perché mi fuggi?... Scena V: MANFURIO:...
Dimmi, sciocco, quando vuoi dispuerascere?** SANGUINO: Mastro, con questo diav-
grammar   obscure   elegante   latinesco   taint
olo di parlare per grammuffo o catacumbaro o delegante e latrinesco, amorbate
mock   in apposition
il Cielo, e tutt'il mondo vi burla.....[63] MANF:... Pollula, appositorie fructus
eruditionum mearum, receptaculo del mio dottrinal seme,... ho voluto farti
partecipe di quella frase... POLLULA: Bene; ma bisogna farla con proposito
lamp   arms
ed occasione....[64] MANF:... Ma chi è questa che con quel calatho in bracchiis
me si fa obvia? è una muliercula, quod est per ethimologiam mollis Hercules
to opposites joined together
opposita iuxta se posita: sexo molle, mobile, fragile ed inconstante, al contrario
di Ercole. O bella etimologia! è di mio proprio Marte or ora deprompta....
Scena VI:[65] LUCIA: Oimè, son stanca, voglio riposarmi qua.... Voglio contemplar
che cose son queste che messer Bonifacio manda alla signora Vittoria: qua son de
sweet ravioli   slices   note
gravioli, targhe di zuccaro... vi è al fondo una policia, e son versi.... Per
mia fé, costui è doventato poeta. Or leggiamo. "Ferito m'hai, o gentil Signora,
il mio core, / e me hai impresso all'alma gran dolore, / e, si non mel credi, guarda
al mio colore. / ... / Di dormire, mangiar, bere non prende sapore, / non pen-
sando ad altro ch'a te tutte l'ore, / smenticato di padre, madre, fratelli
sisters
e sore."... Son fatti a suon di campana e canto asinino, li quali sempre
toccano alla medesima consonanza. Ma voglio partirmi di qua, per trovar
più comodo luoco, dove io possa prender la decima di queste presente:[66] ché, in
fine, bisogna ch'ancor io sia partecipe de frutti della pazzia di costui. Scena
VII. BON.: Grande è la virtù dell'amore. Da onde, o Muse, mi è scorsa tanta
vena ed efficacia in far versi, senza che maestro alcuno m'abbia insegnato?
Dove mai è stato composto un simile sonetto?... leggi il Petrarca tutto intiero,

* I commentatori ritengono che qui sia accennato il passaggio dall'amor sodomitico all'amor naturale.

** cf. Ch. Fr. Hebbel: "Alchimist und Papst" (*Werke*, hrsg. Theodor Poppe, I^{ter} Teil, S. 196); 抱朴子內篇黃白第十六.

8 Dante, *Divine Comedy*, Par. XXVI. 13–5 (ed. N. Sapegno, p. 1096)

discorri tutto l'Ariosto, non trovarai un simile.... *Scena VIII*: ... 67 lover of Bonifacio's wife GIOV. BERNARDO: ...Quanto al ritratto, io lo farò quanto prima. BON.: Sì, ma, per vita vostra, fatemi bello. *GI. B.*: Non comandate tanto, si volete esser servito. Si desiderate che io vi faccia bello, è una; si volete ch'io vi ritragga, è un'altra.... Lasciate l'arte antica... Da candelaio volete doventar goldsmith orefice*.... 68 *Scena X*: BON.: Siate il molto ben venuto, signor Scaramurè a gipsy, speranza della mia vita appassionata.... Si V.S. non rimedia al mio male, io son morto.... SCAR.: Ditemi, quando foste voi fustivo punto dall'amor di colei per averla guardato, a che sito ti stava ella? a destra o a sinistra? BON.: A sinistra. SCAR.: ... Basta, basta: ... voglio effectuare il tuo negocio con magia naturale, lasciando a maggior opportunità le superstizioni d'arte più profonda. ...69 La cosa già fu per fascinazione? BON.: Come per fascinazione? io non intendo. SCAR.: *Idest*, per averla guardata, guardando lei anco voi. BON.: Sì, signor sì, per fascinazione. SCAR.: ... L'esser fascinato d'amore addviene, quando ... un occhio con l'altro, e ~~tr~~ reciprocamente un raggio visual con l'altro si rincontra, e lume con lume si accopula8... Però, chi non vual esser fascinato, deve star massimamente cauto e far buona guardia ne gli occhii, li quali, in atto d'amore principalmente, son fenestre dell'anima onde quel detto: "avert *Averte, averte oculos tuos*"...8 *Scena XI*: 70 CENCIO: ... la materia di tutti metalli è Mercurio... però si dice messenger nuncio di dèi, maschio co maschii, e femina ~~con~~ co femine ... GIO. BERN.: 71 ... Io vorrei veder l'oro fatto a voi meglior vestito che non andiate. Penso ben che, si tu sapessi far oro, non venderesti la ricetta da far oro, ma con essa lo faresti; e, mentre fai oro per un altro, per fargli vedere la esperienza, lo faresti per te a fin di non aver bisogno di vendere il secreto...** CENC.: Dovete saper, per la prima, che messer Bartolomeo, lui, ebbe tutta la ricetta in mano... e da me non volea altro che la dechiarazione, con dirgli: — Fa' in questo modo, fa'

8 M. Praz, *The Flaming Heart*, p. 197 compares this to Donne's lines in *Extasie*: "Our eye-beames twisted, and did thread / Our eyes upon one double string" etc.

*儒林外史十五回洪憨仙燒銀之法

** Applicable to "Immanent Criticism"; cf Mallarmé: "Mais, Degas, ce n'est pas avec des idées qu'on fait un sonnet, c'est avec des mots" (quoted in R. Bayer, Traité d'Esthétique, p. 29).

*** Cp. infra 86

in quello, non far cossì, fa' colà... [72] GIO. B.: Luto [mire] della polvere delle potte [vulva] sudate [exud] al viaggio di Piedigrotta [famous sanctuary near Naples]..... Non sai quel che fece? io tel saprò dire.— Costui cavò un pezzo di legno, vi inserrò l'oro dentro, poi lo bruggiò [burn] fuori, facendolo a guisa de gli altri carboni; ed al suo tempo, con una bella destrezza sel tolse dalla saccoccia [pocket], e ponendo mani ad dui altri carboni ch'erano presso [near] la fornace, fece venir a proposito di poner quel carbone pregnante, dove presto, per la forza del fuoco incenerito, stillò [exud] l'oro impolverato [congeal with dust] per gli buchi a basso.*

Atto Secondo: [76] scena 1: OTTAVIANO: Quale è vostra professione? MANFURIO: Magister artium, moderator di pueruli... OTT.: Oh! Maestro gentile, attillato [smart], eloquentissimo, galantissimo architriclino e pincerna [cup-bearer] delle Muse... MANF.: O bella apposizione. OTT.:... patriarca del coro appolinesco... MANF.: Melius diceretur: apollineo.... [77] OTT.: Misser Manfurio, amenissimo fiume di eloquenza, serenissimo mare di dottrina... MANF.: Tranquillitas [corrects O. by saying that "tranquil" goes with "sea", while "serene" with "air"] maris, serenitas aëris... OTT.: Che è la materia di vostri versi? MANF.: Litterae, syllabae, dictio et oratio, partes propinquae et remotae.** [78] OTT.: Io dico: quale è il suggetto ed il proposito? MANF.: Volete dire: de quo agitur? materia de qua? circa quam? È la gola, ingluvie [greed] e ~~gast~~ gastrimargia [immensity of stomach] di quel lurcone [glutton] Sanguino.... OTT.: Piacciavi di farmeli udire.... MANF.: Fiat... "O porco sporco, vil, vita disutile ..." [79] Che vi par di questi versi?... OTT.: Bellissimo e sottil concepito. Ma ditemi, vi priego, avete speso molto tempo in ordinar questi versi? MANF.: Non.... OTT.: Avetele fatti e rifatti? MANF.: Haudquaquam.... [80] Ditemi, signor Ottaviano, non piacenvi gli nostri versi? OTT.: Nequaquam. MANF.: Come nequaquam? non sono elli optimi? OTT.: Nequaquam. MANF.: Duae negationes affirmant: volete dir dunque che son buoni.*** OTT.: Nequaquam. MANF.: Burlate? OTT.: Nequaquam. MANF.: Sì che dite da senno? OTT.: Utique [certainly]! MANF.: Voi mi siete nemico e mi portate invidia..... [81] Non voglio più parlar con voi...

* Allusion to Matthew, 25. 1-13.

** secondo nome della signora Vittoria, consueto a sortarsi dalle meretrici.

8 醉醒石第13回、身溷樂家花街人要只为了採我、这去採的人；清平山堂话本刎颈鸳鸯会只恐一旦花容退[illegible]報即上门来

SCENA III: VITTORIA:... [83] Considero che, come di vergini, altre son dette sciocche, altre prudenti;*... pazze son quelle ch'amano sol per fine di quel piacer che passa, e non pensano alla vecchiezza che si accosta ratto (rapid), senza ch'altri la vegga o senta, insième insieme (suddenly) facendo discostar (remove) gli amici. Mentre quella increspa la faccia, questi chiudono le borse.[8].. Chi tempo aspetta, tempo perde. S'io aspetto il tempo, il tempo non aspettarà me... Mal potrà prendere l'ucel che vola, chi non sa mantener quello ch'ha in gabbia. Benché costui (Bonifacio) abbia poco cervello e mala schena, ha però la buona borsa... I savi vivono per i pazzi, ed i pazzi per i savii. Si tutti fussero signori, non sarebbono signori: Cossì, se tutti saggi, non sarebbono saggi... Conviene, a chi è bella per la gioventù, che sii saggia per la vecchiaia... Scena IV: [84] SANGUINO: Basovi (kiss) quelle bellissime ginocchia e piedi, signor Porzia** mia dolcissima, saporitissima più che zucchero, cannella e senzeverata... Servitevi di me. VITT.: Ah ah ah, che volete dir per questo?... SANG.: ...Era un tempo che il leone e l'asino erano compagni; ed andando insieme in peregrinaggio, convennero che, al passar de' fiumi, si tranassero (carry over) a vicenna.... Gionti al fiume Garigliano, l'asino si tolse il leone sopra: il quale natando verso l'altra riva, il leon, per tema di cascare, sempre più e più gli piantava l'unghie ne la pelle, di sorte a quel povero animale gli penetrorno in sin all'ossa. Ed il miserello, come quel che fa professione di pazienza, passò al meglio che pote, senza far motto.... [85] Otto giorni dopo, al ritornare che fecero, era il dovero che il leone portasse l'asino. Il quale essendogli sopra, per non cascar ne l'acqua, co i denti afferrò la cervice (neck) del leone, e ciò non bastando per tenerlo su, gli cacciò (drive) il suo strumento — o, come vogliam dire, il..., tu m'intendi, — per parlar onestamente, al vacuo, sotto la coda, dove manca la pelle: di maniera ch'il leone sentì maggior angoscia che sentir possa donna che sia nelle pene del parto, gridando: — Olà, olà, oi, oi, oimè! olà traditore!

廣陵妖亂志：呂用之伏
誅，呂軍人發至中堂得一
石函，内有桐人一枚，長
三尺許，身披桎梏，口貫長釘，
背上疏[高]駢鄉貫甲子官
爵名字，為厭勝之事，以是駢為用之所制）（太平廣記 卷284）

of Maurice Garçon & Jean Vinchon's, Le Diable, p. 80 on "Envoûtement et sagittaire" → 射像

[illegible]

known as envoûtement
44回 姚天君試 落魂陣內築一土臺，設一香案，臺上紮一草人，人身上寫著姜尚的名字，當罡念咒，七八日把子牙拜掉了一魂二魄

—A cui rispose l'asino, in volto severo e grave tuono:— Pazienza, fratel mio: vedi
cf 163
ch'io non ho altr'unghia che questa d'attaccarmi.— .... Scena V: BARRA: Ah ah ah,
stir up
il suo marito ~~era~~ dentro ad attizzar la fornace, a lavorar più dentro; ed io
i.e. the mistress
lavoravo co lei a la prima camera. LUCIA: Che lavor è il vostro. B.:
obscene allusion
Il giuoco de Zingani: e che l'è fuori e che l'è dentro... 86 Questa vecchia-
old
spoon, i.e. jutting chin
zza barba di cocchiara, richesta da me si me voleva fare quel piacere,
non
mi rispose:— No no no no.... Si lei avesse detto una volta: no, io ~~no~~ ar-
rei più parlato... ma perché disse più de dodici volte:—no, no no, non non
non, none, none, none, nani, nani, none—: "cazzo!", dissi intra di me "cost-
ei ne vuole..." Poi, riprendo, idest ripiglio il sermone, facendowegli udire
in questa foggia:— O faccia di oro fino ed occhii di diamante, tu vuoi far-
mi morir, anh?... Ed ella rispose:— Và via, và via, via, via, via, via, via,
via, via, mal uomo.— Si lei avesse detto, una volta: và via; forse io arei
got rid of
smaltito di quella sicurtà che gli tanti: non, non, mi aveano data.... ed io
ho udito dire da maestro Manfurio che le due negazione affermano, e molto più
le tre, come veggiamo per isperienza: "dunque," dissi io intra me stesso "costei
87
vuol danzare a tre piè; e forsi io gli piantarò un'altra gamba tra le
due, acciò possa ancor meglio correre."... Scene VI: 88 BARRA: Che cosa l'è,
si può vedere? POLLULA:... È una epistola amatoria, la quale maestro Man-
~~fu~~ furio gli ha composta.... Leggete voi, toh. B.:... "Quando il rutilante Febo
scuose dall'oriente il radiante capo, non si bello in questo superno emisfero
full of desire
appare, come alla mia cuncupiscibile il tuo esilarante volto...." 89 che
diavolo di parlar a donne è questo?... "...nemini dubium sit, ... hammi
con arrow
negli precordii penetrato ~~con~~ del suo quadrello la punta..." Vada in bord-
he-goat
ello questo becco pedante, con le sue cifre...
ATTO TERZO: 92 Scena III: SCARAMURÉ: Ecco qui la imagine di cera vergine
needle
fatta in suo nome; ecco qui le cinque agaglie che gli devi piantar in cinque

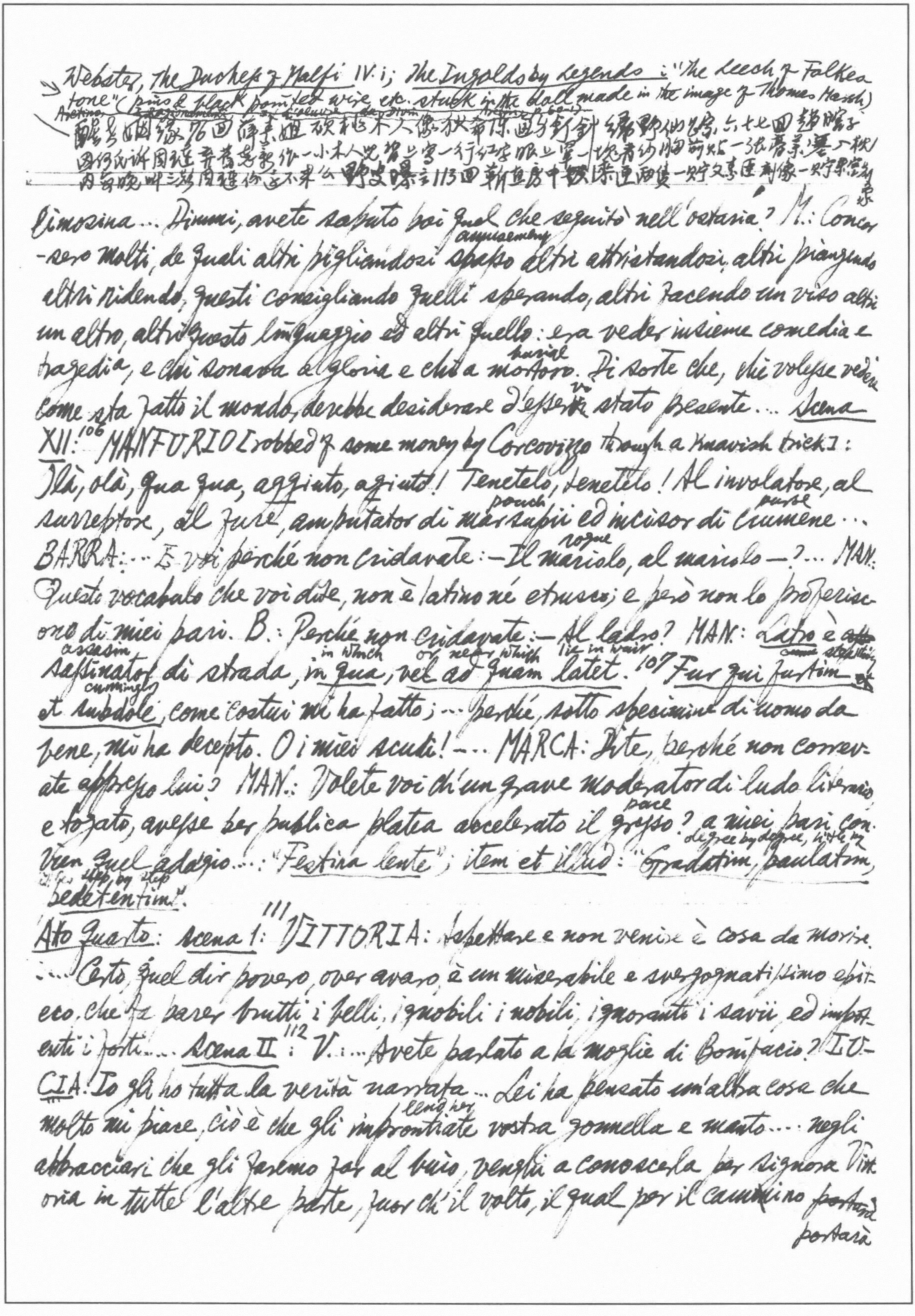
*Antico incantesimo erotico, del quale si ha la descrizione in Virgilio, Ecl. VII. 封神榜陸壓紮人又紅樓夢馬道婆魘紙人 (25回) 使鳳姐寶玉著鬼
(48-9回) 以桑枝弓桃枝箭(三枝)射草人射趙公明

La Celestina, I aucto, Pármeno on the various practices of Celestina: "a otros daba unos corazones de cera, llenos de agujas quebradas"
wax pieces
broken needles

Douglas Hayes, All Rightee, p. 106: "Jack Frost says he makes wax figures of people he doesn't like, & sticks pins in them & burns them in the fire."

* ("Collection Bilingue des classiques Étrangers", éd. Aubier, pp. 156-8); cf Aretino, I Ragionamenti, I (L'oeuvre du Divin Arétin, I, p. 60-1)

parti della persona. Questa particulare, più grande che le altre, li pungerà la sinistra mammella: guarda di profondare troppo dentro, perché fareste morir la paziente. BONIFACIO: Me ne guardarò bene.... S.:... Farete, dunque, far il fuoco [93]... di legna di pigna (pine) o di oliva o di lauro, si non possete farlo di tutte tre materie insieme.... e cossì verrete ad incensare e fumigare la presente imagine, la qual prendendo in mano direte tre volte: "Sine quo nihil"; oscitarete (yawn) tre volte co gli occhii chiusi, e poi, a poco a poco, svoltando verso il caldo del fuoco la presente imagine — guarda che non si liquefaccia, perché morrebbe la paziente — ... la farrete tornare al medesimo lato tre volte, insieme insieme tre volte dicendo: "Zalarath Zhalaphar necterè vincula: Capture, Mirim sarcha Vittoriae",
O potenza, O potenza che stringi i lacci, capta per me il gran corpo di Vittoria"
come sta notato in questa cartolina... B.: Farò cossì a punto. S.: Sì, ma bisogna ricordarsi ch'ho spesi cinque scudi alle cose che concorreno al far della imagine ... Scena VII: [97] GIO. BERNARDO:... vorrei sapere da voi che vuol dir: pedante. MANFURIO: Lubentissime voglio dirvelo, insegnarvelo, declararvelo, esporvelo, propalarvelo, palam farvelo, insinuarvelo, et — particula coniunctiva in ultima dictione apposita — enuclearvelo (examine thoroughly);... [98] Pedante vuol dire quasi pede ante: utpote, quia ave lo incesso (dignified progress) prosequitivo, col quale fa andare avanti gli erudiendi puberi; vel per strictiorem arctioremque etymologiam; Pe, perfectos, — Dan, dans, — Te, thesauros. — Or che dite de le ambedue? G.B.: Son buone, ma a me non piace né l'una né l'altra, né mi par a proposito.... Eccovela: Pe, pecorone, — Dan, da nulla, — Te, testa d'asino.... Scena VIII: [100] BARRA: Bel combattere! un passo avanti e dui a dietro, un passo avanti e dui a dietro — disse il signor Cesare (unknown) da Scena. MARCA: Il tavernaio, quando ci vedde molto più forti, ... e voltato a noi disse: — Signori gentil'omini... di grazia, pagatemi ed andiate con Dio!... [101] B.... rubbare un tavernaio è far una (bestow charity)



→ Webster, The Duchess of Malfi IV.i; The Ingoldsby Legends: "The Leech of Folkestone" (pins & black pointed wire etc. stuck in the wall made in the image of Thomas Marsh)
Aretino, I Ragionamenti, [illegible] Aretino p. 60-3
醒世姻緣76回 薛素姐破桃木人像狄希陳通身釘針 綠野仙蹤六十七回 趙瞎子
因何氏訴周璉棄舊戀新作一小木人兒背上寫一行紅字眼上罩一塊青紗胸前貼一張膏藥塞入枕
內每晚叫三聲周璉你還不來么 野叟曝言113回 靳直房中搜出漆匣兩隻一隻寫文素臣刻像一隻寫東宮刻像

limosina... Dimmi, avete saputo voi quel che seguitò nell'ostaria? M.: Concorsero molti, de quali altri pigliandosi spasso (amusement) altri attristandosi, altri piangendo altri ridendo, questi consigliando quelli sperando, altri facendo un viso altri un altro, altri questo linguaggio ed altri quello: era veder insieme comedia e tragedia, e chi sonava a gloria e chi a mortoro (burial). Di sorte che, chi volesse vedere come sta fatto il mondo, devrebbe desiderare d'esservi stato presente... Scena XII:[106] MANFURIO [robbed of some money by Corcovizzo through a knavish trick]: Olà, olà, qua qua, aggiuto, agiuto! Tenetelo, tenetelo! Al involatore, al surreptore, al fure, amputator di marsupii (pouch) ed incisor di crumene (purse)... BARRA: ... E voi perché non cridavate: —Il mariolo (rogue), al mariolo—?... MAN.: Questo vocabulo che voi dite, non è latino né etrusco; e però non lo proferiscono i miei pari. B.: Perché non cridavate: —Al ladro? MAN.: Latro è ~~ass~~ assassinator (assassin) di strada, in qua (in which), vel ad quam (or near which) latet (lie in wait).[107] Fur qui furtim (comes stealthily) et subdole (cunningly), come costui mi ha fatto;... perché, sotto specimine di uomo da bene, mi ha decepto. O i miei scudi!... MARCA: Dite, perché non correvate appresso lui? MAN.: Volete voi ch'un grave moderator di ludo literario e togato, avesse per publica platea accelerato il gresso (pace)? a miei pari conviene quel adagio...: "Festina lente"; item et illud: "Gradatim (degree by degree), paulatim (little by little), pedetentim (step by step)".

Atto Quarto: Scena I:[111] VITTORIA: Aspettare e non venire è cosa da morire. ... Certo, quel dir povero, over avaro, è un miserabile e svergognatissimo epiteco, che fa parer brutti i belli, ignobili i nobili, ignoranti i savii ed impotenti i forti.... Scena II[112]: V.: ... Avete parlato a la moglie di Bonifacio? LUCIA: Io gli ho tutta la verità narrata... Lei ha pensato un'altra cosa che molto mi piace, ciò è che gli improntiate (lend her) vostra gonnella e manto....: negli abbracciari che gli faremo far al buio, venghi a conoscerla per signora Vittoria in tutte l'altre parte, fuor ch'il volto, il qual per il cammino ~~portarà~~ portarà

* Le meretrici non potevano nelle città italiane andare per le strade senza qualche manifesto segno o senza nascondere il volto nel velo.
** cf p. 120

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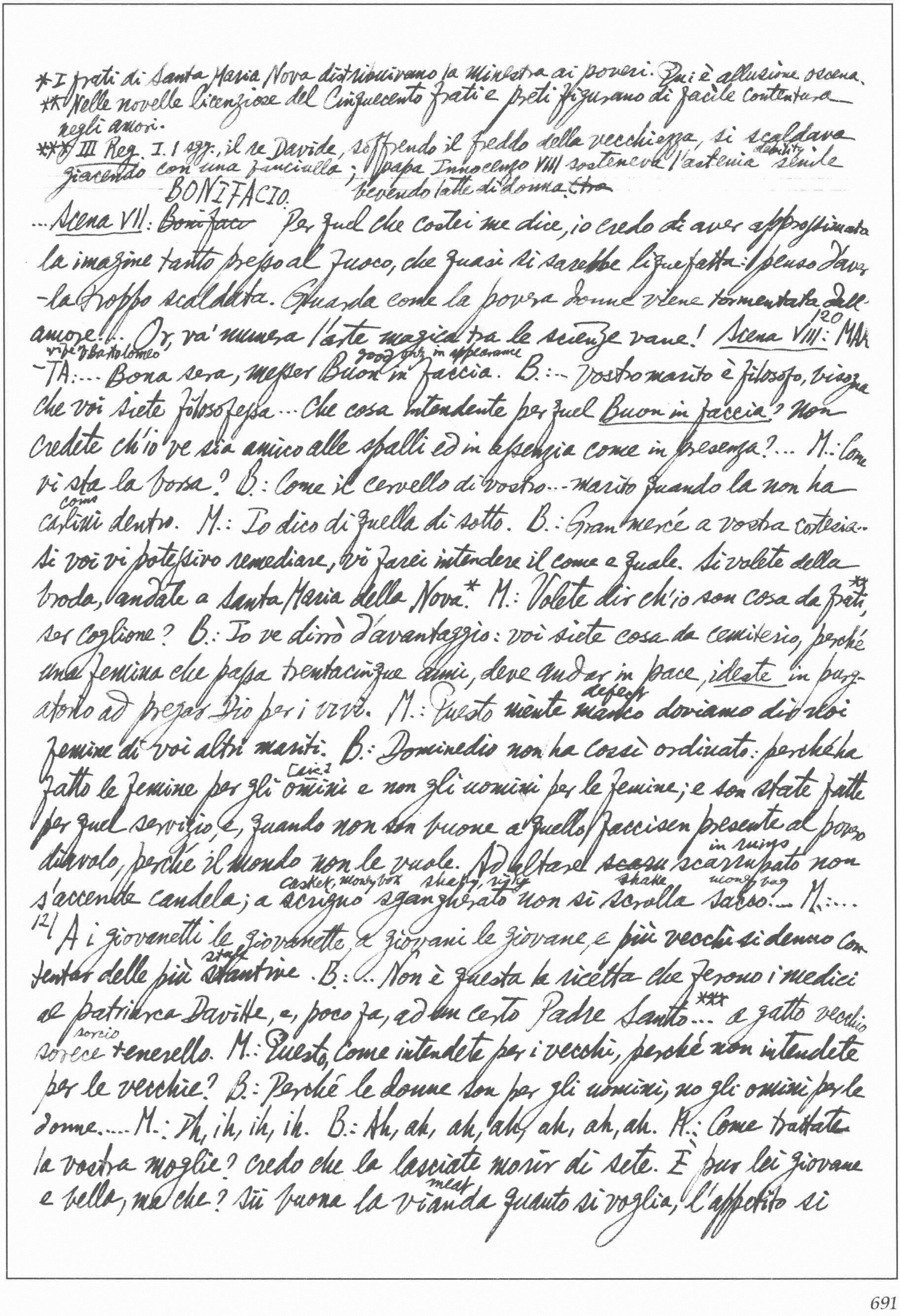
ammantato, secondo la vostra consuetudine*... Scena VI: 116 BONIFACIO: (Costei per prima mi chiederà de danari: son certo che sarà questo il proemio; e la mia risoluzione sarà: cazzo in potta (vulva), e danari in mano...) — Ben venga Lucia? Che mi porti di nuovo? LUCIA: Oh, misser Bonifacio dolce, io non ho tempo di salutarvi, perché vi bisogna parlar di soccorrer presto al fatto di questa signora infelicissima. B.: ... Il mal de la borsa! (obscene metaphor**) L.: Io dico che la vostra signora Vittoria si muore per voi, crudele... Voi menate passatempi, e quella povera gentil donna si risolve tutta in suspiri e lacrime, che, se ~~voi~~ voi la vedrete, non la conoscerete più, non vi parrà forse bella come vi solea parere... B.: Che? ha bisogno di danari? L.: Che vol dir danari?... Si voi ne volete da lei, ella ve ne darrà. B.: ... ah ah ah, questo non crederò io, ah ah ah ah. L.: Dunque, non lo credete, crudelaccio, senza pietà? Uh, uh, uh, uh. B.: Voi piangete? L.: Piango la crudeltà vostra, e la infelicità di quella Signora: uh, uh... Mai viddi né udivi amor posser tanto in petto di femina.... 117 Non so che fantasia l'abbia presa, che non ha altro in bocca che: — Messer Bonifacio mio, cor mio, viscere dell'anima mia, mio fuoco, mio amore, mia fiamma, mio ardore! — Vi giuro che — son quindici anni ch'io la conosco, tanto piccolina — sempre l'ho veduta d'un medesmo volto, nell'amor freddissima.... In tutto Napoli non è uomo più finto di te. Uh uh uh uh, oimè, desolata me! che rimedio potrò porgerti, poverina? B.: Uh uh, ti credo, ti credo, Lucia mia; non più piangere! Non è ch'io non credesse quel che voi dite, ma mi maravigliavo. .... 118 L.: ... Bisogna non mancar questa sera; atteso che lei non è per mangiare né per dormire né per riposare alcunamente, più tosto per morire, si non se si vede appresso... 119 per suo e vostro onore, bisogna riparare (escape) alla suspizion delle persone del mondo... È dunque necessario stravestirvi, con accomodarvi di una riscappa (big cape) simile a quella di messer Gio. Bernardo



*I frati di Santa Maria Nova distribuivano la minestra ai poveri. Qui è allusione oscena.
**Nelle novelle licenziose del Cinquecento frati e preti figurano di facile contentura
negli amori.
***III Reg. I.1 sgg.: il re Davide, soffrendo il freddo della vecchiezza, si scaldava
debility
giacendo con una fanciulla; papa Innocenzo VIII sosteneva l'astenia senile
BONIFACIO. bevendo latte di donna. ~~Ora~~

...Scena VII: ~~Bonifacio~~ Per quel che costei me dice, io credo di aver approssimata
la imagine tanto presso al fuoco, che quasi si sarebbe liquefatta: penso d'aver-
-la troppo scaldata. Guarda come la povera donna viene tormentata dall'-
amore!... Or, va' numera l'arte magica tra le scienze vane! Scena VIII: MAR- 120
wife of Bartolomeo good only in appearance
-TA:... Bona sera, messer Buon in faccia. B.:... Vostro marito è filosofo, bisogna
che voi siete filosofessa... Che cosa intendente per quel Buon in faccia? Non
credete ch'io ve sia amico alle spalli ed in assenzia come in presenza?... M.: Come
vi sta la borsa? B.: Come il cervello di vostro... marito quando la non ha
coins
carlini dentro. M.: Io dico di quella di sotto. B.: Gran mercé a vostra cortesia...
si voi vi potessivo remediare, vi farei intendere il come e quale. Si volete della
broda, andate a Santa Maria della Nova.* M.: Volete dir ch'io son cosa da frati,**
ser coglione? B.: Io ve dirrò d'avantaggio: voi siete cosa da cemiterio, perché
una femina che passa trentacinque anni, deve andar in pace, ideste in purg-
defect
atorio ad pregar Dio per i vivi. M.: Questo niente manco doviamo dir noi
femine di voi altri mariti. B.: Domenedio non ha così ordinato: perché ha
[sic]
fatto le femine per gli omini e non gli uomini per le femine; e son state fatte
per quel servizio, e, quando non son buone a quello, faccisen presente al povero
in ruins
diavolo, perché il mondo non le vuole. Ad altare ~~scassu~~ scarrupato non
casket, money box shaky, rickety shake money bag
s'accende candela; a scrigno sgangherato non si scrolla sacco.... M.:...
121 A i giovanetti le giovanette, a giovani le giovane, e più vecchi si denno con-
stale
tentar delle più stantive. B.:... Non è questa la ricetta che ferono i medici
al patriarca Davitte, e, poco fa, ad un certo Padre Santo***... a gatto vecchio
sorcio
sorece tenerello. M.: Questo, come intendete per i vecchi, perché non intendete
per le vecchie? B.: Perché le donne son per gli uomini, no gli omini per le
donne..... M.: Ih, ih, ih, ih. B.: Ah, ah, ah, ah, ah, ah, ah. M.: Come trattate
la vostra moglie? credo che la lasciate morir di sete. È pur lei giovane
meat
e bella, ma che? sia buona la vianda quanto si voglia, l'appetito si

suddenly
sdegna, si non si varia, ancor che si dia di botto a cose peggiori... B.: ...Io so
che voi sapete di molti secreti: vorrei che m'agiutassi ad farmi vittorioso. Io gioco
che
con mia moglie questa notte[122] di qualche cosa, farrò più di quattro poste. Insegna-
temi, di grazia, qualche droga o pozione, perché mi mantegna dritto sul des-
loins spine strained liquid
triero. M.: Recipe acque di rene, oglio di schena, colatura di verga e
beat up mix make potion
manna di coglioni; ad quantum suffrica, mescola et fiat potum; e poi
vi governarete in questa foggia, videlicet, statevi su le staffe, a finché,
saddle
galoppando galoppando, l'arcione de la sella non vi rompa il culo....
need
Scena IX: MARTA: "Nez couppé n'ha faute de lunettes".... Chi più ha,
più pensa, più richiede, e manco gode...[123] Ero più contenta, quando questo
fool
zarabuino di mio marito non avea tanto da spendere... Allora giocavamo
narrow passage spearing crack open fig mouse
a gamba a collo, alla strettola, a infilare, a spaccafico, al sorecillo, alla
limp dislocating the hips cracking the cunno kill, despatch push
zoppa, alla sciancata, a retonfummo, a spaccianzieme, a quattro spinte,
bars holes hollow
quattro botte, tre pertosa ed un bucchetto. Con queste ed altre devozioni passa-
vamo la notte e parte del giorno. Adesso, perché ha scudi... ecco lui posto
in pensiero, angosce, travagli, tema di fallire, suspicion d'esser rubbato, ansia
di non esser ingannato da questo, assassinato da quell'altro... Tra tanto, oggi,
gran mercé a Barra, ché, se lui non fusse, potrei giurare, che più di sette mesi
sono, che non me ci ha piovuto. Ieri, feci dir la messa di sant'Elia contra
la siccità;* questa mattina, ho speso cinque altre grana di limosina per
far celebrar quella di S. Gioachino ed Anna, la quale è miracolosissima ad
riunir il marito co la moglie.... Scena XII:[126] CARUBINA: Vi par che ne'
gesti e la persona vi rappresenti la signora Vittoria? LUCIA: Vi
giuro... che io medesima, al presente, mi penso essere con essa lei.... C.:
Voi farrete che lume non venghi in camera, sin tanto che da me non vi
ci farrà segno, perché voglio convencere costui d'intenzione e fatto. L..
Oltre che sarrà bene di dar qualche sollazzo alla povera bestia, prima

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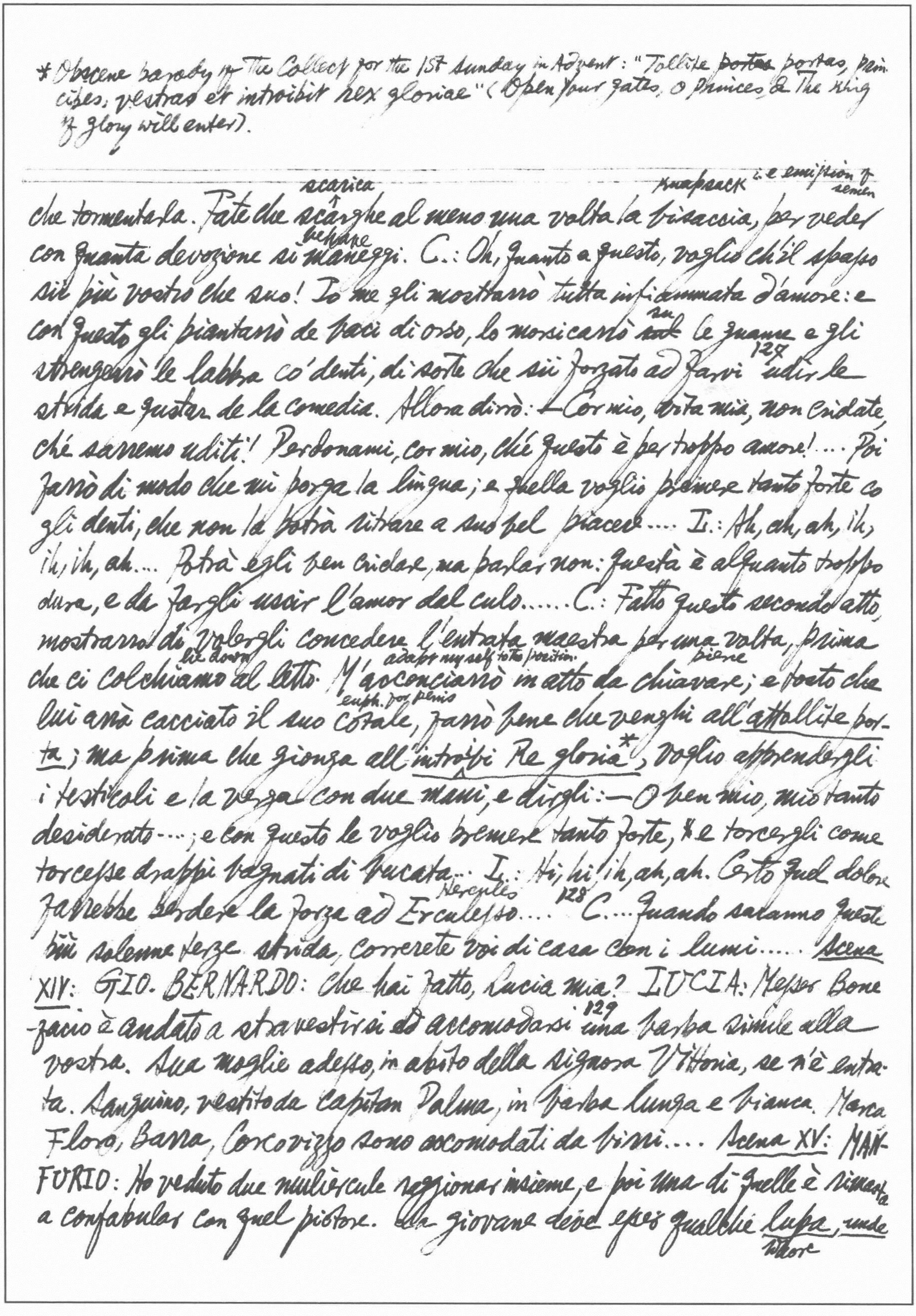
*Il profeta Elia annunziò la pioggia grande dopo il flagello della siccità, e invocasi tuttora per impetrare la pioggia. Da metafora oscena: 呈多雨（參觀第二七七則論神女賦）.



* Obscene parody of the Collect for the 1st Sunday in Advent: "Tollite ~~portae~~ portas, principes, vestras et introibit rex gloriae" (Open your gates, o princes & the king of glory will enter).

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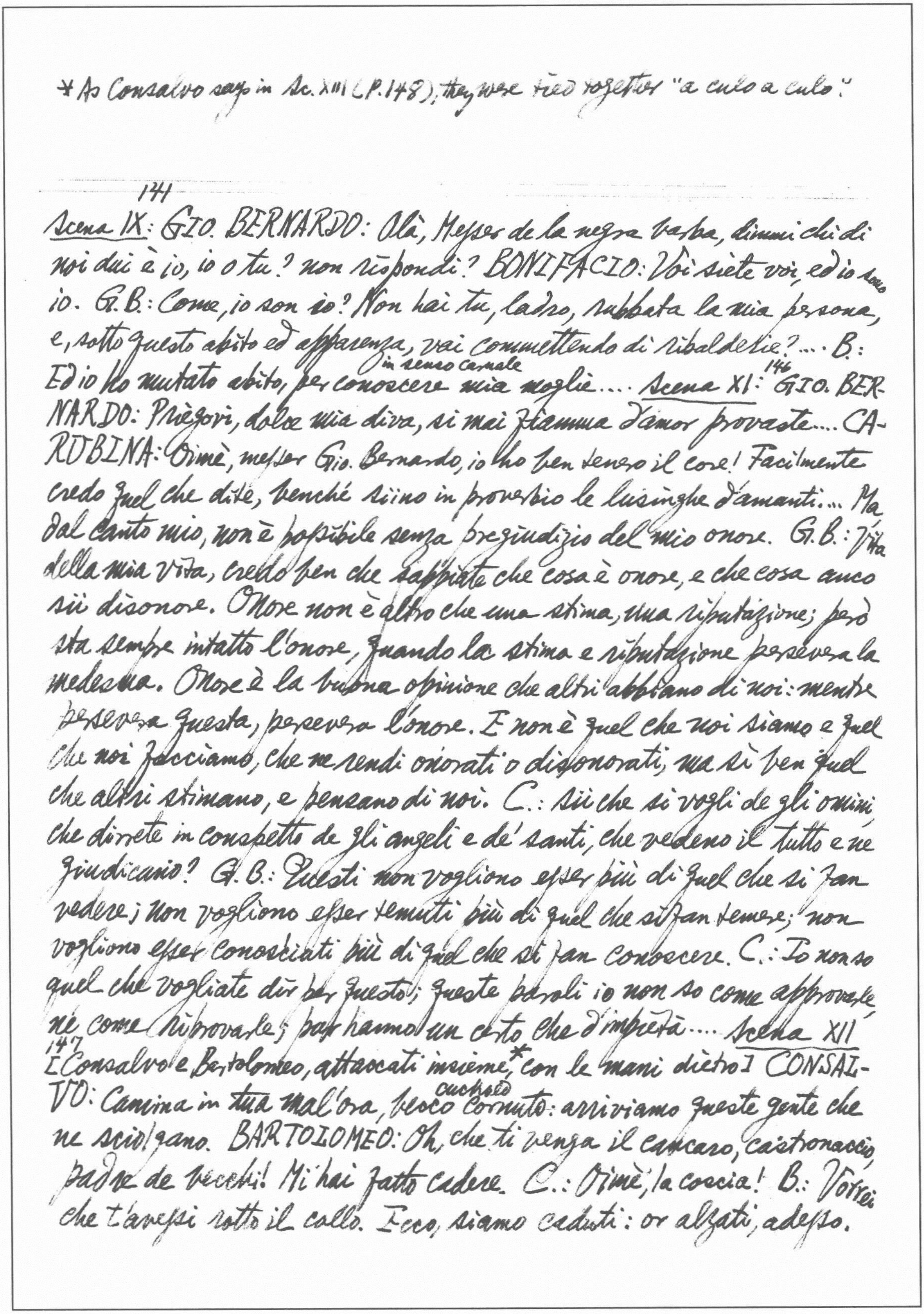
scarica knapsack i.e. emission of semen
che tormentarla. Fate che scarghe al meno una volta la bisaccia, per veder
behave
con quanta devozione si maneggi. C.: Oh, quanto a questo, voglio ch'il spasso
sii più vostro che suo! Io me gli mostrarrò tutta infiammata d'amore: e
su
con questo gli piantarrò de baci di orso, lo morsicarrò ~~sul~~ le guance e gli
strengerrò le labbra co' denti, di sorte che sii forzato ad farvi [127] udir le
strida e gustar de la comedia. Allora dirrò: — Cor mio, vita mia, non cridate,
ché saremo uditi! Perdonami, cor mio, ché questo è per troppo amore! ... Poi
farrò di modo che mi porga la lingua; e quella voglio premere tanto forte co
gli denti, che non la potrà ritrare a suo bel piacere.... I.: Ah, ah, ah, ih,
ih, ih, ah.... Potrà egli ben cridare, ma parlar non: questa è alquanto troppo
dura, e da fargli uscir l'amor dal culo..... C.: Fatto questo secondo atto,
mostrarrò di volergli concedere l'entrata maestra per una volta, prima
lie down adapt my self to the position pierce
che ci colchiamo al letto. M'acconciarrò in atto da chiavare; e tosto che
euph. for penis
lui arrà cacciato il suo cotale, farrò bene che venghi all'attollite porta;
ma prima che gionga all'introibi Re gloria*, voglio apprendergli
i testicoli e la verga con due mani, e dirgli: — O ben mio, mio tanto
desiderato...; e con questo le voglio premere tanto forte, * e torcergli come
torcesse drappi bagnati di bucata... I.: Hi, hi, ih, ah, ah. Certo quel dolore
Hercules
farebbe perdere la forza ad Ercolesso.... [128] C.... Quando saranno queste
più solenne terze strida, correrete voi di casa con i lumi..... Scena
XIV: GIO. BERNARDO: Che hai fatto, Lucia mia? LUCIA: Messer Bonefacio
è andato a stravestirsi ed accomodarsi [129] una barba simile alla
vostra. Sua moglie adesso, in abito della signora Vittoria, se n'è entrata.
Sanguino, vestito da capitan Palma, in barba lunga e bianca. Marca
Flora, Barra, Corcovizzo sono accomodati da birri.... Scena XV: MANFURIO:
Ho veduto due muliercule ragionar insieme, e poi una di quelle è rimasta
a confabular con quel pittore. La giovane deve esser qualche lupa, unde
whore

* Allusione oscena; Onan in Gen., 38.9, vien maledetto da Dio, perché "semen fundebat in terram."

**cf. Porphyry, The Life of Plotinus, 15; Inferno, XV. 106. As Ariosto says: "Senza quel vizio son pochi umanisti" ~~(quoted in Havelock Ellis, Studies in the Psychology of Sex, IV, p. 31)~~.
Satira, VI, 25 ff, Opere minori, Ricciardi bawd p. 562.

derivatur lupana; la vetula, senza dubio, è una lena.... Io istimo questo pictore aliquantolum fornicario. Ergo, sequitur conclusio.... 130 Scena XVI: BARRA: ... Chi è là? MANFURIO: Mamphurius artium magister. Non sum malfactore, non fur, non moechus.... SANGUINO: Che ufficio è il vostro? ... M.: Sum gymnasiarcha. S.: Che vuol dir asinarca? legatelo presto, che si meni prigione. CORCOVIZZO: ... Venete, che vi vogliamo donar allogiamento questa sera: dimorarrete in casa reggia.... 131 S.: Tu hai mentito: non hai forma né similitudine di maestro; zo, zo. M.: Vi recitarrò cento versi del poeta Virgilio, aut per capita tutta quanta la Eneide. Il primo libro.... 133 S.: Presto, presto, depositatelo in questa stanza.... Vuol mostrarsi dottore; e ci fa intendere che è l'arte de fleece spellecchiar kids, i.e. sodomy capretti.**

134 Atto Quinto: scena I: LUCIA: ... Tanto sete accommodato bene, che par che non vi manchi il nome di Gio. Bernardo. BONIFACIO: Ho ho ho ho.... L.: ... Ditemi, tremate per freddo o per paura? che cosa avete? B.: Cara mia Lucia, io ho, ho ho ho, il tremore de l'amore, pensando che, adesso adesso, ho da esser gionto al mio bene, he he he he he he he he he.... L.: Voi suo bene, e lei vostro bene.... 135 B.: Ho ho ho ho ho. Andiamo presto, perché mi urinates scappa ha ha ha ha. L.: Non la fate andar a terra, si non volete la maldizion de Dio,* ha ha ha: mi fate venir la risa... scena IV: MOCHIONE: ... 138 Ed è proverbio universale, che le sciagure mai vengon sole. — Mio Bartolomeo padrone, per primo male, conobbe Cencio; per il secondo, vi ha lasciato seicento scudi; per il terzo, ha tanto speso in far provisione di retorts bozzole, fornelli, carboni ed altre cose che concorreno a quella follia; ha, per il quarto, perso tanto tempo; per il quinto, la fatica; per il sesto, ha fatto dispute questione, e farrà, con queste speciale; per il septimo, ha avanzate sin a dodici pagni fermi da rough, crude, porterlike bastaggio; per l'ottavo, è andate priggione...



* As Consalvo says in Sc. XIII (P.148), they were tied together "a culo a culo."

141
Scena IX: GIO. BERNARDO: Olà, Messer de la negra barba, dimmi chi di
noi dui è io, io o tu? non rispondi? BONIFACIO: Voi siète voi, ed io sono
io. G.B.: Come, io son io? Non hai tu, ladro, rubbata la mia persona,
e, sotto questo abito ed apparenza, vai commettendo di ribalderie? .... B.:
in senso carnale
Ed io ho mutato abito, per conoscere mia moglie.... Scena XI: 146 GIO. BER-
NARDO: Prègovi, dolce mia diva, si mai fiamma d'amor provaste.... CA-
RUBINA: Oimè, messer Gio. Bernardo, io ho ben tenero il core! Facilmente
credo quel che dite, benché siino in proverbio le lusinghe d'amanti.... Ma
dal canto mio, non è possibile senza pregiudizio del mio onore. G.B.: Vita
della mia vita, credo ben che sappiate che cosa è onore, e che cosa anco
sii disonore. Onore non è altro che una stima, una riputazione; però
sta sempre intatto l'onore, quando la stima e riputazione persevera la
medesma. Onore è la buona opinione che altri abbiano di noi: mentre
persevera questa, persevera l'onore. E non è quel che noi siamo e quel
che noi facciamo, che ne rendi onorati o disonorati, ma sì ben quel
che altri stimano, e pensano di noi. C.: Sii che si vogli de gli omini,
che dirrete in conspetto de gli angeli e de' santi, che vedeno il tutto e ne
giudicano? G.B.: Questi non vogliono esser più di quel che si fan
vedere; non vogliono esser temuti più di quel che si fan temere; non
vogliono esser conosciuti più di quel che si fan conoscere. C.: Io non so
quel che vogliate dir per questo; queste paroli io non so come approvarle
né come riprovarle; pur hanno un certo che d'impietà.... Scena XII
147 [Consalvo e Bartolomeo, attaccati insieme,* con le mani dietro] CONSAL-
cuckold
VO: Camina in tua mal'ora, becco cornuto: arriviamo queste gente che
ne sciolgano. BARTOLOMEO: Oh, che ti venga il cancaro, castronaccio,
padre de becchi! Mi hai fatto cadere. C.: Oimè, la coscia! B.: Vorrei
che t'avessi rotto il collo. Ecco, siamo caduti: or alzati, adesso.

* cf the motto on the title-page: "In tristitia hilaris, in hilaritate tristis" (p. 35). also pp. 227-8 La Cena de le Ceneri, Dial. II, a propos of English table manners)

C.: Alziamoci. B.: Al tuo dispetto, voglio star così tutta questa notte, testa
roguery
di cervo.... Scena XV: [150] SCARAMURÈ: L'arte di mariolare ave li suoi
termini e regole, come tutte l'altre.... [151] La vostra [Sanguino's] comedia
è bella, ma, in fatti di costoro [Bonifacio, Manfurio, etc.], è una troppo
fastidiosa tragedia*... Scena XVII: [152] BONIFACIO: Hu, hu, hu, misero me,
quante confessioni oggi! Vedete che frutti raccolgo di miei amori e
di vostri consegli, messer Scaramuré?... [153] SCARAMURÈ: Siete voi
certo che quei capelli ch'io vi dimandai per porgli alla testa dell'imagine,
erano ~~dell'imagine~~ della signora Vittoria? B.:... I capelli son di mia
mogliera — che gli vadano mille mal'anni, a compartirsela con colui che
pensò di farmela, con quel che mi portò la prima nova, e quel prete
unfrocked i.e. married her to myself
schiericato che la sposò —: quelli raccolsi io destramente sabbato a
sera, quando si pettinava.... S.:... Ho dimandato capelli di vostra moglie,
io? B.: Signor non; ma mi dimandaste i capelli di donna. S.: Io vi
dissi, in nome del diavolo, i capelli de la donna, e non i capelli di
donna, indifferentemente... [154] Ecco la maldetta causa ch'have imbrogliato
l'effetto de l'incanto: la cera è stata scelta, ed incantata, in nome di
Vittoria; la imagine è stata formata in suo nome; i capelli poi erano
di tua moglie: da qua è avenuta questa confusiona!... Scena XVIII:
[155] SCARAMURÈ: Signor mio, quel tanto che noi vogliamo farvi intendere
[156] è questo, che a V.S. non può rendere giovamento alcuno la confusione
di questo povero gentil uomo, ma sì ben si farà un perpetuo e servitore
e schiavo, tanto me, quanto lui, sì, accettando una piccola offerta, ne farà
grazia di donargli libertà che si parta. SANGUINO: Io mi imaginavo bene
che tu eri venuto per questa pratica, con speranza di subornare la giustizia.
Mi maraviglio assai della sua temerità.... Verrai prigione insieme con lui,
a mano a mano.... SC.: Di grazia, signor Palma... non abbia giammai

*Paragone irriverente, occasionato dalla licenziosa vita di certi monasteri.
**Distorted from Genesis, 3.19: "In sudore vultus tui vesceris."
***[illegible]談[illegible]錄卷上[illegible]人[illegible]八月[illegible]
[illegible]

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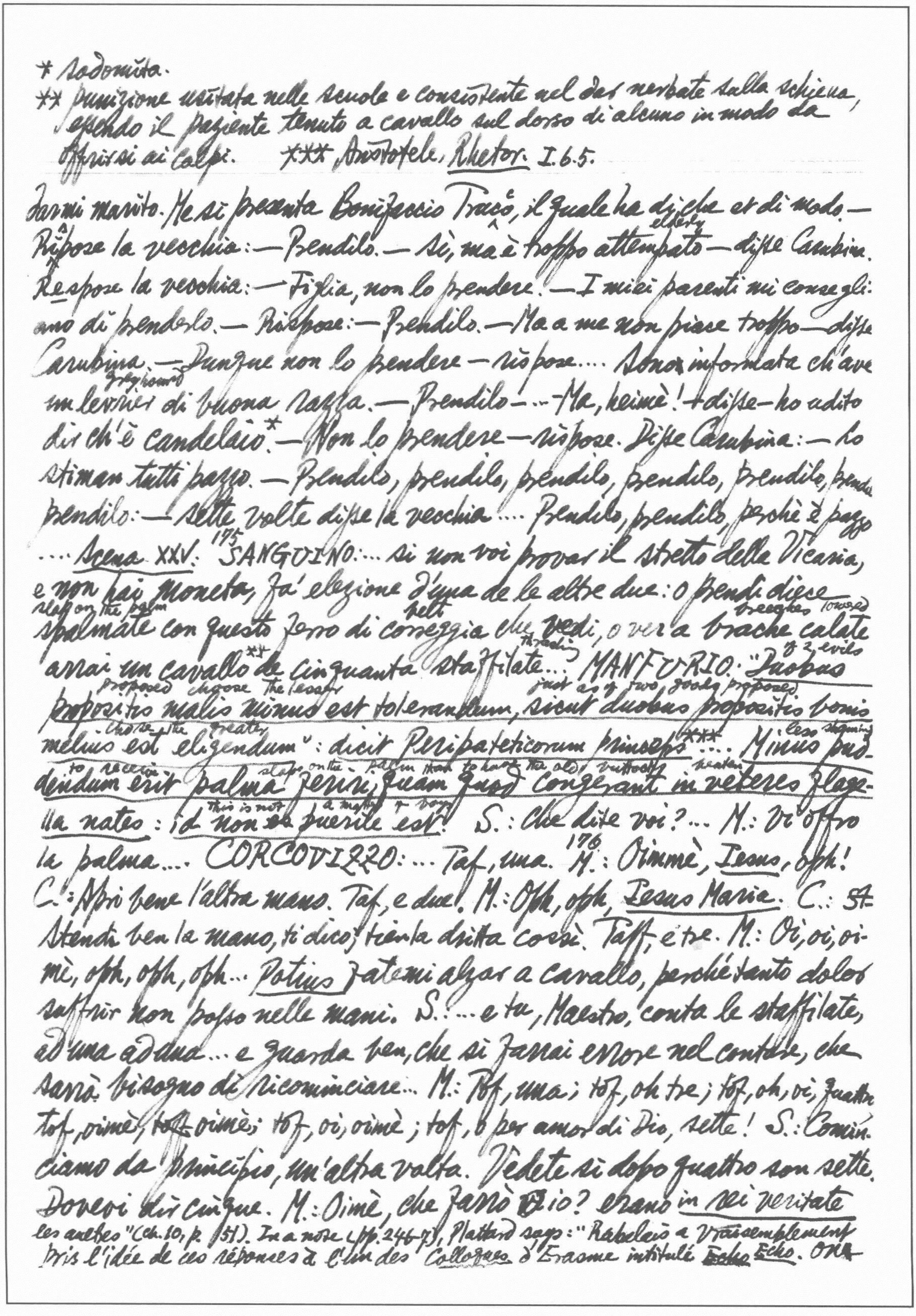
permettuto Dio, che io avesse voluto tentar questo con pregiudicio della giustizia, e disonor di V.S., la quale, circa le cose che appartengono alla giustizia, è conosciuta sincerissima da tutto Napoli. SA.: Lasciamo da canto queste adulazioni. Non sono io che fo misericordia o rigore, giustizia o ingiustizia; ma gli miei superiori. Sai bene che il mio ufficio è solo di far condurre priggioni 157 i malfattori, over i pretenduti malfattori; del resto io non posso impacciarmi meddle with.... ~~SA~~ SC.:...Qua, come in Napoli, Roma e Venezia, che di tutte sorte di nobiltà son fonte e specchio al mondo tutto, non solamente son permesse le puttane, o Cortegiane... ma ancora sono instituti i bordelli; come fussero claustri monastery of nuns di professe taking religious vows*.... 158 Se il Senato volesse umiliarsi un poco a far come l'algli altri, si farrebbe by taxing the prostitutes non poco più ricco di quel che è; ma perché è detto: "in sudore vultui ti"**, e non "in sudore delle povere potte", si astengono di farlo.... Scena XIX: 163 ....ASCANIO:...Ho udito dir che un certo censore dell'opre di Giove, che si chiama Momo.... disputando con Mercurio....: —O Mercurio... onde avviene che quest'arbore mast di nave ship non ha scotta rope? Il dirrò più per volgare: Perché la potta—parlando con onore dell'oneste orecchie—non ha bottoni buttons?—A cui ~~rif~~ rispose Mercurio: —Perché—parlando con riverenza—il cazzo non ave unghie da spuntarla trim*.... GIO. BERNARDO: 164 Tutti gli errori che accadeno, son per questa fortuna traditora irony of life... Questa fa onorato chi non merita, dà buon campo a chi nol semina, buon orto a chi nol pianta, molti scudi a chi non le sa spendere, molti figli a chi non può allevarli, buon appetito a chi non ha che mangiare, biscotti a chi non ha denti.... A.:...È forza che gli doni e grazie sien divisi, a fin che l'uno abbi bisogno dell'altro, e, per consequenza, l'uno ami l'altro. A chi è concesso il meritare, sii negato l'avere; a chi è concesso l'avere, sii negato il meritare. G.B.:...Per l'avenire tra me e madonna Carubina son 165 certo che non bisognarranno tanti studi, proemi,

*馮猶龍笑府卷一、一婦臨產創甚与夫誓曰以後不許近身及生一女議取名妻曰喚作招弟罷

** No one seems to have noticed the similarity between the following passage & Gargantua et Pantagruel, Liv. III, ch. 9, "Comment Panurge se conseille à Pantagruel pour sçavoir s'il se doibt marier" (in which Pantagruel repeats 4 times both "Point doncques ne vous mariez" & "Mariez vous doncques de par Dieu") (Le Tiers Livre, 168 "Les Textes français", éd. Jean Plattard,

discorsi, raggioni ed argumenti. Scena XXII GIO. BERNARDO: Si è dunque stravestito per farmi esser stimato ch'io fusse insieme con sua moglie, per confondere lei e me, per ponerci in pena (risk) della vita.... Scena XXIII: 170 BONIFACIO: ...Misericordia, pietà, compassione, carità, per amor di Dio! messer Gio. Bernardo mio, e moglie mia, perdonateme, vi priego, per questa prima volta. BARRA: È gran cosa il mondo. Altri sempre fanno errori e mai fanno la penitenza (penance punishment), per quel che si vede; altri la hanno dopo molti errori; altri vi accappano (fall into) nel primo; altri ancor non hanno peccato, che ne portano la pena; altri soffriscono senza peccato; altri la portano per gli peccati altrui... Voi siete un ladro che togliete quel che è di vostra moglie, e lo donate ad altre, il suo latte, il suo liquore, la sua manna, la sua sustanza ed il suo bene ..... 171 CARUBINA: Io, per questa volta, gli rimeto; ma che stii in cervello per l'avenire, ché gli farrò pagare e questo e quello. BON: Certissima vi so, Carubina mia... CA: Io son vostra, ma voi della signora Vittoria. BON: ...che mai, mai più mi troverrete in fallo. CAR: Perché adesso hai imparato di farlo più accortamente... BON: ... perché io non farrò fallo. BAR: Le donne, quando sono a i dolori del parto, dicono: — Mai, mai, mai più; adesso vi fermo a chiave. Marito traditore, si me ti accostarai, t'ucciderò; certissimo, ti stracciarò co i denti! — Non tanto presto, poi, ch'è uscita quella creatura, per non dar vacuo in natura, vuoleno per ogni modo che v'entri l'altra* ....CAR.: Io non solamente vi perdono, ma per farti più grazia...; anco supplico messer Gio. Bernardo..! SCENA XXIV: 173 SANGUINO: Perché l [Bonifacio] l'ha preso madonna Carubina? .... ASCANIO: Secondo il conseglio del mustaccio della barba di quella vecchia lanuta di madonna Angela Spigna** .... Quella è la pastora di tutte belle figlie di Napoli.... 174 A costei venne madonna Carubina, e disse: — Madre mia, voglion

pp. 48 ff.). True, Angela finally gives an affirmative answer, while Panurge says to Pantagruel: "Votre conseil, soubs correction, semble à la chanson de Ricochet... Les unes destruisent



* sodomita.
** punizione usitata nelle scuole e consistente nel dar nerbate sulla schiena, essendo il paziente tenuto a cavallo sul dorso di alcuno in modo da offrirsi ai colpi. *** Aristotele, Rhetor. I.6.5.

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darmi marito. Me si presenta Bonifaccio Tracco, il quale ha di che et di modo.—
elderly
Rispose la vecchia:— Prendilo.— Sì, ma è troppo attempato— disse Carubina.
Respose la vecchia:— Figlia, non lo prendere.— I miei parenti mi conseglìano di prenderlo.— Rispose:— Prendilo.— Ma a me non piace troppo— disse Carubina.— Dunque non lo prendere— rispose.... Sono informata ch'ave
greyhound
un levrier di buona razza.— Prendilo—...—Ma, heimè!— disse— ho udito dir ch'è candelaio*.— Non lo prendere— rispose. Disse Carubina:— Lo stiman tutti pazzo.— Prendilo, prendilo, prendilo, prendilo, prendilo, prendilo, prendilo:— sette volte disse la vecchia.... Prendilo, prendilo, perchè è pazzo
.... Scena XXV. 175 SANGUINO:... si non voi provar il stretto della Vicaria, e non hai moneta, fa' elezione d'una de le altre due: o prendi diece
slaps on the palm — belt — breeches lowered
spalmate con questo ferro di correggia che vedi, o ver a brache calate
thrashing — of 2 evils
avrai un cavallo** de cinquanta staffilate... MANFURIO: "Duobus
proposed choose the lesser — just as of two goods proposed
propositis malis minus est tolerandum, sicut duobus propositis bonis
choose the greater — less shaming
melius est eligendum": dicit Peripateticorum princeps***... Minus pu-
to receive slaps on the palm than to have the old buttocks beaten
dendum erit palma ferire, quam quod congerant in veteres flagella nates: id non ~~est~~ puerile est.
This is not a matter for boys
S.: Che dite voi?... M.: Vi offro la palma.... CORCOVIZZO:... Taf, una. 176 M.: Oimmè, Iesus, oph! C.: Apri bene l'altra mano. Taf, e due. M.: Oph, oph, Iesus Maria. C.: St- Stendi ben la mano, ti dico; tienla dritta così. Taff, e tre. M.: Oi, oi, oimè, oph, oph, oph... Potius fatemi alzar a cavallo, perché tanto dolor suffrir non posso nelle mani. S.: ...e tu, Maestro, conta le staffilate, ad una ad una... e guarda ben, che si farrai errore nel contare, che sarrà bisogno di ricominciare... M.: Tof, una; tof, oh tre; tof, oh, oi, quattro tof, oimè, ~~tof~~ oimè; tof, oi, oimè; tof, o per amor di Dio, sette! S.: Cominciamo da principio, un'altra volta. Vedete si dopo quattro son sette. Dovevi dir cinque. M.: Oimè, che farrò ~~d~~ io? erano in rei veritate
les autres" (ch. 10, p. 51). In a note (pp. 246-7), Plattard says: "Rabelais a vraisemblablement pris l'idée de ces réponses à l'un des Colloques d'Erasme intitulé ~~Echo~~ Echo. One

*che in giorno di rigorosiſſimo digiuno per gente cattolica, celebraſſe il B. Questo, contiene un'irriverenza significante.
** "Dialogo" non significa "discorso di due", ma propriamente "discorso".

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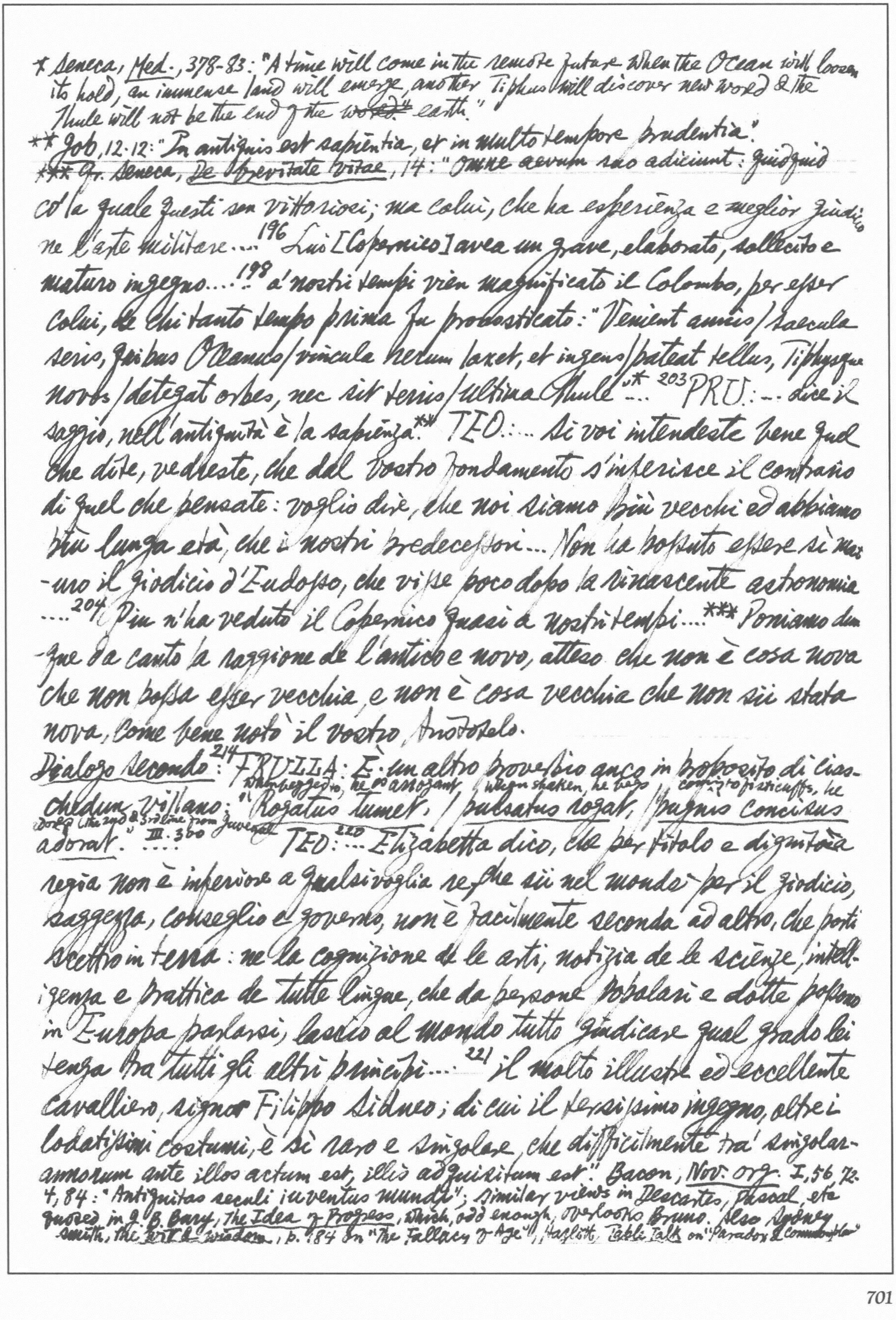
sette. S.: Dovevi contarle ad una ad una. Or su, via, di novo: toff. M.: ... O per l'onor di Dio, toff, non più, toff, toff, non più, che vogliamo, toff, toff, veder nella cloak giornea, toff, ché vi sarran alquanti scudi.... Scena XXVI: 177 ASCANIO: Non vi par eſser entro una comedia? MANFURIO: Ita sane....

La Cena de le Ash Wednesday Ceneri **

184 Proemiale epistola: ... Che cena? De le ceneri*....

Dialogo primo: 191 ... SMITHO: Dottori? Bruno himself own spokesman TEOFILO: ... credo da Oxonia.... 193 PRUDENZIO pedant: Tetralogo, diſſi io: idest, quatuorum sermo; come dialogo vuol dire duorum sermo,** trilogo trium sermo; e coſsì oltre, de pentalogo, eptalogo, ed altri, che abusivamente si chiamano dialogi.... TEO.: 194 Voi, meſser Prudenzio, sete troppo prudente. Lasciamo, vi priego, questi discorsi grammaticali; e fatte conto, che questo nostro raggionamento sia un dialogo, atteso che benché siamo quattro in persona, saremo dui in officio di proponere e rispondere, di raggionare e ascoltare.... A voi, Mase d'Inghilterra, dico: inspiratemi, sufflatemi, warm scaldatemi, accendetemi, distil lambiccatemi e risolvetemi in liquore, datemi in juice succhio, e fatemi show up comparir non con un piccolo, delicato, stretto, 195 corto e succinto epigramma, ma con una copiosa e larga vena di prose lunga, corrente, grande e soda.... Al [to the esquire scudiero regio] che rispose il Nolano, che lui non vedea per gli occhi di Copernico, né di Ptolomeo, ma per i proprii, quanto al giudizio e la determinazione; benché quanto alle oſservazioni, stima dover molto a questi ed altri sollecitti matematici.... Gionzendo, che costoro in effetto son come quelli interpreti, che traducono da uno idioma a l'altro le paroli: ma sono gli altri poi, che profondano ne' sentimenti, e non eſsi medesimi. E son simili a quei rustici, che report rapportano gli circumstances affetti e la forma d'un conflitto a un capitano absente: ed eſsi non intendono il negocio, le raggioni e l'arte,

trouve des scènes analogues dans une des Facetiae du Pogge: De duobus in re pecuniaria litigantibus dans un livre ~~italien~~ de l'Italien G.-B. Gelli, Capprici del Bottaio (1546)." Candelaio was published in Paris in 1582.



* Seneca, Med., 378-83: "A time will come in the remote future when the Ocean will loosen its hold, an immense land will emerge, another Tiphys will discover new world & the Thule will not be the end of the ~~world~~ earth."

** Job, 12.12: "In antiquis est sapientia, et in multo tempore prudentia".

*** Cf. Seneca, De Brevitate vitae, 14: "omne aevum suo adiciunt: quidquid

co'la quale questi son vittoriosi; ma colui, che ha esperienza e meglior giudicio ne l'arte militare....[196] Lui [Copernico] avea un grave, elaborato, sollecito e maturo ingegno....[198] a' nostri tempi vien magnificato il Colombo, per esser colui, de chi tanto tempo prima fu pronosticato: "Venient annis / saecula seris, quibus Oceanus / vincula rerum laxet, et ingens / pateat tellus, Tiphysque novos / detegat orbes, nec sit terris / ultima Thule".*... [203] PRU: ... dice il saggio, nell'antiquità è la sapienza.** TEO: ... Si voi intendeste bene quel che dite, vedreste, che dal vostro fondamento s'inferisce il contrario di quel che pensate: voglio dire, che noi siamo più vecchi ed abbiamo più lunga età, che i nostri predecessori... Non ha possuto essere sì maturo il giudicio d'Eudosso, che visse poco dopo la rinascente astronomia....[204] Più n'ha veduto il Copernico quasi a' nostri tempi....*** Poniamo dunque da canto la raggione de l'antico e novo, atteso che non è cosa nova che non possa esser vecchia, e non è cosa vecchia che non sii stata nova, come bene notò il vostro Aristotele.

Dialogo secondo: [214] FRULLA: È un altro proverbio anco in proposito di ciaschedun villano: "Rogatus tumet, / pulsatus rogat, / pugnis concisus adorat."....

When begged to, he is arrogant, / when shaken, he begs, / compelled to fisticuffs, he

works like the 2nd & 3rd line from Juvenal III.300

TEO: [220] ... Elizabetta dico, che per titolo e dignitade regia non è inferiore a qualsivoglia re, che sii nel mondo: per il giudicio, saggezza, conseglio e governo, non è facilmente seconda ad altro, che porti scettro in terra: ne la cognizione de le arti, notizia de le scienze, intelligenza e prattica de tutte lingue, che da persone popolari e dotte possono in Europa parlarsi, lascio al mondo tutto giudicare qual grado lei tenga tra tutti gli altri principi....[221] il molto illustre ed eccellente cavalliero, signor Filippo Sidneo; di cui il tersissimo ingegno, oltre i lodatissimi costumi, è sì raro e singolare, che difficilmente tra' singolarissimi

annorum ante illos actum est, illis adquisitum est." Bacon, Nov. Org. I, 56, 72-4, 84: "Antiquitas seculi iuventus mundi"; similar views in Descartes, Pascal, etc. quoted in J. B. Bury, The Idea of Progress, which, odd enough, overlooks Bruno. Also Sydney Smith, The Wit & Wisdom, p. 184 on "The Fallacy of Age", Hazlitt, Table Talk on "Paradox & Commonplace"

* Allusione ironica al titolo di servus servorum Dei usato dal pontefice romano
** Cioè "Thank You, Master"

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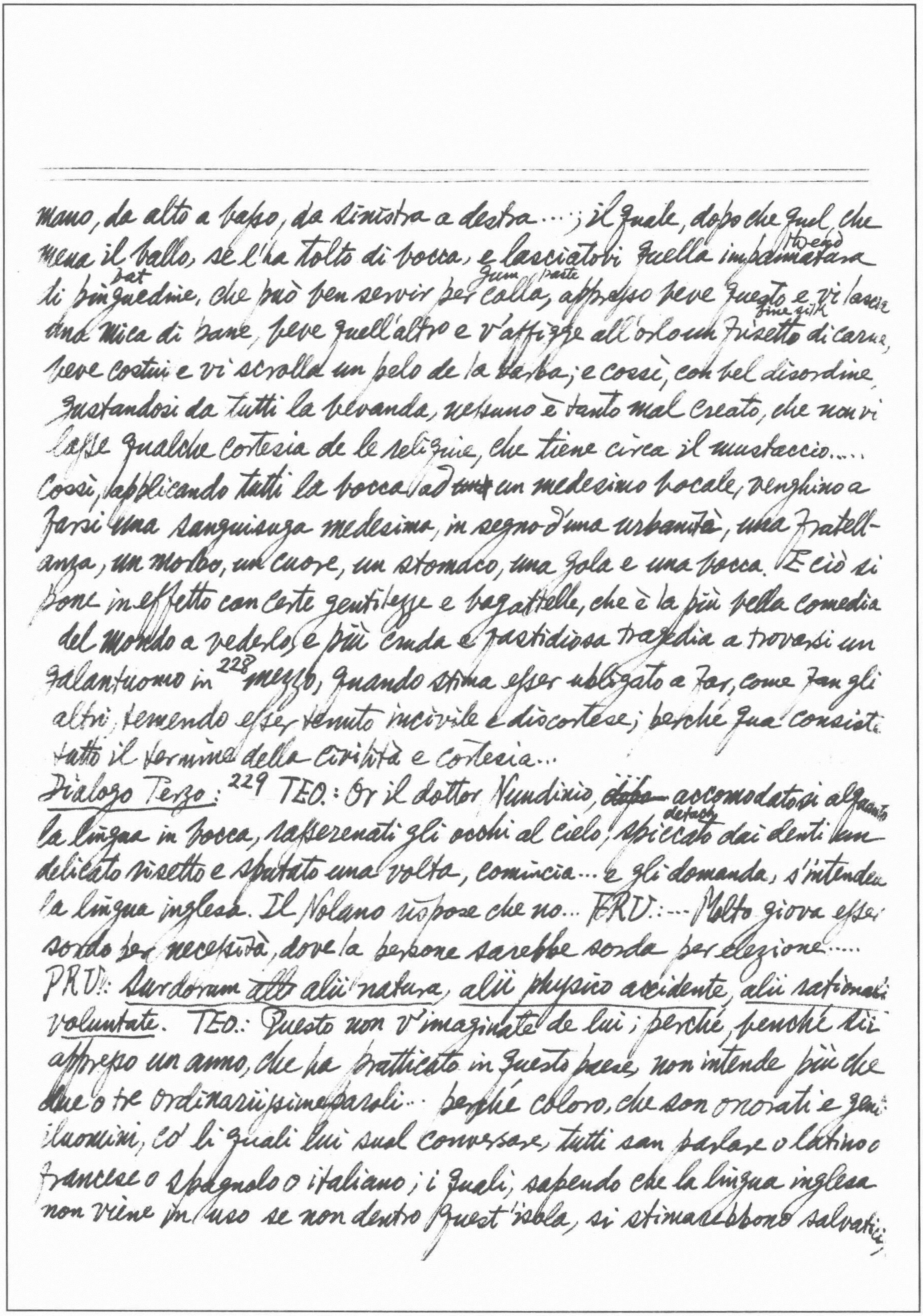
issimi e rarissimi, tanto fuori quanto dentro Italia, ne trovarete un simile... Questa
ignobilissima porzione... è divisa in due specie;... de quali l'una è de arte-
giani e bottegari, che, conoscendoti in qualche foggia forastiero, ti
sneer mock with indecent noise
torceno il musso, ti ridono, ti ghignano, ti petteggiano co' la bocca, ti
chiamano, in suo linguaggio, cane, traditore, straniero; e questo appresso
loro è un titolo ingiuriosissimo, e che rende il supposito capace a ricevere
tutti i torti del mondo...[223] Oltre a questi, s'aggionge l'ordine di
surplice denoting rank
servitori. Non parlo de quelli de la prima cotta, i quali son gentiluomini
de' baroni...: tra questi se ritrova civilità... Altri sono de la quarta
cotta... e son servi de' servi. PRU: Servus servorum non est malus
titulus usquequaque*. TEO. Quelli de la prima cotta son i poveri e bisogno-
si gentiluomini... Quelli de la seconda cotta sono de' mercantuzzi falliti o
arteggiani, o quelli che senza profitto han studiato e leggere scrivere, o
altra arte... Quelli de la terza cotta son que' poltroni, che, per fuggir maggior
fatica, han lasciato più libero mestiero...: poltroni acquatici, tolti da
boats
battelli... o poltroni terrestri, tolti dagli aratri. Gli ultimi, de la quarta
cotta, sono una mescuglia di desperati, di disgraziati da' lor padroni, de
fuorusciti[224] da tempeste, de pelegrini, de disutili ed inetti, di que' che non han
più comodità di rubbare, di que' che frescamente son scampati di priggione
...: De le tre ultime specie sono quei, che, per mostrar quanto siino potenti
in casa sua, e che sono persone di buon stomaco, son buoni soldati e
hanno a dispreggio il mondo tutto: ad uno che non fa mina di volergli
the width of the road
dar la piazza larga, gli donaranno con la spalla, come con un sprone
di galera, una spinta, che lo faran voltar tutto ritondo...[226] Il Nolano
disse: — Tanchi, maester.** —...[227] il dottor Nundinio seddè a viso a viso
del Nolano. Qua, per grazia di Dio, non viddi il ceremonio di quell'
urciuolo o ~~fio~~ pecchieri, che suole passar per la tavola di mano a



mano, da alto a basso, da sinistra a destra ...; il quale, dopo che quel, che mena il ballo, se l'ha tolto di bocca, e lasciatovi quella thread imprimatura di fat pinguedine, che può ben servir per gum paste colla, appresso beve questo e vi lascia una mica di pane, beve quell'altro e v'affigge all'orlo un fine silk frisetto di carne, beve costui e vi scrolla un pelo de la barba; e cossì, con bel disordine gustandosi da tutti la bevanda, nessuno è tanto mal creato, che non vi lasse qualche cortesia de le reliquie, che tiene circa il mustaccio.... Cossì, applicando tutti la bocca ad ~~una~~ un medesimo bocale, venghino a farsi una sanguisuga medesima, in segno d'una urbanità, una fratellanza, un morbo, un cuore, un stomaco, una gola e una bocca. E ciò si pone in effetto con certe gentilezze e bagattelle, che è la più bella comedia del mondo a vederlo, e più cruda e fastidiosa tragedia a trovarsi un galantuomo in [228] mezzo, quando stima esser ubligato a far, come fan gli altri, temendo esser tenuto incivile e discortese; perché qua consiste tutto il termine della civiltà e cortesia...

Dialogo Terzo: [229] TEO.: Or il dottor Nundinio, ~~dopo~~ accomodatosi alquanto la lingua in bocca, rasserenati gli occhi al cielo, detach spiccato dai denti un delicato risetto e sputato una volta, comincia... e gli domanda, s'intendea la lingua inglesa. Il Nolano rispose che no... FRU.:... Molto giova esser sordo per necessità, dove la persone sarebbe sorda per elezione.... PRU.: Surdorum ~~alii~~ alii natura, alii physico accidente, alii rationali voluntate. TEO.: Questo non v'imaginate de lui; perché, benché sii appresso un anno, che ha pratticato in questo paese, non intende più che due o tre ordinariissime paroli... perché coloro, che son onorati e gentiluomini, co li quali lui suol conversare, tutti san parlare o latino o francese o spagnolo o italiano; i quali, sapendo che la lingua inglesa non viene in uso se non dentro quest'isola, si stimarebbono salvatici, *La teoria svolta dal B. in questo passo fu la teoria propria dei Padri della Chiesa, ma andò smarrita nella Scolastica. La distinzione del sapere scientifico dalla sfera teologica è un acquisito peculiare del pensiero rinascimentale; cfr. Galileo, *Alla granduchessa Cristina di Lorena*; Campanella, *Apologia pro Galileo mathematico florentino*; il motto del Cardinale Baronio, che cioè la Bibbia "insegna come si vadi al cielo, e non come vadi il cielo." 230

non sapendo altra lingua che la propria naturale. SMITHO: Questo è vero per tutto, ch'è cosa indegna non solo ad un ben nato inglese, ma ancora di qualsivoglia altra generazione, non saper parlar più che una lingua..... TEO.: Il dottor Nundinio disse in latino... che è da credere, il Copernico non esser stato d'opinione, che la Terra si movesse, perché questa è una cosa inconveniente ed impossibile... Il Nolano disse... che il Copernico la intese come la disse, e con tutto suo sforzo la provò.....

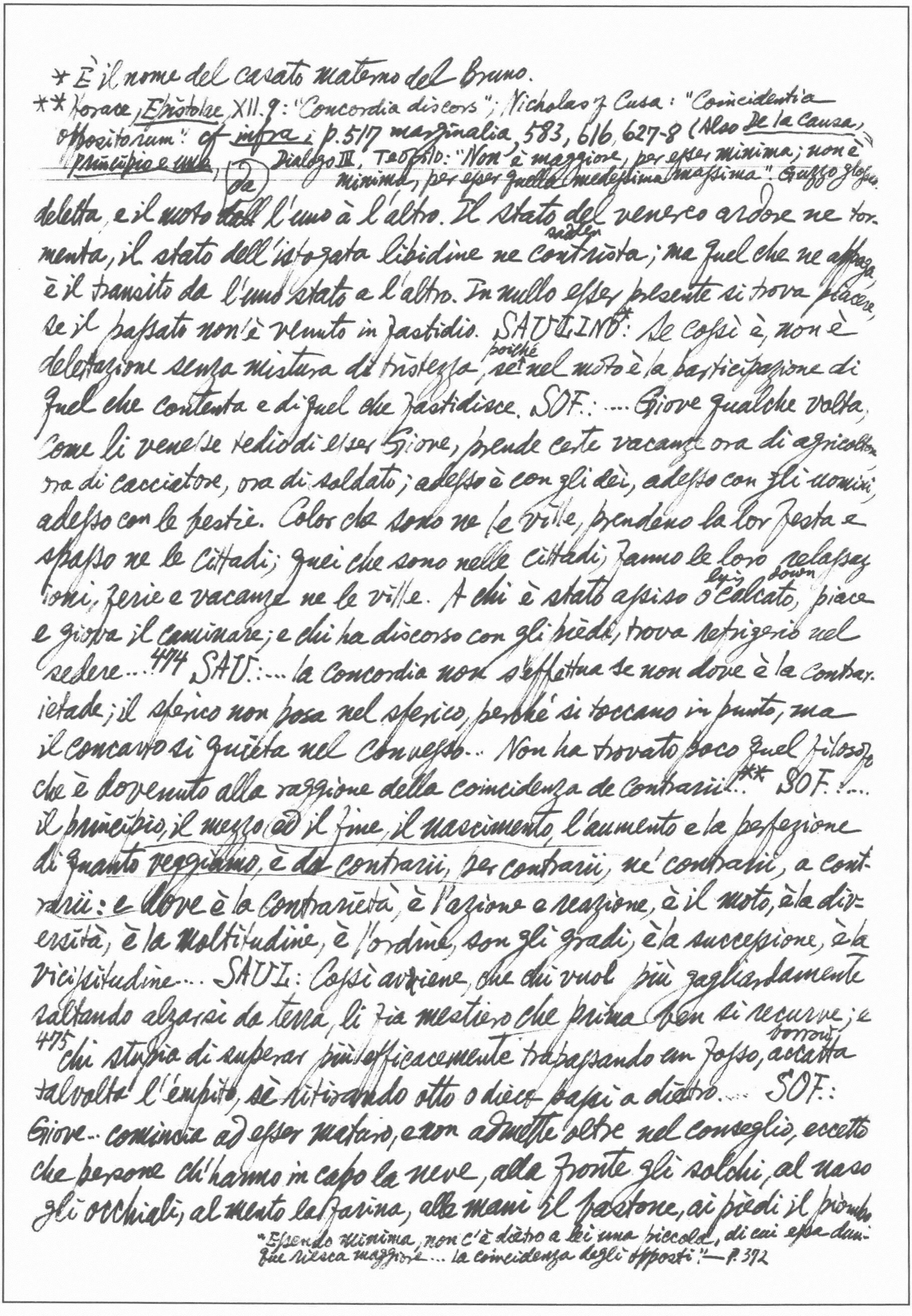
Dialogo Quarto: 253 SMITHO: Perché la divina Scrittura ... in molti luoghi accenna e suppone il contrario. TEO.: ...Come chiarissimamente ognuno può vedere, nelli divini libri in servizio del nostro intelletto non si trattano le demostrazioni e speculazioni circa le cose naturali, come se fusse filosofia; ma, in grazia de la nostra mente ed affetto, per le leggi si ordina la prattica circa le azione morali...* 255 Dove dunque gli uomini divini parlano presupponendo nelle cose naturali il senso comunemente ricevuto, non denno servire per autorità; ma più tosto dove parlano indifferentemente, e dove il volgo non ha risoluzione alcuna, in quello voglio che s'abbia riguardo alle parole degli uomini divini, anco a gli entusiasmi di poeti, 256 che con lumi superiore ne han parlato; e non prendere per metafora quel che non è stato detto per metafora, e per il contrario prendere per vero quel che è stato detto per similitudine. Ma questa distinzione del metaforico e vero non tocca a tutti di volerla comprendere, come non è dato ad ognuno di posserla capire.

~~sale, selling, despatch~~ expulsion from the skies

Spaccio de la Bestia Trionfante

471 *Dialogo Primo*: Consacrato al molto illustre ed eccellente Cavalliero Sig. Filippo Sidneo.

473 SOFIA: Ogni delettazione non veggiamo consistere in altro, che in certo transito, camino e moto. Atteso che fastidioso e triste è il stato de la fame; dispiacevole e grave è il stato della sazietà: ma quello che ne



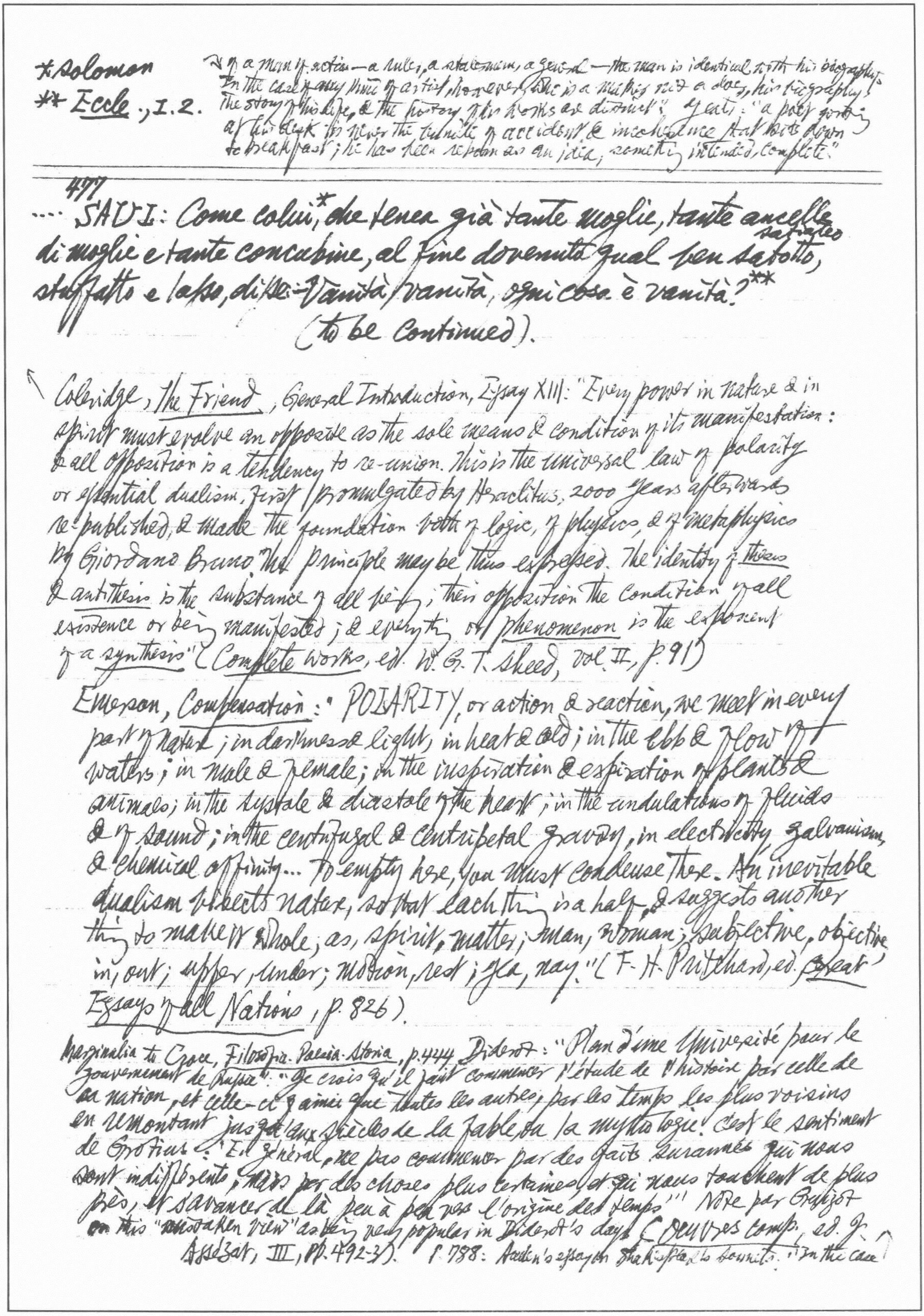
* È il nome del casato materno del Bruno.

** Horace, Epistolae XII.9: "Concordia discors"; Nicholas of Cusa: "Coincidentia oppositorum": cf infra; p.517 marginalia, 583, 616, 627-8 (Also De la causa, principio e uno, Dialogo III, Teofilo: "Non è maggiore, per esser minima; non è minima, per esser quella medesima massima". Guzzo glossa

da

deletta, e il moto ~~dall~~ l'uno à l'altro. Il stato del venereo ardore ne tormenta, il stato dell'isfogata libidine ne contrista sadden; ma quel che ne appaga è il transito da l'uno stato a l'altro. In nullo esser presente si trova piacere se il passato non è venuto in fastidio. SAULINO*: Se cossì è, non è delettazione senza mistura di tristezza, poiché se nel moto è la participazione di quel che contenta e di quel che fastidisce. SOF.: ... Giove qualche volta, come li venesse tedio di esser Giove, prende certe vacanze ora di agricoltore, ora di cacciatore, ora di soldato; adesso è con gli dèi, adesso con gli uomini, adesso con le bestie. Color che sono ne le ville, prendeno la lor festa e spasso ne le cittadi; quei che sono nelle cittadi, fanno le loro relassazioni, ferie e vacanze ne le ville. A chi è stato assiso o lying down calcato, piace e giova il caminare; e chi ha discorso con gli piedi, trova refrigerio nel sedere... 474 SAU.: ... la concordia non s'effettua se non dove è la contrarietade; il sferico non posa nel sferico, perché si toccano in punto, ma il concavo si quieta nel convesso... Non ha trovato poco quel filosofo che è dovenuto alla raggione della coincidenza de contrarii...** SOF.: ... il principio, il mezzo ed il fine, il nascimento, l'aumento e la perfezione di quanto veggiamo, è da contrarii, per contrarii, ne' contrarii, a contrarii: e dove è la contrarietà, è l'azione e reazione, è il moto, è la diversità, è la moltitudine, è l'ordine, son gli gradi, è la successione, è la vicissitudine... SAUL.: Cossì avviene, che chi vuol più gagliardamente saltando alzarsi da terra, li fia mestiero che prima ben si recurve; e 475 chi studia di superar più efficacemente trapassando un fosso, accatta borrows talvolta l'empito, sè ritirando otto o diece passi a dietro.... SOF.: Giove... comincia ad esser maturo, e non admette oltre nel conseglio, eccetto che persone ch'hanno in capo la neve, alla fronte gli solchi, al naso gli occhiali, al mento la farina, alle mani il bastone, ai piedi il piombo

«Essendo minima, non c'è dietro a lei una piccola, di cui essa dunque riesca maggiore ... la coincidenza degli opposti!» — p. 392



*Solomon

** *Eccle.*, I. 2.

↗ Of a man of action—a ruler, a statesman, a general—the man is identical with his biography. In the case of any kind of artist, however, who is a maker not a doer, his biography, the story of his life, & the history of his works are distinct"; Yeats: "a poet writing at his desk is never the bundle of accident & incoherence that sits down to breakfast; he has been reborn as an idea, something intended, complete."

477

…. SAVI: Come colui,* che tenea già tante moglie, tante ancelle
satiated
di moglie e tante concubine, al fine divenuto qual ben satollo,
stuffatto e lasso, disse:—Vanità, vanità, ogni cosa è vanità.**

(to be Continued).

↖ Coleridge, *The Friend*, General Introduction, Essay XIII: "Every power in nature & in spirit must evolve an opposite as the sole means & condition of its manifestation: & all opposition is a tendency to re-union. This is the universal law of polarity or essential dualism, first promulgated by Heraclitus, 2000 years afterwards re-published, & made the foundation both of logic, of physics, & of metaphysics by Giordano Bruno. The principle may be thus expressed. The identity of *thesis* & *antithesis* is the substance of all being; their opposition the condition of all existence or being manifested; & every thing or *phenomenon* is the exponent of a *synthesis*" (*Complete Works*, ed. W. G. T. Shedd, vol. II, p. 91)

Emerson, *Compensation*: "POLARITY, or action & reaction, we meet in every part of nature; in darkness & light, in heat & cold; in the ebb & flow of waters; in male & female; in the inspiration & expiration of plants & animals; in the systole & diastole of the heart; in the undulations of fluids & of sound; in the centrifugal & centripetal gravity; in electricity, galvanism, & chemical affinity… To empty here, you must condense there. An inevitable dualism bisects nature, so that each thing is a half, & suggests another thing to make it whole; as, spirit, matter; man, woman; subjective, objective; in, out; upper, under; motion, rest; yea, nay." (F. H. Pritchard, ed. *Great Essays of All Nations*, p. 826).

Marginalia to Croce, *Filosofia. Poesia. Storia*, p. 444. Diderot: "Plan d'une Université pour le gouvernement de Russie": "Je crois qu'il faut commencer l'étude de l'histoire par celle de sa nation, et celle-ci, ainsi que toutes les autres, par les temps les plus voisins en remontant jusqu'aux siècles de la fable ou la mythologie. C'est le sentiment de Grotius: 'En général, ne pas commencer par des faits surannés qui nous sont indifférents, mais par des choses plus certaines et qui nous touchent de plus près, et s'avancer de là peu à peu vers l'origine des temps'" Note par Guizot on this "mistaken view" as being very popular in Diderot's day (*Œuvres comp.*, ed. J. Assézat, III, pp. 492-3). p. 788: Auden's essay on Shakespeare's Sonnets: "In the case ↗

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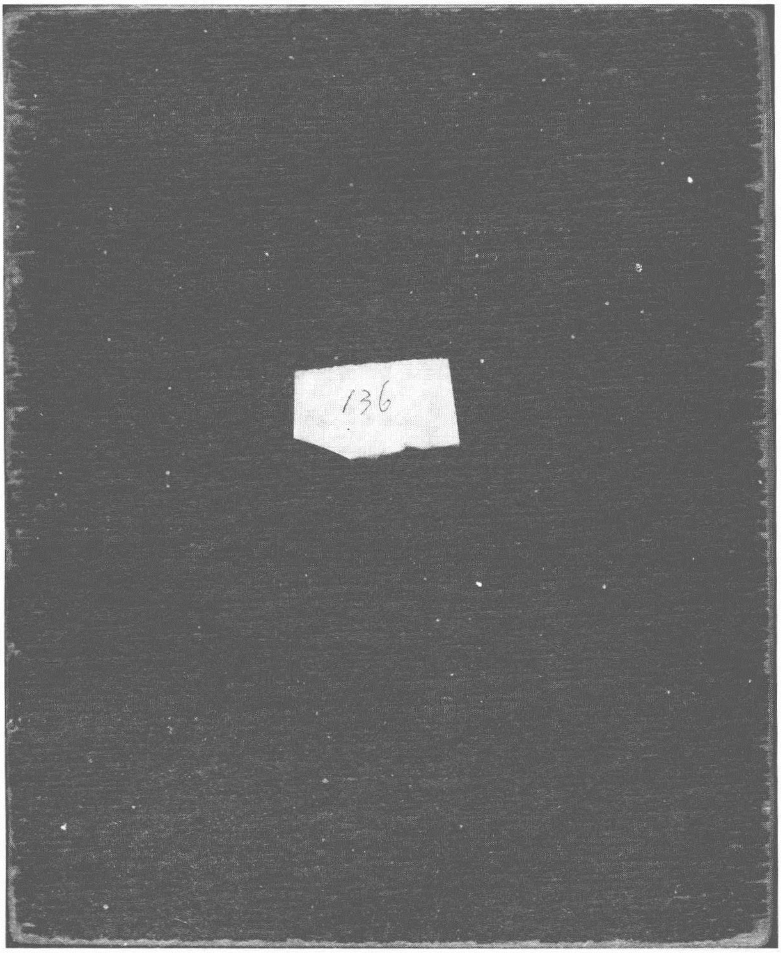

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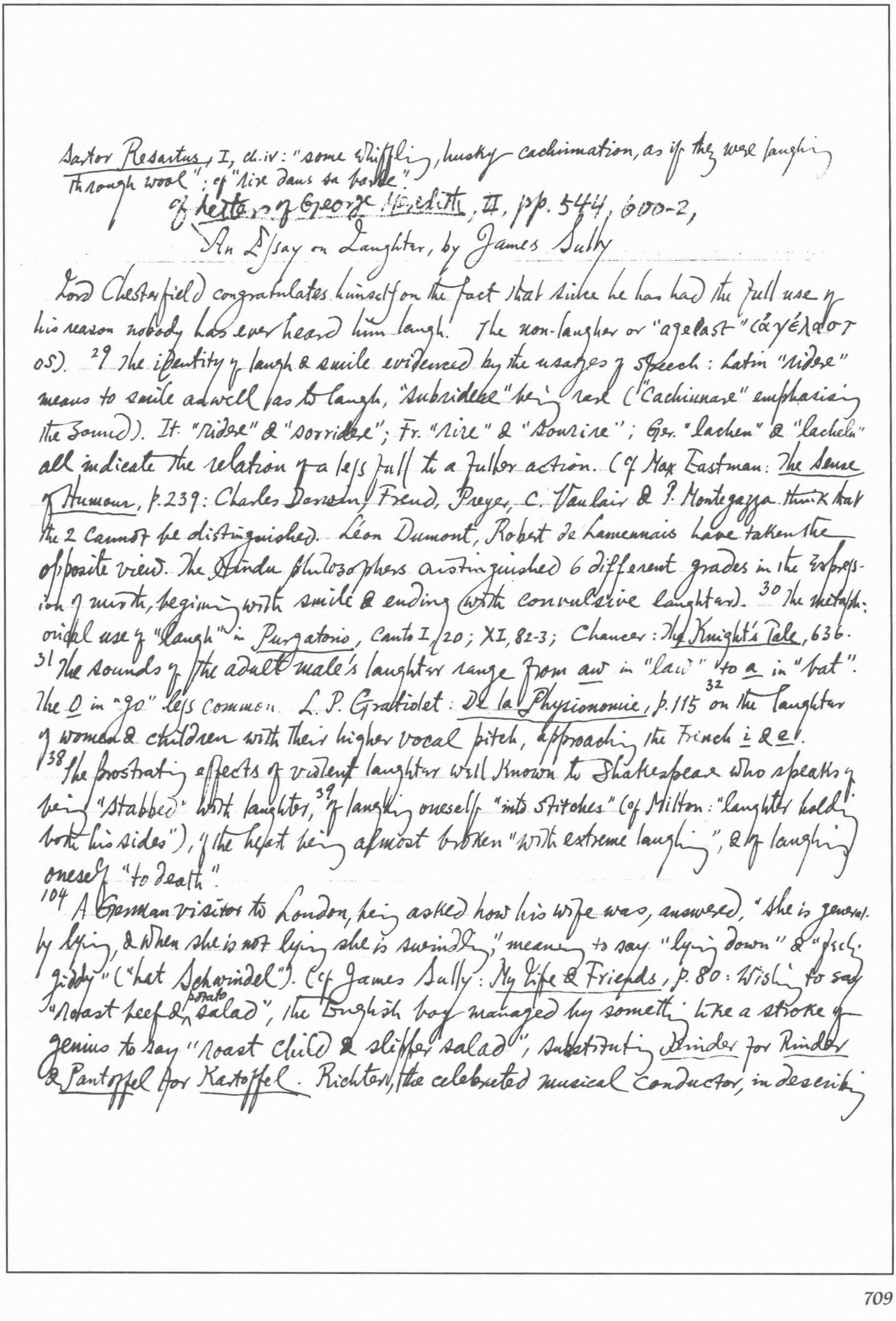


Sartor Resartus, I, ch. iv: "some whiffling, husky cachinnation, as if they were laughing through wool"; cf "rire dans sa barbe".
cf *Letters of George Meredith*, II, pp. 544, 600-2,

An Essay on Laughter, by James Sully

Lord Chesterfield congratulates himself on the fact that since he has had the full use of his reason nobody has ever heard him laugh. The non-laugher or "agelast" (ἀγέλαστος). [29] The identity of laugh & smile evidenced by the usages of speech: Latin "ridere" means to smile as well as to laugh, "subridere" being rare ("cachinnare" emphasising the sound). It. "ridere" & "sorridere"; Fr. "rire" & "sourire"; Ger. "lachen" & "lacheln" all indicate the relation of a less full to a fuller action. (cf Max Eastman: *The Sense of Humour*, p. 239: Charles Darwin, Freud, Preyer, C. Vaulair & P. Montegazza think that the 2 cannot be distinguished. Léon Dumont, Robert de Lamennais have taken the opposite view. The Hindu philosophers distinguished 6 different grades in the expression of mirth, beginning with smile & ending with convulsive laughter). [30] The metaphorical use of "laugh" in *Purgatorio*, Canto I, 20; XI, 82-3; Chaucer: *The Knight's Tale*, 636. [31] The sounds of the adult male's laughter range from *aw* in "law" to *a* in "bat". The *O* in "go" less common. L. P. Gratiolet: *De la Physionomie*, p. 115 [32] on the laughter of women & children with their higher vocal pitch, approaching the French *i* & *e*.

[38] The prostrating effects of violent laughter well known to Shakespeare who speaks of being "stabbed" with laughter, [39] of laughing oneself "into stitches" (cf Milton: "laughter holding both his sides"), of the heart being almost broken "with extreme laughing", & of laughing oneself "to death".

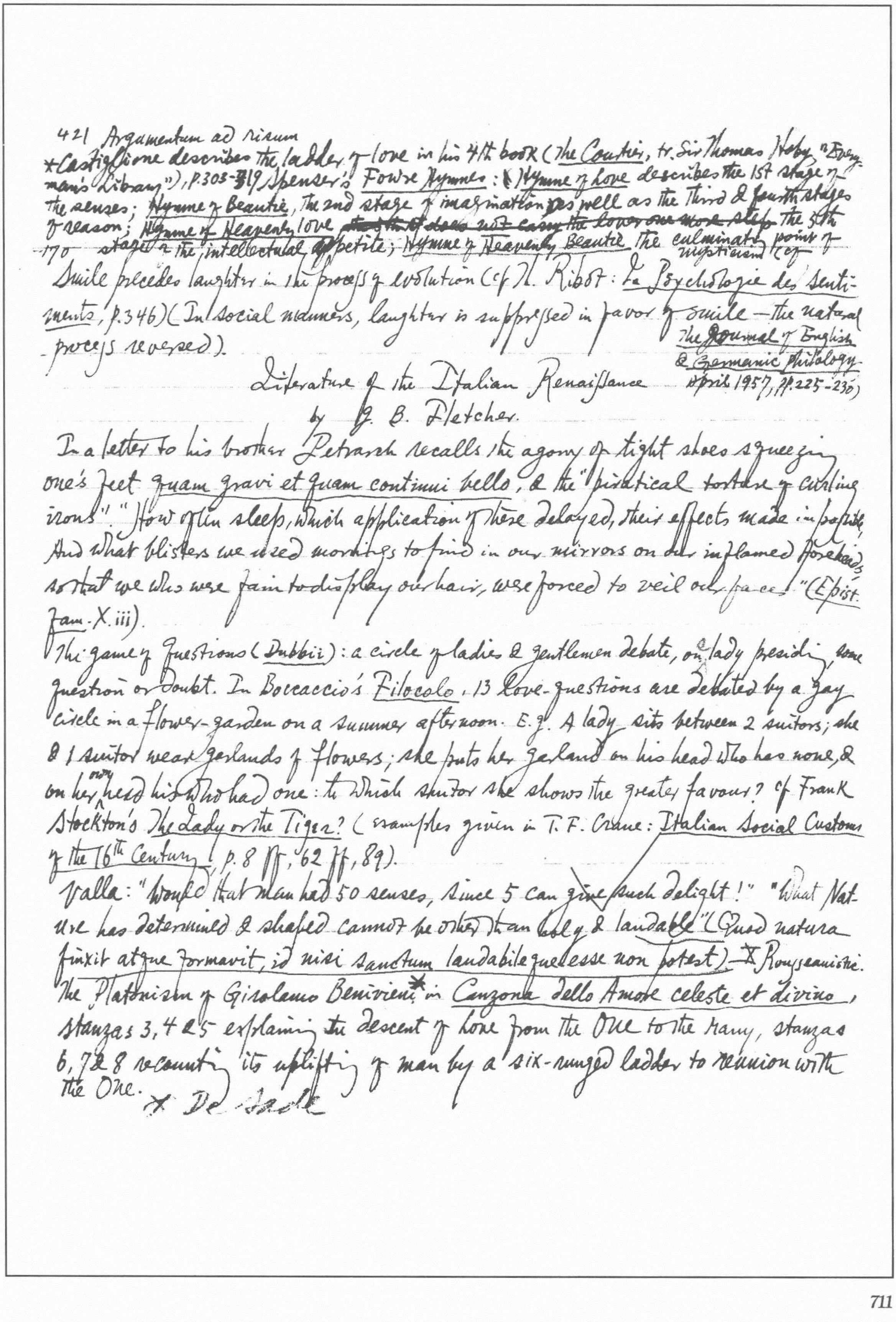
[104] A German visitor to London, being asked how his wife was, answered, "She is generally lying, & when she is not lying she is swindling," meaning to say "lying down" & "feeling giddy" ("hat Schwindel"). (cf James Sully: *My Life & Friends*, p. 80: Wishing to say "roast beef & potato salad", the English boy managed by something like a stroke of genius to say "roast child & slipper salad", substituting *Kinder* for *Rinder* & *Pantoffel* for *Kartoffel*. Richter, the celebrated musical conductor, in describing

R. A. Knox's introduction to his *Essays in Satire*: Latin, of all languages, is the best vehicle of wit, the worst of humour. You cannot think a witty thought, even, without thinking in words. But humour can be wordless... A foreigner is funny, because he is like ourselves, only different. A Scot or an Irishman is funny to the Englishman because he is almost exactly like himself, only slightly different. A Scot is more funny than a Frenchman just as a monkey is more amusing than a dog; he is nearer the real thing.

his difficulties when crossing the channel, said: "When I am bad I lie, & when I lie I swindle.")

120 It seems strange that Aristotle with the works of Aristophanes before him should have placed the ludicrous wholly in character, altogether overlooking the comic value of situation.

161 W. Preyer tells us that an intelligent dog, when confronted with our laughter will draw back the corners of his mouth & leap into the air with a bright lustre in the eye (*Die Seele des Kindes*, p. 197). G. J. Romanes had a "funny Dog" who would, while lying on his side & violently grinning, hold one leg in his mouth (Lloyd Morgan: *Animal Life & Intelligence*). We speak of a dog's "laughing with his tail." (M. Eastman holds that a Dog laughs with his tail. 郝懿行曬書堂筆錄卷三：中堂松石嘗戲馬，上舉之。答云："馬甚調良，因讀書，每戲之，馬"笑，故戲點"云。松崑，翠槃，托靈二石均效揶揄："馬"笑若何？"答云："托不必論；靈君科第出身，一物不知，士之所恥，獨不聞'人"笑面，狗"笑尾，馬"笑脣，鳥"笑翅'乎？"靈默然. Journal des Goncourt, t. V, p. 308 (16 jan. 1877): J'ai lu, je ne sais où, que chez quelques chiens, il y avait en leur gaieté, comme l'apparence d'un rire. Pélagie soutient qu'elle en connaît un, qu'elle a vu parfaitement rire. Et l'histoire est vraiment jolie. Ce chien est le chien du marchand de journaux d'ici. C'est un vieux chien qu'on purge très souvent, et sa figure de chien prend un aspect navré, quand il aperçoit la préparation de la médecine. Un jour donc qu'il regardait piteusement son maître fondre des sels dans l'écuelle habituelle de ses purgations, et qu'il voyait, la chose faite, tout-à-coup le marchand de journaux porter l'écuelle à sa bouche, alors cet animal éclatait de rire, du rire le plus humain.) cf George Orwell: *Burmese Days*, IV: A fat yellow woman was chasing a dog round a hut, smacking at it with a bamboo & laughing, & the dog was also laughing in its fashion. *The Notebooks of S. T. Coleridge*, ed. Kathleen Coburn, I, § 1295



421 Argumentum ad risum
*Castiglione describes the ladder of love in his 4th book (The Courtier, tr. Sir Thomas Hoby, "Everyman's Library"), p.303-319 Spenser's Fowre Hymnes: Hymne of Love describes the 1st stage of the senses; Hymne of Beautie, the 2nd stage of imagination as well as the third & fourth stages of reason; Hymne of Heavenly love ~~[illegible] does not carry the lover one more step~~ the 5th
170 stage of the intellectual appetite; Hymne of Heavenly Beautie the culminating point of mysticism (cf

Smile precedes laughter in the process of evolution (cf H. Ribot: La Psychologie des Sentiments, p.346) (In social manners, laughter is suppressed in favor of smile — the natural process reversed).

The Journal of English & Germanic Philology, April 1957, pp.225-230)

Literature of the Italian Renaissance
by J. B. Fletcher.

In a letter to his brother Petrarch recalls the agony of tight shoes squeezing one's feet quam gravi et quam continui bello, & the "piratical torture of curling irons". "How often sleep, which application of these delayed, their effects made impossible, And what blisters we used mornings to find in our mirrors on our inflamed foreheads, so that we who were fain to display our hair, were forced to veil our faces!" (Epist. Fam. X. iii).

The game of Questions (Dubbii): a circle of ladies & gentlemen debate, one lady presiding, some question or doubt. In Boccaccio's Filocolo, 13 love-questions are debated by a gay circle in a flower-garden on a summer afternoon. E.g. A lady sits between 2 suitors; she & 1 suitor wear garlands of flowers; she puts her garland on his head who has none, & on her own head his who had one: to which suitor she shows the greater favour? cf Frank Stockton's The Lady or the Tiger? (examples given in T. F. Crane: Italian Social Customs of the 16th Century, p. 8 ff, 62 ff, 89).

Valla: "Would that man had 50 senses, since 5 can give such delight!" "What Nature has determined & shaped cannot be other than holy & laudable" (Quod natura finxit atque formavit, id nisi sanctum laudabileque esse non potest) — X Rousseauistic.

The Platonism of Girolamo Benivieni* in Canzona dello Amore celeste et divino, stanzas 3, 4 & 5 explaining the descent of Love from the One to the many, stanzas 6, 7 & 8 recounting its uplifting of man by a six-runged ladder to reunion with the One. * De Sade

J. A. Symonds: Renaissance in Italy, VII, 147 ff. The Adone, a supreme poem of epicene voluptuousness. Its smooth-chinned hero, beautiful as a girl, soft as a girl, sentimental as a girl, threads a labyrinth of adventures, in each of which he is more the patient than the agent of desire. Venus woos him, & Falsirena tries to force him. Captured in feminine attire by brigands, he is detained in a cave as the mistress of their chief, & doted on by the effeminate companion of his prison. He contends for the throne of Cyprus with a band of youths whose rival charms are minutely noted & whose blemishes sagaciously detected. Finally Adonis succumbs to the 111-2 assault of a boar, inflamed with lust, who wounds the young man in his groin, dealing destruction.

To fall in love with a fair face — 1st step; but the loving fancy makes the lady fairer ~~than~~ she really is or seems to others — 2nd stage. Fond affections declares her the perfect lady, the type composite like the perfect woman of the Chian painter who assembled a large no. of models — "From many fairs / That thought from maker / [illegible] shaped a type, wherein what nature lends / For ~~sunder~~ asunder, into one image blends" — Imaginative fusion of the traits of many individuals not Don Juan's sampling or series of loves: 3rd stage.

cf Catullus LXXXVI, 5-6: "Lesbia formosa est: quae cum pulcherrima tota est, / Tum omnibus una omnis surripuit Veneres" (she possesses all the beauties, & has stolen all the graces of all the women for herself); the practice of the painter Parrhasius (Xenophon: Memorab., III, ch. 10) & Zeuxis, collecting what they need to form their figures from several bodies. The 1st English History of Philosophy, by Thomas Stanley (1655-6) presents a tr. of Pico della Mirandola's commentary on Benivieni's canzone (5th part. pp. 94 ff.)

The wise lover realises that the beauty he worships is his own creation — the 4th rung. Further realisation that this creation is upon an intellectual pattern, a complex of laws, proportions & symmetries found in his mind — the 5th rung. This idea found in his mind is poured into it by God; the lover "soars to more refined & pure light circumfused about that sun." — the 6th rung. The 7th stage — a landing stage — when the soul enters into possession of the divine Beauty, bears a close likeness to mystic rapture & beatitude, beyond words.

"The New Religion in Love" (John Suckling: Aglaura).[208] Beauty itself unmoved, moves to love, & from love to virtue, & from virtue to holiness.[209] As Sir Tobie puts it, she will "freely discourse of love, & hear both the fancies & powers of it: but if you will needs bring it within knowledge, & boldly direct it to herself, she is likely to divert the discourse; or, at least, seem not to understand it." cf Castiglione: "The lady should seem not to understand, & should put another colour on the lover's words, seeking modestly with tact & prudence to extricate herself. Or if the address be such that she cannot pretend not to understand it, she should take the whole matter as a jest." Edmund Waller on Lady Carlisle's "impartial grace, / (Born for no one, but to delight the race / of men) like Phoebus, so divides her light, / And warms us, that she stoops not from her height." Suckling in Aglaura dismisses

Huxley: "A good book is comparable to a piece of meat, & fools are as flies who swarm to it, each for the purpose of depositing & hatching his own particular maggot of an idea" (Life, i. 300).

* a sentence modeled upon the saying on Graf von Moltke who, though an accomplished linguist, was taciturn: "He is silent in 7 languages."

Aretino: vivere risolutamente cf Nietzsche: "live dangerously."

** Reminds one strongly of Jules Renard.

Where the feast meant only amorous caresses. Venus, no artless virgin, but already wife, mother, adulteress before she meets the lad; a licentious queen who, after seducing page or groom, keeps her instrumenta libidinis in seclusion for occasional indulgence. When her cicisbeo, Mars compels, she yields him the crapulous

the whole Platonism as "A mere trick to enhance the price of Kisses", & John Cleveland in The Antiplatonic cynically says: "Love that's in contemplation placed / Is Venus drawn but to the waist." /

fruition of her charms before the eyes of her disconsolate boy paramour. A panorama of sensual enjoyment & lust. Racking the resources of

255 Professor Francis Bowen used to deride Scaliger as "a man who could talk like a fool in forty languages."*

allusive diction to veil & to suggest lasciviousness. The acme of pleasure is kissing: 23 stanzas in the 8th canto. Straining after effect by rhetorical grimaces.

The fundamental tenet of Marino's poetic creed is: E del poeta il fin la meraviglia; / Chi non fa stupir vada alla striglia (Astonishment of the poet's aim & aid: / Who cannot startle best had stick to trade).

also quoted in J. A. Symonds: Renaissance in Italy; vol. VII, p. 153, & 159

nightingale becomes "sirena de' boschi"

Stars become: Ardenti zecchini della banca del cielo" (Blazing half-dimes of the celestial mint) or "Buchi lucenti del celeste cribro" ("Translucent holes in the celestial sieve).** His Bacia: "Furtive desire of a kiss", "a yearning kiss", "a kiss artfully asked", "a stolen kiss", "a biting kiss", "Looks & kisses", "War of kisses", etc. Vita dell'alme (soul) è il Bacio / E vita è di Natura. / Mira (When I kiss you, look) mentr'io ti bacio / Colà (yonder over the meadow) per la verdura: / Non vedi (seest not how) come strette (close) / Baciano i fior (the flowers kiss) l'erbette (grasses)? / Bacian l'onde (the waves the ripple) le rive? / Bacian le fronde (trembling leaves) ancor l'aura lascive (the wanton breeze)? Cf Shelley: "See, the mountains kiss high heaven, / And the waves clasp one another; ... / And the sunlight clasps the earth, / And the moonbeams kiss the sea" etc.

Lord Cockburn went so far as to say that there was eloquence in Dugald Stewart's very spitting (he was asthmatic) (Memorials of his Time, p. 22)

Bagehot: "Though it is false & mischievous to speak of hereditary vice, it is most true & wise to observe the mysterious fact of hereditary temptation."

Huxley: "From a literary point of view, my dear friend, you remind me of nothing so much as a dog going home. He has a goal before him which he will certainly reach sooner or later, but 1st he is on this side of the road, & now on that; anon, he stops to scratch at an ancient rat-hole, or maybe he catches sight of another dog, a quarter of a mile behind, & bolts off to have a friendly, or inimical sniff. In fact, his course is .... (here a tangled maze is drawn) not ⟵" (Life, i. 415).

I was then young audaxque juventa. "How to be happy though married".

+ Edward Hyams: "A Mouse of a Different Colour" (The New Statesman & Nation, Jan. 19, 1952): The very name Mouse in the Indo-European language from which derive all tongues from Germany to the Punjab, means to steal, & the earliest domesticated enemy of the mouse was evidently not the cat, except in Egypt. In the Batrachomyoma-

The Challenge of the Greek, by T. R. Glover

the cat was an Egyptian beast, new to the Greeks, & not needed in Europe, for the rat had not yet come from India. 94 India had not yet made her most significant contribution to the West; the rat was still unknown in Europe! The Athenians could store their wheat in pits.*

"What is the good", asked a great man, "of reading a book, when you agree with all of it?"

A slave, the Greeks said, was a tool come to life.

The freshness & curiosity of the child which the English public school so successfully eliminates from the nice English boy.

A voice, not an echo. 17 Society to-day thinks it progress to treat the brain like a Chinese woman's feet in the bad days of—tie it here, bind it there, fetter it, & get it into a conventional shape. Touchstone describes some one as "like an ill-roasted egg, all on one side"

Aeroplanes do not always mean heaven.

13 "Educationists" are impressionists trying by dint of dogmatism to look scientific.

John Squire: "There are some facts which are worth neglecting".

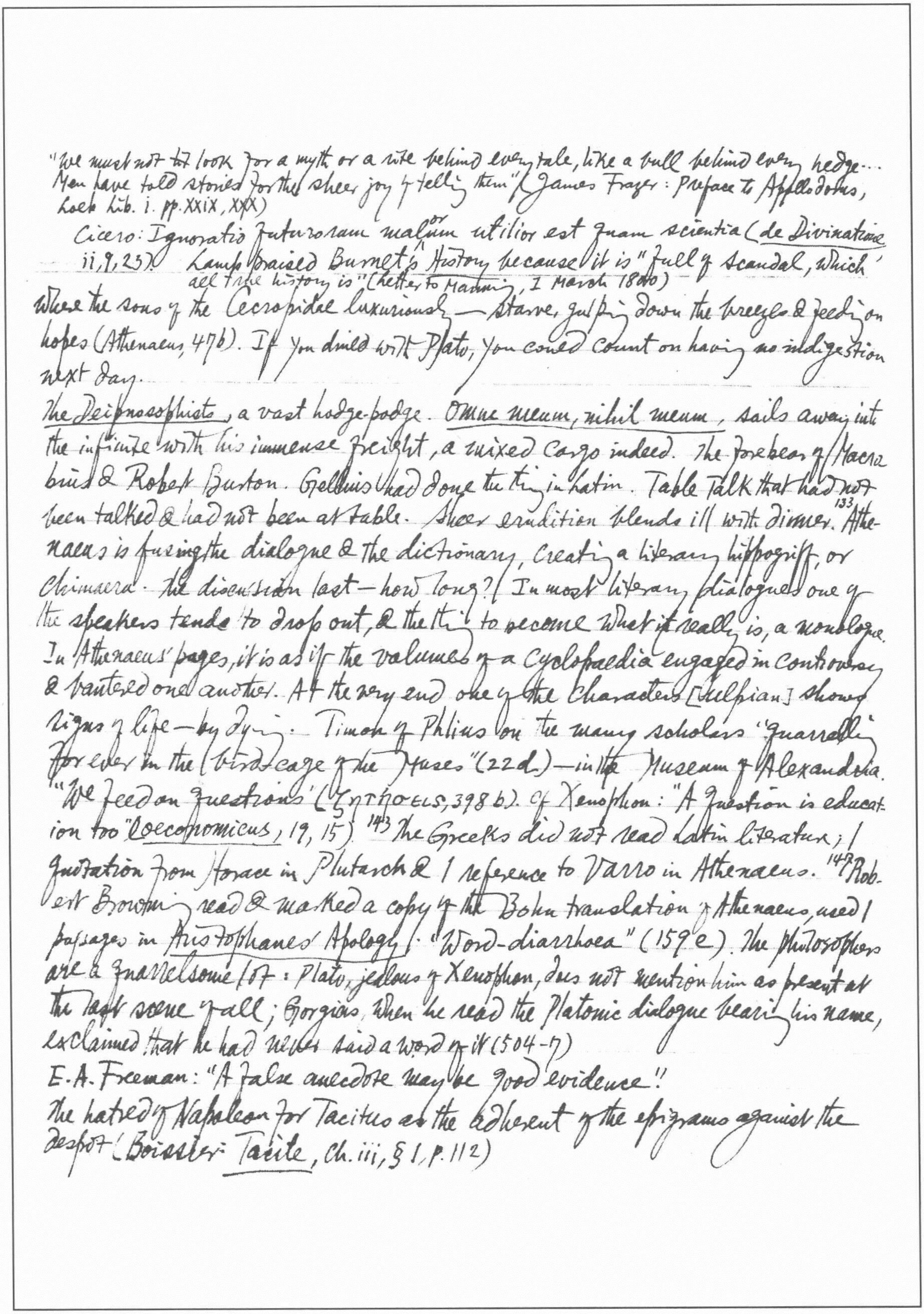
A.C. Bradley: "Always we get most ~~not~~ from the genius in a man of genius & not from the rest of him."

The grammarian very often comes, in Plato's phrase, to the doors of the Muses & goes away empty, though, by a kind dispensation of Providence, he doesn't know he is empty.

25 Jebb [in his lectures] was afraid of giving himself away, of ~~both~~ betraying real feeling; Cambridge men often are. The Odyssey has been called die älteste Robinsonade

87 There is a story in Strabo's Geography (C. 486), which has often come back to me during the Hitler War. It was to the effect that on the island of Ceos there was a law which enacted that, when man or woman reached the age of 60, hemlock should be administered to them. It was to economise on the island's food. 103 Athenian meals were a byword; Greeks (so the Persians said) (Herodotus, I, 133), always left off eating while still hungry. Amphion, most musical of men, was told to emigrate to Athens

chia, the Mouse says to the Frog: "I fear above all things on earth the Hawk & the Weasel ... but most of all the Weasel". The Wasps: "Once upon a time there was a mouse & a weasel ..." as we should say, "a mouse & a cat".



"We must not ~~to~~ look for a myth or a rite behind every tale, like a bull behind every hedge… Men have told stories for the sheer joy of telling them" (James Frazer: Preface to Apollodorus, Loeb Lib. i. pp. xxix, xxx)

Cicero: Ignoratio futurorum malorum utilior est quam scientia (*de Divinatione* ii, 9, 23). Lamb praised Burnet's "History" because it is "full of scandal, which all true history is" (Letter to Manning, 1 March 1800)

Where the sons of the Cecropidae luxuriously — starve, gulping down the breezes & feeding on hopes (Athenaeus, 47b). If you dined with Plato, you could count on having no indigestion next day.

The Deipnosophists, a vast hodge-podge. *Omne meum, nihil meum*, sails away into the infinite with his immense freight, a mixed cargo indeed. The forebear of Macrobius & Robert Burton. Gellius had done the thing in Latin. Table Talk that had not been talked & had not been at table. Sheer erudition blends ill with dinner.[133] Athenaeus is fusing the dialogue & the dictionary, creating a literary hippogriff, or Chimaera. The discussion last — how long? (In most literary dialogues one of the speakers tends to drop out, & the thing to become what it really is, a monologue. In Athenaeus' pages, it is as if the volumes of a cyclopaedia engaged in controversy & bantered one another. At the very end one of the characters [Ulpian] shows signs of life — by dying. Timon of Phlius on the many scholars "quarrelling forever in the birdcage of the Muses" (22d) — in the Museum of Alexandria. "We feed on questions" (ζητησεις, 398b). Of Xenophon: "A question is education too" (*Oeconomicus*, 19, 15).[143] The Greeks did not read Latin literature; 1 quotation from Horace in Plutarch & 1 reference to Varro in Athenaeus.[147] Robert Browning read & marked a copy of the Bohn translation of Athenaeus, used passages in *Aristophanes' Apology*. "Word-diarrhoea" (159e). The philosophers are a quarrelsome lot: Plato, jealous of Xenophon, does not mention him as present at the last scene of all; Gorgias, when he read the Platonic dialogue bearing his name, exclaimed that he had never said a word of it (504–7)

E. A. Freeman: "A false anecdote may be good evidence".

The hatred of Napoleon for Tacitus as the adherent of the epigrams against the despot (Boissier: *Tacite*, ch. iii, § 1, p. 112)

"Légion d'honneur" is sarcastically called "légion d'horreur".

Ste-Beuve: ~~Mme Récamier~~: "Il n'y a plus d'illusion à se faire. Du jour où j'ai vu que les petits Savoyards dans la rue ne se retournaient plus, j'ai compris que tout était fini" (Causeries du Lundi I, p.132: "Quand Mme Récamier vit s'avancer l'heure où la beauté baisse et pâlit, elle fit ce que bien peu de femmes savent faire: elle ne lutta point... A une femme... qui lui faisait compliment p.133 sur sur son visage: "Ah! ma chère amie,)

They forget "the ancient quarrel of poets & philosophers" & work together, like the fire & water of Aeschylus, hostile of old but now conspired.

Erasmus: "the English girls divinely pretty ... & there is besides a custom never praised enough. When you go anywhere on a visit, they all kiss you. They kiss you when you arrive, they kiss when you go; they kiss you again when you come back" (Ep. 103). "And here – what a University [Cambridge], nobody can be found at any price who can write even moderately well" (Ep. 246).

Le Crime de Sylvestre Bonnard, par Anatole France

Il m'offrit son dernier livre avec son dernier sourire.

La mère chante toute la journée; l'héritier des Coccoz pourra dire comme l'oeuf, dans la devinette villageoise: "Ma mère me fit en chantant!"

La peur féconde enfantait ces monstres dans mon cerveau.8

Naples, 10 novembre 1859: "Co tra calle vive, magne e lave a faccia" — pour 3 centimes, boire, manger et se laver le visage, le tout au moyen d'une tranche de ces pastèques (watermelon) étalées sur une petite table.

Je flotte [dans ces groupes] comme une épave au gré de ces flots vivants qui, quand ils submergent, caressent encore

des menus objets de toilette, munditiis (neat objects of toilet).

Nous avons tous, comme le vieillard de la table, une aile à ajouter à notre bâtiment. (cf La Fontaine: Fables, VIII, 1.)

Un jour de l'an passé, quelqu'un de mes confrères de l'Institut se plaignait devant moi de l'ennui de vieillir. "C'est encore, lui répondit Sainte-Beuve, le seul moyen qu'on ait trouvé de vivre longtemps."

8 cf Petronius, Poems, 3: "Primus in orbe deos fecit timor" (Loeb, p.340)

Chamfort: "Pourquoi donc," disait mademoiselle de .... âgée de 12 ans, "pourquoi cette phrase: 'Apprendre à mourir.' Je vois qu'on y réussit très bien dès la première fois."

Her temper becomes a tempest   rear-guard resistance

→ of Dante; La Vita Nuova, sonetti XI: "Ov'ella passa, ogni uom ver lei si gira"

H. L. Mencken, A Book of Burlesques, XII "An old Sub-[illegible]", § 25: "No man is ever too old to look at a woman, & no woman is ever too fat to hope that he will look."

Un sarcophage chrétien des catacombes de Rome porte cette formule d'imprécation: "Si quelque impie viole cette sépulture, qu'il meure le dernier des siens."

Je ne sais si chacun d'eux était venu en trois bateaux, comme le singe de La Fontaine, mais il est certain que les trois se mirent sur douze chaises (cf. IX. 3: "Le Singe et le Léopard": the monkey wished to cut such a dash that he came in 3 boats instead of 1).

Nous avons tous en nous un Don Quichotte et un Sancho que nous écoutons, et alors même que Sancho nous persuade, c'est D. Q. qu'il nous faut admirer.

Nos passions, c'est nous. Mes bouquins, c'est moi.

"Quoi ! tu veux qu'on t'épargne et n'as rien épargné" (Corneille: Cinna, IV, ii).

Une vieille marquise philosophe dit en mourant: "Je vais voir si Dieu gagne à être connu!"

Thérèse ne sait qu'ouvrir ou fermer la porte aux gens; elle n'entend rien aux finesses de l'antichambre et du salon.

Elle pressait des deux mains ce coeur prêt à s'échapper pour le caresser.

Die Philosophischen Strömungen in Grossbritannien.

A Hundred Years of British Philosophy, by Rudolf Metz

Fuller treatment accorded to the great figures than to the di minorum gentium

44. Some principles of the Scottish doctrine passed into thought-systems originally unconnected with it: the ethical & religious intuitionism of Martineau, J. H. Newman & W. G. Ward, the agnosticism of Spencer, the connections between Mansel's doctrine & Balfour's theism.

67 Mill manifested his superiority to most of his contemporaries in the fact that he

Darwinism is made to throw a life-line to its bitter foe, religion

* What Wundt calls "das Prinzip der schöpferischen Resultanten" (*Grundzügen der Physiologischen Psychologie*, S. 755)

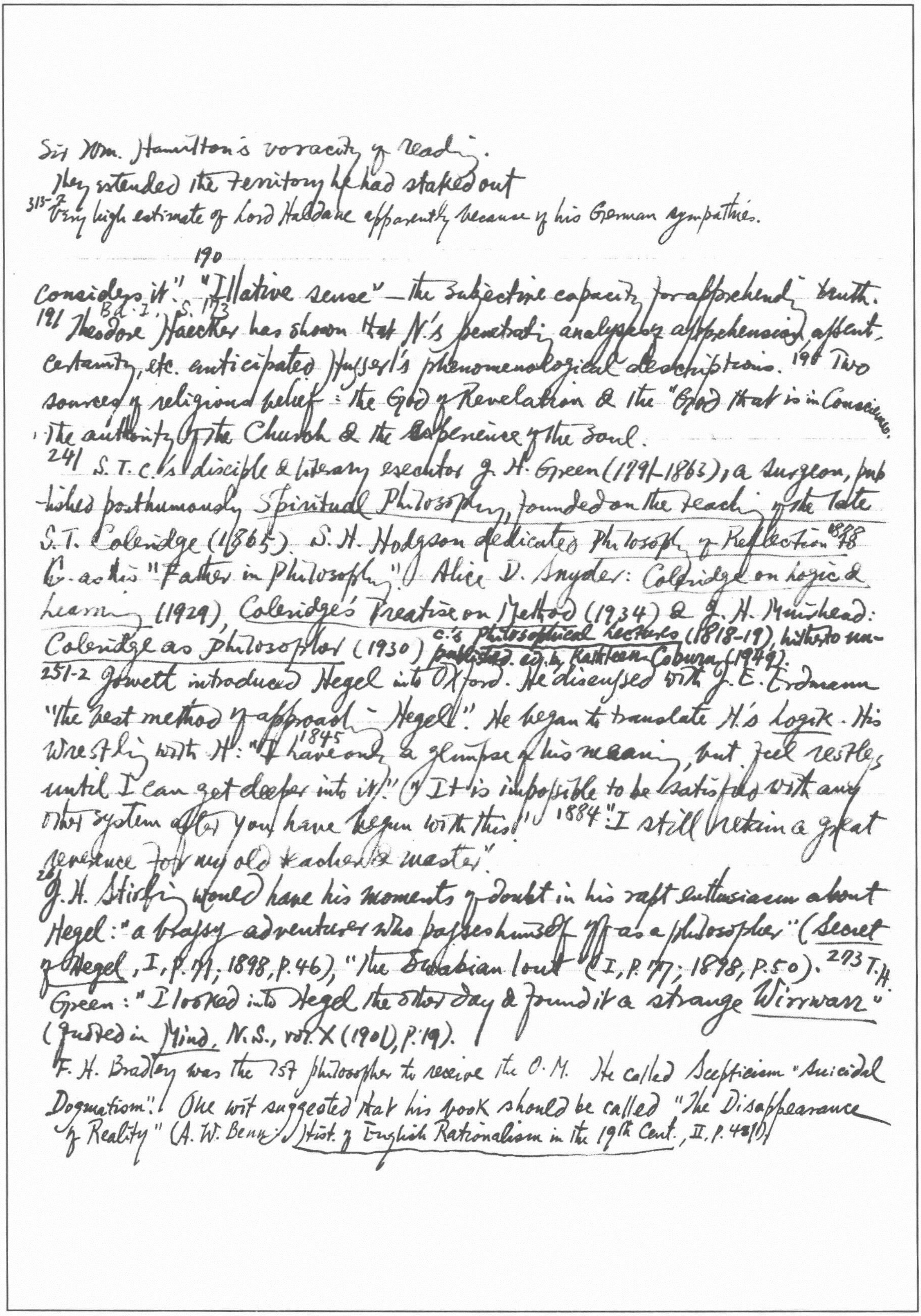
was willing to learn from everyone (with the exception of German philosophers) who had anything to say to him — that conciliatory spirit ready to mediate. His philosophy though shaken by the system of ideas embodied in Coleridge & Carlyle, was never able to assimilate it.

99 To the end, 100 Spencer remained a self-taught man, unburdened with historical ballast. Since the shift of emphasis from the biological & sociological to the mathematico-physical sciences, his system has now scarcely any life left in it. The latest link in a chain of thought extending back to Bacon, it has yet far more of the dust of time upon it than any other. He reintroduced into British philosophy the impulse to system. Bd. I, 379 (Systemdrang)

121 Lewes's distinction of "emergent" (a sheer novelty in relation to its antecedents) & resultant (that can be understood entirely through the properties of its constituent factors)*

186 Bd. I, S. 169: er stand der Denkweise der Scholastik innerlich sehr ferne

Newman's whole cast of mind was very remote from Scholasticism; it is entirely wrong to designate his system as the precursor of the neo-Scholastic movement. The antecedent act of "apprehension" & the act of "assent". 187 The strength of apprehension depends upon the power immanent in the object, & emanating from it to us. Concrete things seize upon us much more than do abstract ideas that which genuinely *is* impresses our mind more deeply than what is merely thought or inferred — "real" vs "conceptual apprehension". 188 By means of *images* knowledge attains truth & enters reality; the inscription upon N.'s grave at Rednal: *Ex umbris et imaginibus in Veritatem* reveals its deeper meaning. Conceptual apprehension by means of *symbol* & *sign*. "The certainty of a proposition consists really in the certainty of the mind that



Sir Wm. Hamilton's voracity of reading.
They extended the territory he had staked out
313-7 Very high estimate of Lord Haldane apparently because of his German sympathies.

190
considers it". "Illative sense" — the subjective capacity for apprehending truth. Bd. I, S. 173
191 Theodore Haecker has shown that N.'s penetrating analyses of apprehension, assent, certainty, etc. anticipated Husserl's phenomenological descriptions. 196 Two sources of religious belief: the God of Revelation & the "God that is in Conscience": the authority of the Church & the experience of the Soul.

241 S.T.C.'s disciple & literary executor J. H. Green (1791-1863), a surgeon, published posthumously *Spiritual Philosophy, founded on the teaching of the late S.T. Coleridge* (1865). S. H. Hodgson dedicated *Philosophy of Reflection* 1878 to C. as his "Father in Philosophy". Alice D. Snyder: *Coleridge on Logic & Learning* (1929), *Coleridge's Treatise on Method* (1934) & J. H. Muirhead: *Coleridge as Philosopher* (1930). C.'s *Philosophical Lectures* (1818-19), hitherto unpublished, ed. by Kathleen Coburn (1949).

251-2 Jowett introduced Hegel into Oxford. He discussed with J. E. Erdmann "the best method of approaching Hegel". He began to translate H.'s *Logik*. His wrestling with H.: 1845 "I have only a glimpse of his meaning, but feel restless until I can get deeper into it." "It is impossible to be satisfied with any other system after you have begun with this." 1884 "I still retain a great reverence for my old teacher & master".

26 J. H. Stirling would have his moments of doubt in his rapt enthusiasm about Hegel: "a brassy adventurer who passes himself off as a philosopher" (*Secret of Hegel*, I, p. 71; 1898, p. 46), "the Swabian lout" (I, p. 77; 1898, p. 50). 273 T. H. Green: "I looked into Hegel the other day & found it a strange *Wirrwarr*" (quoted in *Mind*, N.S., vol. X (1901), p. 19).

F. H. Bradley was the 1st philosopher to receive the O.M. He called Scepticism "Suicidal Dogmatism"! One wit suggested that his book should be called "The Disappearance of Reality" (A. W. Benn: *Hist. of English Rationalism in the 19th Cent.*, II, p. 481).

McTaggart: "All true philosophy must be mystical, not indeed in its methods, but in its final conclusions" (Studies in the Hegelian Dialectic).

A deep breach of continuity between his early & his later work. Once more Saul has become Paul.

340
His world-view depicts 3 levels. The lowest is the realm of immediate feeling, the pre-relational experience of undivided & undifferentiated wholeness. The next is the dialectical level the realm of thought, in which the original unity of feeling is broken up by relations, & things are appearances only. The third is the realm of Reality, of the Absolute, in which the unity & wholeness lost at the 2nd stage are reconstituted in a higher synthesis.

347 Bosanquet everywhere changed Bradley's abrupt "either-or" into the gentler "both-and". Bd. I, S. 332 Er Bradleys schroffes Entweder-Oder überall in ein milderes Sowohl-als-auch verwandelt hat

443 Merz's History of European Thought was written for the most part in the early hours of the morning, between 5 & 8 o'clock, before he began the heavy duties of his day in the Newcastle Electric Supply Co.

482 Bd. II, S. 34 In Hodgson's work, for pages technical terms are pushed to & fro, but the investigation stands still. Die Fachtermini werden oft seitenweise hin- und hergeschoben, die Untersuchung bleibt auf der Stelle stehen oder dreht sich im Kreise

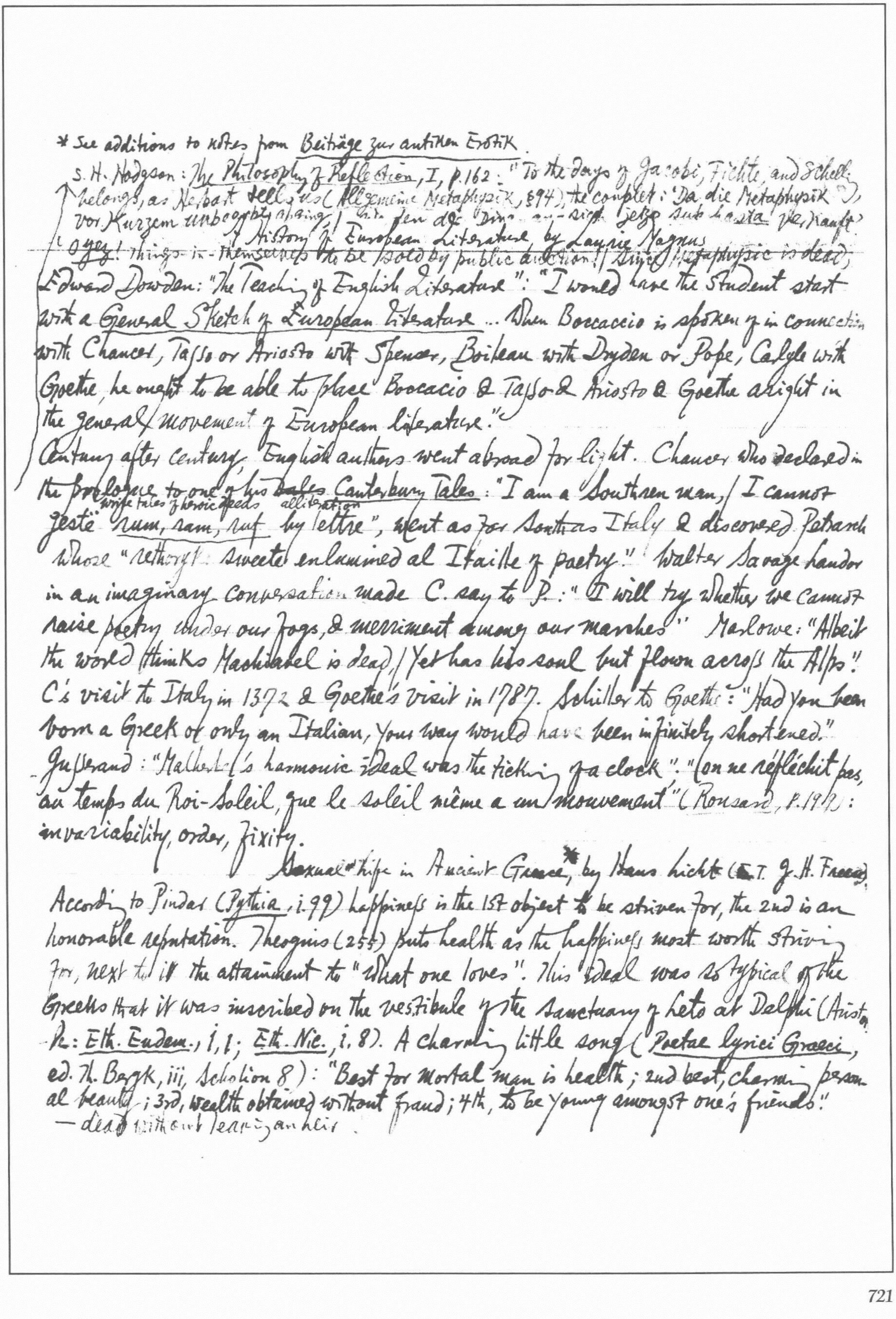
519 Cook Wilson's understanding worked rather like a machine which when it is once set going runs mechanically & is capable of threshing empty straw as well as full sheaves of corn.

It's not the founding of a school, but a kind of συμφιλοσοφεῖν, a community of thought.

542 G. E. Moore's method is microscopic in contrast to the telescopic method of the Hegelians.

Windelband speaks of mathematical logic as "a spacious exercise ground for the gymnastics of a sterile ingenuity."

540 Though we may call Moore the greatest, acutest, & most skilful questioner of modern philosophy we must add that he is an extremely weak & unsatisfying answerer.
Bd. II, S. 88 Wenn wir Moore somit den grössten, schärfsten und gewandtesten Fragsteller der modernen Philosophie nennen, so müssen wir auch zugleich hinzufügen, dass er ein äusserst schwacher und unzulänglicher Beantworter ist.



* See additions to notes from Beiträge zur antiken Erotik

S. H. Hodgson: The Philosophy of Reflection, I, p. 162: "To the days of Jacobi, Fichte, and Schelling belongs, as Herbart tells us (Allgemeine Metaphysik, §94), the couplet: 'Da die Metaphysik vor Kurzem unbeerbt abging, / werden die Ding-an-sich jetzo sub hasta verkauft.' 'Oyez! ~~things-in-themselves to be sold by public auction! / Since Metaphysic is dead,~~'

A History of European Literature by Laurie Magnus

Edward Dowden: "The Teaching of English Literature": "I would have the student start with a General Sketch of European Literature ... When Boccaccio is spoken of in connection with Chaucer, Tasso or Ariosto with Spenser, Boileau with Dryden or Pope, Carlyle with Goethe, he ought to be able to place Boccaccio & Tasso & Ariosto & Goethe aright in the general movement of European literature."

Century after century, English authors went abroad for light. Chaucer who declared in the prologue to one of his ~~tales~~ Canterbury Tales: "I am a Southren man, / I cannot geste 'rum, ram, ruf' by lettre", went as far Southern Italy & discovered Petrarch whose "rethoryke sweete enlumined al Itaille of poetry." Walter Savage Landor in an imaginary conversation made C. say to P.: "I will try whether we cannot raise poetry under our fogs, & merriment among our marshes." Marlowe: "Albeit the world thinks Machiavel is dead, / Yet was his soul but flown across the Alps."

write tales of heroic deeds alliteration

C's visit to Italy in 1372 & Goethe's visit in 1787. Schiller to Goethe: "Had you been born a Greek or only an Italian, your way would have been infinitely shortened."

Jusserand: "Malherbe's harmonic ideal was the ticking of a clock". "On ne réfléchit pas, au temps du Roi-Soleil, que le soleil même a un mouvement" (Ronsard, p. 192): invariability, order, fixity.

Sexual* Life in Ancient Greece*, by Hans Licht (E.T. J. H. Freese)

According to Pindar (Pythia, i. 99) happiness is the 1st object to be striven for, the 2nd is an honorable reputation. Theognis (255) puts health as the happiness most worth striving for, next to it the attainment to "what one loves". This ideal was so typical of the Greeks that it was inscribed on the vestibule of the sanctuary of Leto at Delphi (Aristotle: Eth. Eudem., i, 1; Eth. Nic., i. 8). A charming little song (Poetae lyrici Graeci, ed. Th. Bergk, iii, Scholion 8): "Best for mortal man is health; 2nd best, charming personal beauty; 3rd, wealth obtained without fraud; 4th, to be young amongst one's friends."

— dead without leaving an heir

* infra 503-4, nowhere sadistic or masochistic scenes in ancient Greek literature — a fresh proof of the healthiness of Greek life.

° Athenaeus (xii, 511c): according to Theophrastus, no one calls the life of the virtuous Aristeides happy, but they do those of the Sybarite Smindurides & Sardanapalus. Simonides (P.L.G., fr. 71): "Would the life of mortals be delightful without sensual happiness. Is not even the life of the blessed gods unenviable without this?"

Hedone (ἡδονή) — the cheerful enjoyment of life, especially of the joys of love.° The inmost nature of the Greeks is naked sensuality, which rarely becomes brutality, as in the case of the Romans.* Hera, to charm her husband Zeus by wantonness, borrowed Venus' magic girdle of desire & longing; Zeus was so excited that he, before making love to his wife, mentioned for her benefit an imposing list of women who had rested in his arms without his having ever felt half so much ardour (*Iliad*, xiv, 153 ff). Aphrodite makes a cuckold of Hephaestus & ~~and~~ abandons herself to Ares the war-god (*Od.*, viii, 266 ff).
cf Ovid: *Ars amat.*, 583

The city of Massalia was one of the chief seats of homosexuality, whence the proverb, "Ship to Marseilles!" (Ἐς Μασσαλίαν πλεύσειας)

Clearchus (*Ath.*, xii, 530c) told several remarkable things of the effeminate Sagaris who ate nothing until he reached old age unless his nurse had chewed it for him, so that he himself might be relieved of the trouble. Also he was too indolent to reach farther than his navel with his hand. Hence Aristotle, jesting about the fact that, when making water, he never grasped his member, quoted Euripides (*Hippol.* 317): "The hand is pure, but the thought has some pollution."

In Abydos, Alcibiades & his friend Axiochus wedded a girl in common named Medontis, & lived with her in turns. Afterwards she bore a daughter. When the daughter grew up they also lived with her, & when she lay with Alcibiades he said she was the daughter of Axiochus, & when she lay with Axiochus he said her to be Alcibiades' daughter (*Ath.*, xii, 534).

cf Euripides: *Troades*; Hecuba's warning to Menelaus
In the poets of the so-called Epic Cycle (especially Lesches, fr. 16), we find the story that
"once a lover always a lover"
Menelaus, after the conquest of Troy, wanted satisfaction for his insulted honour & threatened Helen with drawn sword. Then she bared "the apples of her bosom"** & so enchanted Menelaus that he threw away the sword & embraced her — the story is repeated in Euripides: *Andromache*, 628, Aristophanes: *Lysistrata*, 155, etc. In *Odyssey*, iv, 261, we find Helen living

** 271 "apples" a favorite metaphor of the Greeks for female breasts, cf Crates (Kock, I, 142) [illegible] strawberry & Theocritus 27th Idyll, Daphnis's answer to the girl who complains of his laying hands on her breasts: "To test your having apples for the 1st time". 311 quoting Nonnus: "twin apples from a single trunk"

the axle of the bride's carriage was sometimes burnt after the arrival at the bridegroom's house—An omen that the young wife might never have the wish to leave her husband's house again (Plut., *Quaest. Roman.*, 29).
*cf J. A. Symonds: *Studies of the Greek Poets*, ch. iv.

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peacefully in Menelaus's Kingdom of Sparta & speaking without embarassment of the "misery caused her by Aphrodite."
Hesiod (*Works & Days*, 373) warned against such girls as seek to increase the charms of their hinder parts by coquettish movements—those parts of the body which the Greeks especially prized in the young man so that Lucian called the posteriors "parts of the Youth" (*Amores*, 14: τὰ παιδικὰ μέρη).
From a passage in *Hypereides* (*Stobaeus*, lxxiv, 33), it seems that women were not free to go out until they were of such age that a man who saw her in the street did not ask whose wife, but whose mother, that was. The tortoise, on which the foot of the Aphrodite Urania of Pheidias in Elis rested, was regarded as the symbol of the woman's life shut up in the narrow limits of the house (Plutarch, *Isis & Osiris*, 76).
cf Euripides: Fragment: "A woman should be good for everything at home, but abroad good for nothing."
Ridiculed for the bad smell of his mouth, King Hiero ran home in a rage & asked his wife why she had not drawn his attention to it. The wife modestly answered: "I thought that all men smelt like that" (Plutarch, *De inimicorum utilitate*, 7).
[32] No "gallantry" in Greek husbands—"gyne" (γυνή) means "bearer of children".[33] The official formula of betrothal: "for the procreation of a legitimate offspring".
The Greeks are clever calculators. The dowries should be equal; hence poor fathers were by no means always happy if a rich man had become smitten with his daughter. Euclio, the poor man in Plautus's *Aulularia* (ii. 2), said to the rich Megadorus: "If I was to marry off my daughter to you, you'd be the ox & I'd be the donkey. When I was hitched up with you & couldn't pull my share of the load, down I'd drop in the mud."
Euripides (*Tragicorum Graecorum Fragmenta*, ed. A. Nauck, fr. 24): "It is highly wrong to join together 2 young persons of the same age; for the strength of man lasts far longer, while the beauty of the female body passes away more rapidly."

*A fragment of Aristophanes (Kock, I, 474) contains a complete list of things used by women as aids to beauty: clippers, false hair, bosom-bands (bust-holders), etc.

8 cf. Plautus: Trinummus, 1183-6: Callicles: "If for his sins he had to marry a hundred wives it would be too slight a penalty"; 51 ff: 2 old gentlemen regret to have to say their wives are in good health!

55

An ancient scholiast on Theocritus commented on the beautiful 18th idyll (The Epithalamy of Helen): "The epithalamium is sung, in order that the cries of the young bride, while she is offered violence to by her husband, may not be heard, but may be drowned in the song of the girls".

Eubulus (fr. 98, Kock): "If you go out during the summer, 2 streams of dark paint flow from your eyes, & from your cheeks the sweat makes a red furrow down to your neck." Xenarchus (fr. 14) praises the grasshoppers as happy, since their females have no voice. Eubulus (fr. 116, 117) as well as Aristophon (fr. 5) give expression to the idea that a man who marries for the 1st time is not to be blamed since he does not yet know the "rotten swindle"; but he who marries the second time is beyond help.[8]

Simonides of Amorgos (Bergk, ii, 446): the uncleanly woman come from the sow, the exceedingly clever from the fox, the curious from the dog, the intellectually dull & gluttonous from the earth, the capricious from the sea, the idle ~~f~~ from the ass, the spiteful from the cat, the dressy & modish from the horse, the ugly (short-necked, without legs, etc) from the monkey, the true & good from the bee.

85 A number of toilet secrets*; e.g. a bandage to confine a too stout body & get rid of an approaching pregnancy (περίζωστρα, περίζωμα); false hips to win undeserved praise of eupygia (beautiful buttocks); "wet garments" (Theocritus, Idyll xxviii: ὑδάτινα βράχη) & "clothes of a tissue as fine as a spider's web" (Lucian, Amores, 41).

89 We must understand the terms αἰδοῖον not as "parts of shame" but as parts which arouse αἰδώς, awe & pious adoration of the inscrutable secret of propagation. All women who desired to participate in the festival of Thesmophoria must abstain from sexual intercourse for 9 days before so that they would take part in erotic orgies with more zest; according to Photius, at this time women ate garlic to frighten men away by

Aristophanes: *Ecclesiazusae*, lines 877 ff, a grotesque scene of a battle over a young patron between an old & a young prostitute. Old: "If anyone wants to experience bliss he should sleep with me, for knowledge is not in young women but in the ripe ones."... There's a decree: 'If a youth desire a maiden he shall not have to do with her before he has first lain with some old women; if the youth refuse, then may the old women be allowed to use violence & drag him in, laying hold of him by the middle.'" Young: "You are fitter to be his mother rather than his wife! If thus you carry out this law you'll soon have an Oedipus in every house."

the unappetizing smell of their mouth.

181 The Greeks called the sky Uranus, understanding by the name the generative power of the sky which penetrates the earth with warmth & moisture, & through which the earth brings forth every living thing. In the *Danaïdes* of Aeschylus (fr. 44, Nauck): "The pure sky desires to penetrate the earth, & love seizes the earth & longs for union with it" (Cf Logau: Dieser Monat ist ein Kuss, den der Himmel giebt der Erde, Dass sie jetzund seine Braut, Künftig eine Mutter werde)

Apollo has no ~~less~~ fewer than 20 favorite boys; Rudolph Beyer in *Fabulae Graecae quatenus quave aetate puerorum amore commutatae sint* enumerates 19, omitting Ileus mentioned by Hesiod (fr. 137, Kinkel).

196 α, privative, & μαζός, breast — amazons are supposed to have one or both breasts cut or burnt off, that they might not find themselves hampered when bending the bow or hurling the javelin.

Triphales (the man with 3 members) (Kock, I, 528 ff) was the title of a lost play by Aristophanes, in which probably the sexual life of Alcibiades was attacked. Varro also named one of his satires *Triphallus*.

from Hesiod, *The Melampodia* Loeb p. 269

242 Zeus & Hera once disputed which felt the greater pleasure in embracing, the man or the woman. Since Teiresias had experienced both, they asked him & received the answer: "The man only enjoys $\frac{1}{10}$, while the woman $\frac{9}{10}$ of the share". Hera was offended & made T. blind.

Philostratus dedicates *The Life of Apollonius of Tyana* to the empress Julia Domna & mentions the piquant attempt of a eunuch upon a lady of the harem, a female panther caught on heat, the double sexuality of the aether. 308 The story of the eunuch shows that the Greeks knew that the knife brings no remedy against the disease of love. Longus in *Daphnis & Chloe*: "Against love there is no remedy... except kissing, fondling, & lying together naked"

To be gone with child is "the worst thing that can happen to an hetaira" (Lucian: Dialogues of Courtesans)
又cf 山中一夕話 卷二 閑男嘲妓謔 二七以外二八以內 腰間物不曉知者無嫌掛碍 榮穀道毛尚未出肉最切精研

335

Horace (Sat., i, 2, 30) & the author of the Priapea (14, 9) call the Roman brothels evil-smelling. According to Seneca (Controv., i. 2), visitors took the smell away with them (Redoles adhuc fuliginem fornicis); cf Juvenal (VI, 131) on Messalina.

365ff If hens crowed in a farm-yard, this was a sure sign that the owner was hen-pecked. If a woman ate a cock's testicle, she could be sure of having a boy. The exposure of her organ broke magic spells; consequently its image in the guise of the fico was carried as an amulet. The baneful influence of a menstruous woman: all plants wither at her touch.

Aristotle's hetaira Herpyllis & he had a son by her (Athenaeus, xiii, 589c), Plato's Archeanassa.

Demosthenes (In Neaeram, 122): "Man has the hetairae for erotic enjoyments, concubines for daily use, & wives of equal rank to bring up children & to be faithful housewives".

The word παῖς denotes not children of tender age, but boys sexually mature. cf Odyssey x, 277 on Hermes "in the form of a youth with the 1st down of his beard upon his chin, in whom the charm of youth is fairest" (referred to by Plato in Protagoras re Alcibiades). Aristophanes (Clouds, 978) praises boys in the same manner, except that the down he speaks of is not the down of their cheeks & lips. Straton (Anth. Pal. xii, 4): "The youthful bloom of the 12-year-old boy gives me joy, but much more desirable is the boy of 13; he who is 14 is a still sweeter flower of the Loves, & even more charming is he who is 15. The 16th year is that of the gods, & to desire the 17th falls only to Zeus." * The aged Priam, standing in great distress before Achilles & begging for the dead body of his beloved son, can get find it in his heart to glance with admiration upon the beauty of the youth who had slain his Hector (Iliad, xxiv, 629). On this passage Gerlach observes: "We must accordingly form a higher idea of the beauty of Achilles than of the charms of Helen"

Professional male love was called ἑταίρησις or ἑταιρεία & to sell oneself for money ἑταιρεῖν. Straton (Anth. Pal., xii, 212) complains of his boy "begging for payment & no longer content with slices of seed-cake & sweet sesame & nuts."

Aristophanes, *the Clouds*, 975-6: And then with their hand the boys would smooth down the sand whenever they rose from their seat so that the trace of their buttocks would not be left for a watchful lover to see.

According to Athenaeus (xiii, 561e), the Spartans sacrificed to Eros before the battle because in the comradeship of a pair of friends fighting side by side lay safety & victory.
Socrates, when a boy, was the favorite of his teacher, Archelaus (Xen., *Mem.*, ii, 6, 28); when he sat next to Critobulus, he rubbed his shoulders for 5 days, as if an animal had stung him (*Ibid*, i. 3, 12), etc.; Plato's paedophilia — teste his epigram to Agathon, etc.; the 12th book of the Palatine Anthology devoted to the love of youths (258 epigrams) bears in the MS. the title "The boyish Muse *Musa* pueritis of Straton" whose poems stand at the beginning & end of the collection, 19 other poets also represented. Lucian's *Erotes* on 2 kinds of love: Charicles commending the love between a man & a woman & Callicratidas that between men & boys, while Lycinus the arbitrator, saying "marriage is for all, but paedophily is the privilege of the wise."
In the *Clouds* 373, the simple Strepsiades explains rain by the assumption that Zeus is making water through a sieve. The chamber-pot ἀμίς Latin *matella* in Petronius: at licentious banquets, a guest cried out to the boy in waiting: "Bring the chamber-pot!" This innovation was fathered upon Alcibiades. But Aeschylus had already made Odysseus say: "Here is the knave who once threw a ridiculous missile at me, the stinking chamber-pot, & did not miss his mark; it hit my head & suffered shipwreck, split into fragments, smelling quite differently from vessels containing perfume" (Nauck, 59). That for women had a boat-shaped form, hence called σκάφιον (Aristophanes, *Thesm.*, 633), Latin *Scaphium* (Juvenal, vi, 264; Martial, xi, 11). A vase in the Berlin Antiquarium, on which is seen a beautiful girl who, with bent head & the forefinger of her right hand outstretched, gives a signal to a youth in the form of Eros, who is hurrying up to her with a fairly large boat-shaped vessel. excrement, χέζειν or κακκᾶν, Latin *cacare*. In the *Clouds*, 385 ff. Socrates tells Strepsiades that thunder is caused by the clashing together of clouds & endeavours to make it clear by the example of his body: "Were you ever, after being stuffed with

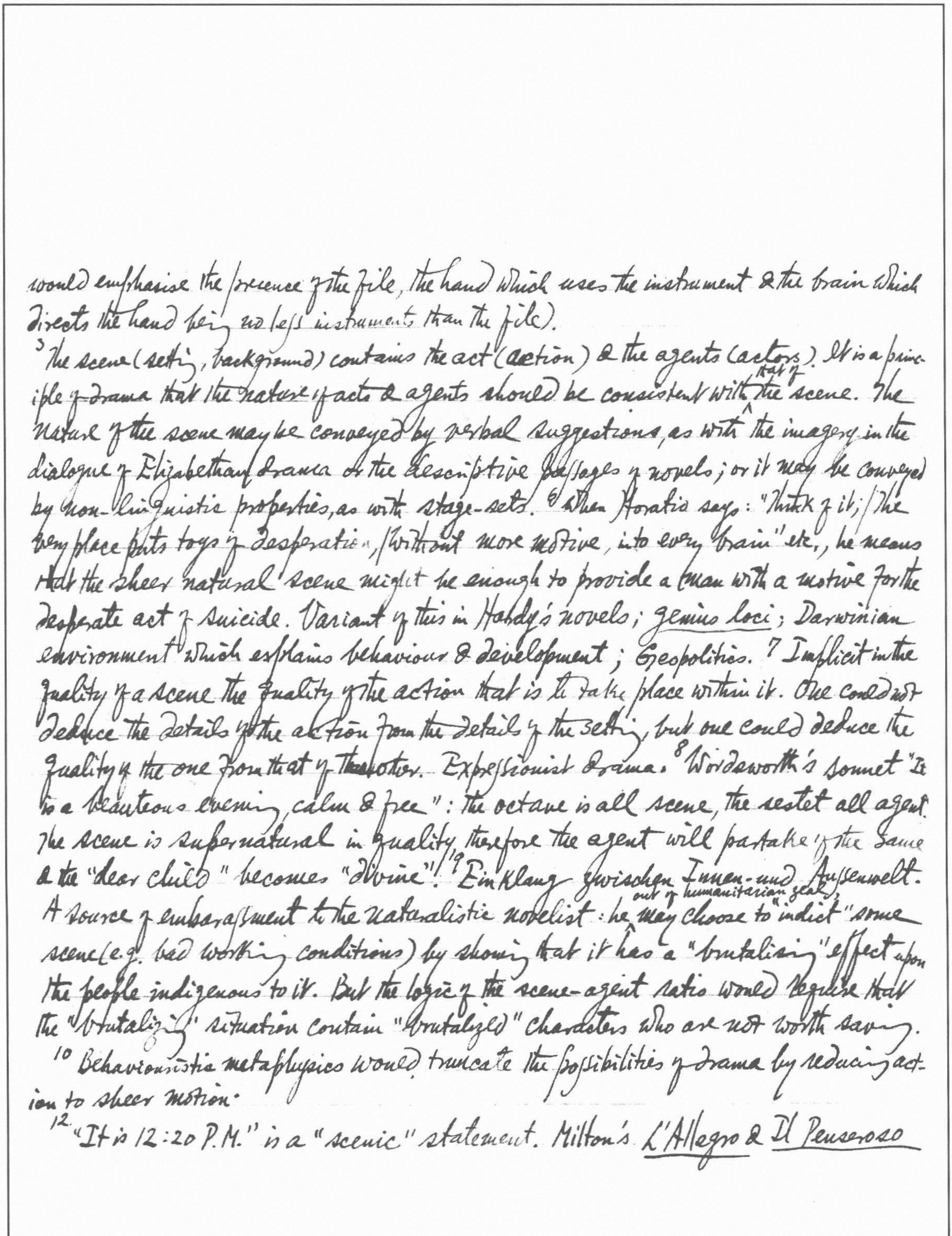
Empson: Seven Types of Ambiguity, p. 12 likens critics to "barking dogs": "Of 2 sorts, those who merely relieve themselves against the flower of beauty, & those, less continent, who afterwards scratch it up... Unexplained beauty arouses an irritation in me, a sense that this would be a good place to scratch."

*cf. "Le Tonnerre ce n'est qu'un pet; c'est Aristophane qui le dit" — Bibliotheca Scatologica, Art. "Oratio pro Guano Humano", cited in Ernest Jones: Nightmare, Witches & Devils, p. 169

broth at the Panathenaea, disturbed in your belly so that a tumult rumbled through it?" to which Strepsiades answers: "Yes, by Apollo! a little broth immediately plays the devil & causes a grumbling & rumbling like thunder; at 1st gently — pappax, then — papapappax & when I relieve myself it thunders aloud — papapappax, just as the ~~clo~~ clouds do!"* The servant in the Plutus (817) takes fresh garlic to clean himself after defecation. ~~For~~ In the Frogs (479) the god Dionysius in his fear evacuates, & is wiped by Xanthias with a sponge. A Pompeian picture thus described by Hellig: "In some rushes stands a hippopotamus staring up with wide-opened mouth at a naked dwarf who, standing on the edge of a boat & stretching forward his posteriors, evacuates down the beast's throat. At the same time he holds out his hands with satisfaction & looks round at the beast as if asking a question." 北齊書文襄六王傳~~傳~~安德王延宗爲定州刺史於樓上大便使人在下張口承之 Oeuvres de Tabarin, "Classiques Garnier", p. 22: "Quand un gentil-homme veut chier... il met le derrière sur la bouche de monsieur le privé"; p. 15: "Quand un marchand veut de nuit estaller sa foire, et qu'il va au privé sans chandelle, vous le voyez qui, d'une main dextre et chancelante... taste et visite la bouche de monsieur le privé, voir s'il n'y trouvera rien de gras..."

xv A Grammar of Motives, by Kenneth Burke

In a rounded statement about motives, you must have some word that names the act (what took place, in thought or indeed), another that names the scene (the background of the act, the situation in which it occurred), another that indicates the ~~person~~ agent (who performs the act), another that names the agency (the means or instruments he uses) & another that denotes the purpose. What was done, when or where it was done, who did it, how he did it, & why. xx e.g. the hero (agent) with the help of a friend (co-agent) outwits the villain (counter-agent) by using a file (agency) that enables him to break his bonds (act) in order to escape (purpose) from the prison (scene). The motive might be located in the agent (his love of freedom, etc), xxi in the counter-agent (Engels: Anti-Dühring: "without the slavery of antiquity, no modern socialism"; Judas is a saint who, by his betrayal of Christ, brought about the opportunity for mankind's Redemption), in the agency (pragmatists



would emphasise the presence of the file, the hand which uses the instrument & the brain which directs the hand being no less instrument than the file).

[5] The scene (setting, background) contains the act (action) & the agents (actors). It is a principle of drama that the nature of acts & agents should be consistent with that of the scene. The nature of the scene may be conveyed by verbal suggestions, as with the imagery in the dialogue of Elizabethan drama or the descriptive passages of novels; or it may be conveyed by non-linguistic properties, as with stage-sets. [6] When Horatio says: "Think of it; / The very place puts toys of desperation, / Without more motive, into every brain" etc., he means that the sheer natural scene might be enough to provide a man with a motive for the desperate act of suicide. Variant of this in Hardy's novels; genius loci; Darwinian environment which explains behaviour & development; Geopolitics. [7] Implicit in the quality of a scene the quality of the action that is to take place within it. One could not deduce the details of the action from the details of the setting, but one could deduce the quality of the one from that of the other. Expressionist drama. [8] Wordsworth's sonnet "It is a beauteous evening, calm & free": the octave is all scene, the sestet all agent. The scene is supernatural in quality, therefore the agent will partake of the same & the "dear child" becomes "divine"! [9] Einklang zwischen Innen- und Aussenwelt. A source of embarassment to the naturalistic novelist: he, out of humanitarian zeal, may choose to "indict" some scene (e.g. bad working conditions) by showing that it has a "brutalising" effect upon the people indigenous to it. But the logic of the scene-agent ratio would require that the "brutalizing" situation contain "brutalized" characters who are not worth saving.

[10] Behaviouristic metaphysics would truncate the possibilities of drama by reducing action to sheer motion.

[12] "It is 12:20 P.M." is a "scenic" statement. Milton's L'Allegro & Il Penseroso

Alfred Korzybski in *Science & Sanity* speaks of the "unspeakable level" — that silent moment from which we derive a truer knowledge in transcending the level of automatic verbalizations.

are formed about a scenic contrast between morning & night, with a corresponding contrast of actions. Terms ~~both~~ for historical epochs, cultural movements, social institutions are scenic. Locke: "the scene of ideas"; Carl Becker: "Climates of Opinion" in *The Heavenly City of the 18th Century Philosophers*; "terrain determines tactics"; "situation", e.g. "certain policy has to be adopted in a certain situation."

16 The judicial robes not only hypnotize the beholder but transforms the wearer. The office of the Presidency may be treated as a "situation" affecting the agent who occupies it. The resistance of the Russian armies to the Nazi invasion could be explained "scenically" in terms of the Soviet political & economic structure, or, by the tenacity of the Russian character.

22 *Etymologically* "substance" is a scenic word [23] referring to the thing's *context*, that which underlies a thing (*sub-stans*, Gr. *hypostasis*) as base, support or prop. Though used to designate something *within* the thing, it etymologically refers to something *outside* it. [24] The expression "a man of substance" contains an extrinsic reference. [26] Contextual or positional definition: by location, e.g. to define "man" in terms of "nature", i.e. to "dissolve" man "into" nature, open to the charge of ignoring man "in himself". Familial or tribal definition: by descent or ancestral cause. *Genus* is originally not a logical, but a biological, concept — genetic to generic. Platonic form: the members of a class *derive* their generic nature from the *idea* of the class in which they are placed.

30 Plotinus's characterization of *God as to proton*, Bonaventura's as *Rationes seminales*. 57 to call a man a bastard is to attack him by his familial principle.

34 Some enemies of Fascism saw that an effective war against the Fascist nations would require many "Fascist" measures on the part of the Anti-Fascists. Æ: "We become the image of the thing we hate." The great dialectician, Coleridge, has observed that *rivals*

one learns by experience; $\overset{\text{the}}{\text{ta}}$ $\overset{\text{sufferings}}{\text{pathemata}}$ $\overset{\text{learned}}{\text{mathemata}}$; intelligere est $\overset{\text{affected}}{\text{pati}}$.
Henry Adams paired $\overset{\text{13th-cent.}}{\text{Virgin}}$ (the natural forces of reproduction) with $\overset{\text{19th-cent.}}{\text{Dynamo}}$ (the man-made forces of production).
Trodden grapes & spilled Cornucopias

are the opposite banks of the *same* stream!* *cf "Terms that can be rightly opposed to each other in the evolution of truth must be identical in the root, that is, radically one .... *Opposita semper unigena*" (A.D. Snyder: *C. on Logic & Learning*, p. 100 cites C. on Imagination as "reconcilement of opposites".)

96 The reduction of one terminology to another as shown in title of 2 nouns connected by "and": *Art & Politics* = "Art reduced to Politics" or "Art in terms of Politics".

128 Materialism features the scene, *idealism* the agent, pragmatism the agency, mysticism the purpose, realism the act. 129 Rationalism is a *method* intrinsic to philosophy.
134 Hobbes the materialist treats personal motivations in terms of the *scenic*, explaining the *internal* by *external* conditions. 158-9 "Environment" does not occur in *The Origin of Species* at all: Darwin used "region", "areas", "physical conditions", "habitat", etc.
171 Idealistic philosophies think in terms of the "ego", the "self", the "spirit" etc. 174 as *creator*. 210 With the success of the Revolution in Russia, Marxism there becomes an orthodox doctrine, aiming not at revolutionary rejection of an old political structure, but at the maintenance of a new political structure.

236 Richards in *The Princ. of Lit. Crit.* speaks of "incipient action" which is ambiguous. An attitude — "the beginnings of acts" as G. H. Mead called them in *Mind, Self & Society* — can be the *substitute* for an act, or the *introduction* (the 1st step) toward an act. Advertisers & propagandists exploit[illegible] the 2nd & start people on the road to overt action.

245 Houston Peterson's anthology *The Lonely Debate* assembles some typical moments of the dramatic arrest, e.g. that hushed moment in Brutus' garden in *Julius Caesar* when B. decides "It must be by his death", the soliloquy in the 1st act of *Macbeth*: "If it were done when 'tis done" etc. 246 Intense moments of pre-action vs the culminating stasis in Wordsworth's sonnet "Composed upon Westminster Bridge". 247 *Hamlet* derives much poignancy from Hamlet's way of transforming the very preparations for action into devices for postponing action.

- In *Creative Evolution*, Bergson notes that a negative statement ("the ground is not damp") implies some positive condition. The ground isn't in a merely negative state of not being damp; actually it is in some positive state, e.g. dry. The only way whereby one can *not be* at one place is for one to *be* at some other place. The negative is a function of desire or expectation. If I expect an apple, & you give me an orange, then the thing you have given me is *not* an apple.

264
The action-passion grammar in propaganda. When the Japanese forces were passively suffering attack, they were described as actively drawing the enemy closer, so that the eventual counterblow might be more effective. The German retreat in Russia was described as the use of "Space as a Weapon". 271 The Christian paradox, the "revolutionary" transvaluation whereby passive suffering could be treated as an *act*. 452 *Patience* is the property of a *moral agent*, while according to Aristotle, passion is the property of a *patient*.

276 Two men, performing the same *motions* side by side, might be said to be performing different *acts*, in proportion as they differed in their attitudes toward their work!

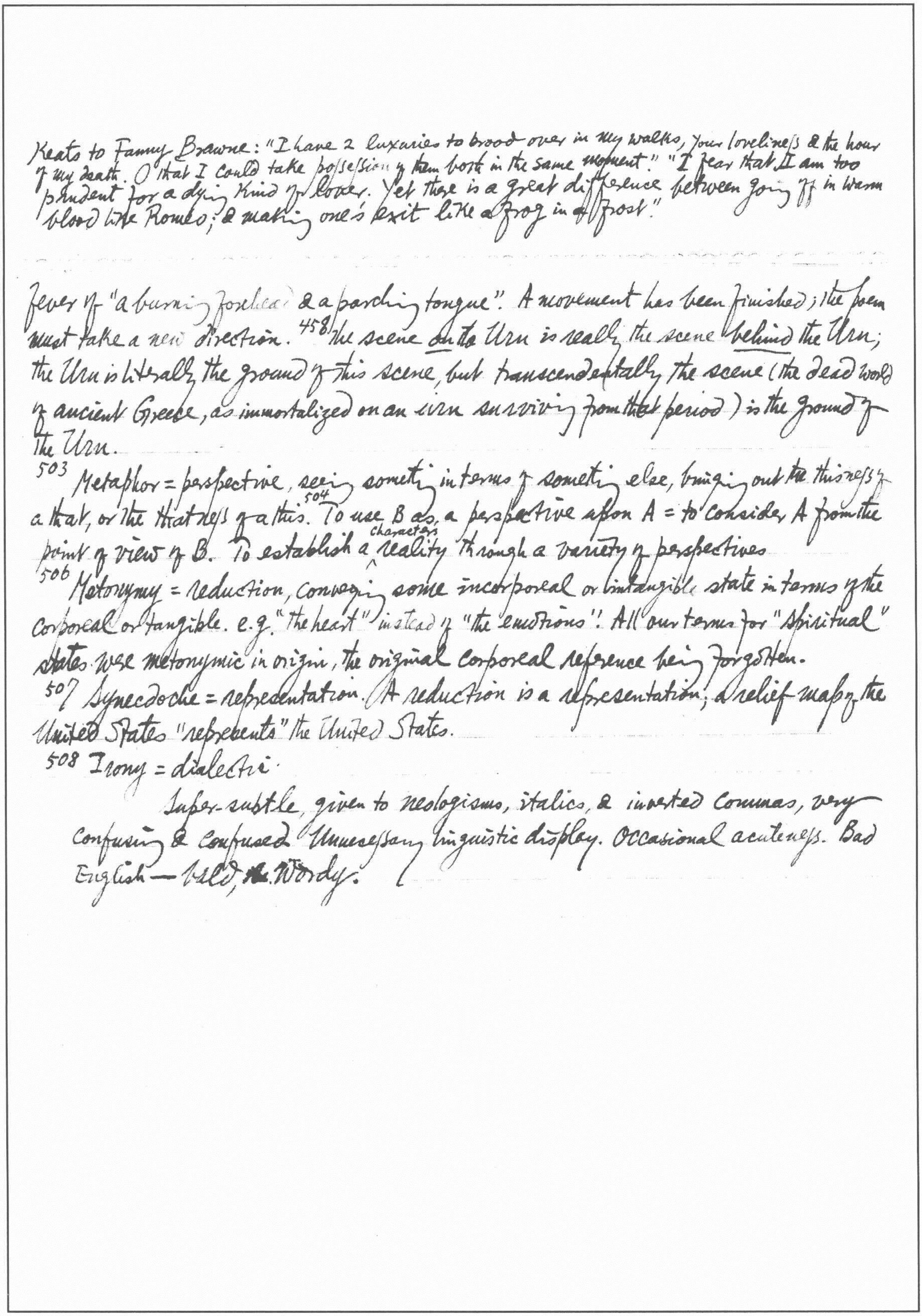
440 *Dialectic*: Encountering some division, we retreat to a level of terms that allow for some kind of merger (as "near" & "far" are merged in the concept of "distance"); then we "return" to the division, now seeing it as pervaded by the spirit of the "One" we had found in our retreat.

cf J. R. Caldwell: *John Keats' Fancy*: In the aesthetic writings of Hazlitt, the words truth & beauty are constantly coupled; e.g. the 10th of his formal propositions on aesthetics in the Essay on the Elgin Marbles: "that truth is to a certain degree beauty & grandeur" (1816). Shaftesbury, "Freedom of Wit & Humour", sect. III: "For all beauty is truth" (*Characteristics*, ed. J. M. Robertson, I, p. 94). cf Keats's letter to Bailey, 22 Nov. 1817 (*Letters*, ed. H. E. Rollins, I, p. 184)

447 Keats: "Ode on a Grecian Urn": the oracle of "Truth (science) is beauty (poetry)" because of a strong suspicion that they are at odds. The dialectical opposition between the aesthetic & the practical is being ecstatically denied. If the oracle were uttered in the 1st stanza, its phrasing proper to that place would have been: "Beauty is *not* truth, truth *not* beauty." The 5 successive stanzas necessary for transcending this opposition. 449 Of the passage on the inaudible sound ("melodies unheard"), a mystic oxymoron, with Shelley's "Music, when soft voices die / Vibrates in the memory": the futuristic Shelley is *anticipating retrospection*; he is looking forward to looking back; but Keats is thinking mystically of an *eternal present*. The last 4 lines of the 2nd stanza ("Bold lover, never, never canst thou kiss" etc) — 450 an arrested pre-ecstasy; cf G. Wilson Knight: *The Starlit Dome*: "that recurring tendency in Keats to image a poised form, a stillness suggesting motion, what might be called a 'tiptoe' effect."

453 In the 3rd stanza, 2 distinct realms contrasted: "More happy love" vs the earthly

8朱服漁家傲云：拚一醉，而今樂事他年淚。亦本中國文學常[illegible]。宋[illegible]又云今年憶昔年
張玉田甘州云：這歡游。何時重見，卻說如今



Keats to Fanny Brawne: "I have 2 luxuries to brood over in my walks, your loveliness & the hour of my death. O that I could take possession of them both in the same moment." "I fear that I am too prudent for a dying kind of lover. Yet there is a great difference between going off in warm blood like Romeo; & making one's exit like a frog in a frost."

fever of "a burning forehead & a parching tongue". A movement has been finished; the poem must take a new direction. 458 The scene *on* the Urn is really the scene *behind* the Urn; the Urn is literally the ground of this scene, but transcendentally the scene (the dead world of ancient Greece, as immortalized on an urn surviving from that period) is the ground of the Urn.

503 Metaphor = perspective, seeing something in terms of something else, bringing out the thisness of a that, or the thatness of a this. 504 To use B as a perspective upon A = to consider A from the point of view of B. To establish a character reality through a variety of perspectives

506 Metonymy = reduction, conveying some incorporeal or intangible state in terms of the corporeal or tangible. e.g. "the heart" instead of "the emotions". All our terms for "spiritual" states were metonymic in origin, the original corporeal reference being forgotten.

507 Synecdoche = representation. A reduction is a representation; a relief map of the United States "represents" the United States.

508 Irony = dialectic.

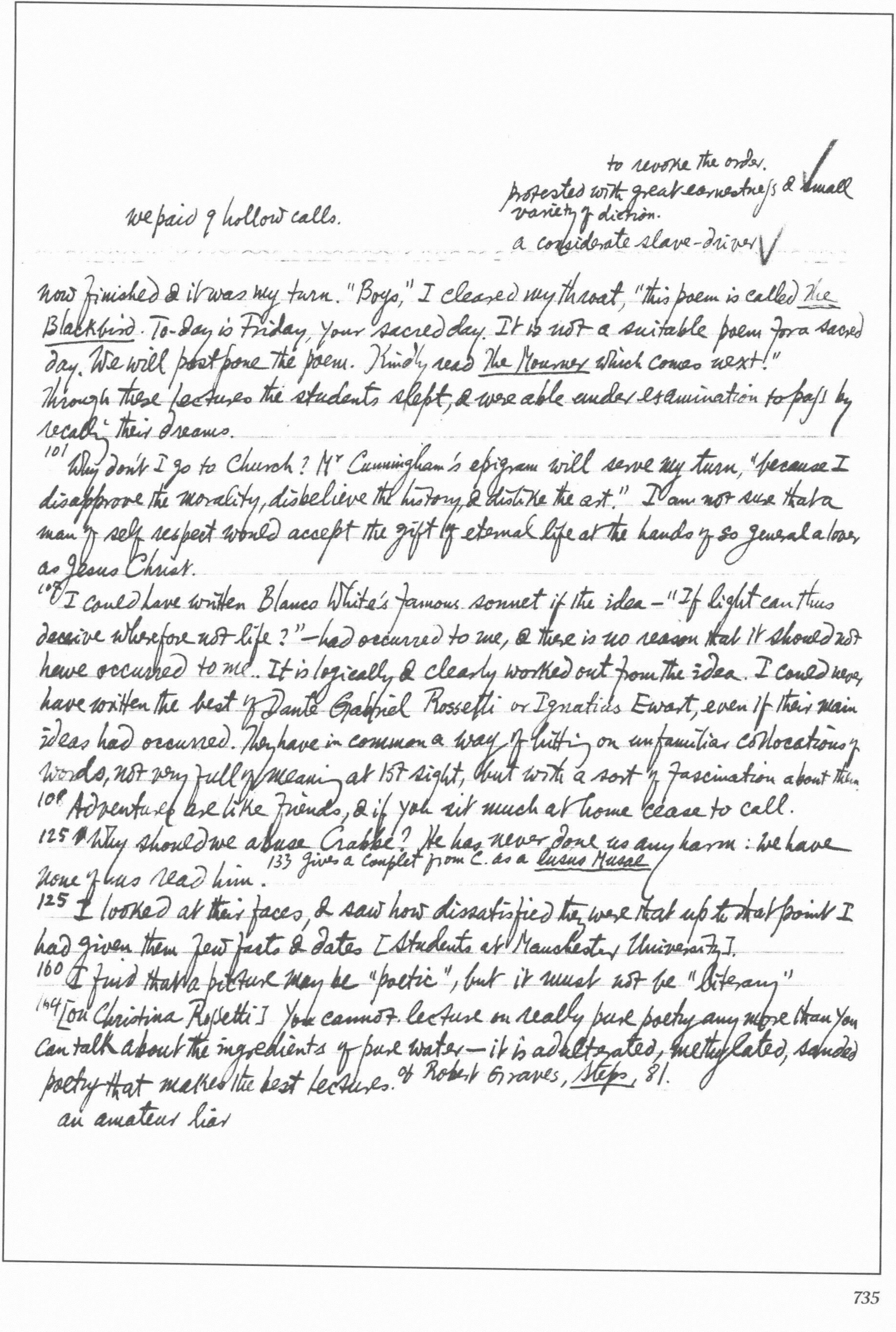
Super-subtle, given to neologisms, italics, & inverted commas, very confusing & confused. Unnecessary linguistic display. Occasional acuteness. Bad English — bald, Wordy.

8 cf C. S. Lewis: Rehabilitations, P. 85

The Letters of Sir Walter Raleigh, edited by Lady Raleigh

Vol. I.

[VI] "The indescribable exhilaration of leaving school & entering College, is in great part the exhilaration of making acquaintance with teachers who care much about the subject & little or nothing about pupils ... The schoolmaster looks at you; the college professor looks the way you are looking.[8]" [VII] "The final examination in a university & the Day of Judgment are 2 examinations, not one." "No one was ever injured by missing a First." [XI] He found his work heavy & was continually living from hand to mouth. It was one of the few articles of his creed as a professor that "too much system kills the study of literature." [XII] It was at Glasgow, under the pressure of daily lectures to overflowing classes that he perfected himself in his "domestic style" when he talked & read by turns. His best pupils, he said, never took notes; "All who deserve a First, read for fun & have their reward." [XVIII] "I lead the life of a defaulting debtor, chivied by people who behave as if they had lent me money."
7. A gentleman of latish middle age who calls his spouse "Ma" in commemoration of an absent progeny has been kind enough to say he will miss me. I shouldn't miss him, not even with a revolver at a hundred yards, trying my best.
Your desire, sir, exceeds your desert. All your letters as I get them apply to periods of a remote, an almost geological past.
The dismissed student goes to a rival college which clasps the patient to its bosom.
39 [teaching in Anglo-Indian College, Aligarh]. To-day in doing Tennyson, who resembles every other author in this respect that I very seldom prepare him before imparting him, we came to the poem of The Blackbird. My eagle eyes espied the words "jenneting" & "espalier" advancing on me — these demanded explanation. I thought 1st of a bold dash [which won't work]. [40] "Words cannot express the lightning rapidity with which these considerations flashed through my mind. The student who had been reading it aloud



to revoke the order.
protested with great earnestness & small variety of diction. ✓
a considerate slave-driver ✓

we paid 9 hollow calls.

now finished & it was my turn. "Boys," I cleared my throat, "this poem is called The Blackbird. To-day is Friday, your sacred day. It is not a suitable poem for a sacred day. We will postpone the poem. Kindly read The Mourner which comes next!"

Through these lectures the students slept, & were able under examination to pass by recalling their dreams.

101 Why don't I go to Church? Mr Cunningham's epigram will serve my turn, "because I disapprove the morality, disbelieve the history & dislike the art." I am not sure that a man of self respect would accept the gift of eternal life at the hands of so general a lover as Jesus Christ.

107 I could have written Blanco White's famous sonnet if the idea—"If light can thus deceive wherefore not life?"—had occurred to me, & there is no reason that it should not have occurred to me. It is logically & clearly worked out from the idea. I could never have written the best of Dante Gabriel Rossetti or Ignatius Ewart, even if their main ideas had occurred. They have in common a way of hitting on unfamiliar collocations of words, not very full of meaning at 1st sight, but with a sort of fascination about them.

108 Adventures are like friends, & if you sit much at home cease to call.

125 Why should we abuse Crabbe? He has never done us any harm: we have none of us read him. 133 gives a couplet from C. as a lusus Musae

125 I looked at their faces, & saw how dissatisfied they were that up to that point I had given them few facts & dates [Students at Manchester University].

160 I find that a picture may be "poetic", but it must not be "literary"

164 [on Christina Rossetti] You cannot lecture on really pure poetry any more than you can talk about the ingredients of pure water—it is adulterated, methylated, sanded poetry that makes the best lectures. cf Robert Graves, Steps, 81.

an amateur liar

270 I like Mr Rotenstein. He is a holiday from patriotism & all our other virtues.

*cf R. Metz: *Die Philos.* Strom. in Grb., Bd. II. S. 46 on A.'s supreme qualifications as historian of philosophy.

237 There passes with Adamson the best History of Philosophy (all in his head) ever written.*

249 I am suffering from depression caused by James's *Varieties of Religious Experience*.

250 Henley was of much richer, greater, more generous nature than R. L. S.

254 Aldis Wright is a learned, dumb man, with a contempt for speech.

266 The learned are all secretive, & defensive. They regard knowledge as a kind of capital — not revenue.

268 Bradley's book on Shakespeare is good. Of course it is not nearly gutsy enough but he gets there all the same. Even with it I can't help feeling that critical admiration for what another man has written is an emotion for spinsters. J. K. Jerome is in some ways a far decenter writer than Brunetière or Saintsbury. 269 He goes & begets a brat for himself & doesn't pule about other people's amours. If I write an autobiography it shall be called "Confessions of a Pimp". Bradley is not robust enough in temper, but wonderfully subtle & intelligent. Barrett Wendell on the 17th Century — a work that might have been begotten by a German Doctoral Thesis on a Y. M. C. A. cf II. 306 on Schofield on Mediaev. Lit.: It makes me cry ... He was begotten by a thesis on an endowment. He is now teaching pupils how to write worse books of the same kind.

Vol. II.

273 A liturgy for use after a visit: For all the pleasure of my visit I beg you to accept my thanks. For all the viands of the Tables, etc.

273 In the matter of the daughter, I call it lucky for her to be younger than her brothers. Gals dragoon younger boys, but boys sometimes see that younger gals has a good time.

279 I stayed with Churton Collins [whose apoplectic outburst against *Style*, see I. 200-1] at Birmingham & liked it. He was very humane, & curiously modest concerning Universities & the way to work them. His pen is quite immodest, because he has remained a schoolboy, & writes clever or scathing "themes", which do not express himself or anything else. He

* cf Sturge Moore: *Art & Life*

George Gordon: "Walter Raleigh in His Letters" (*The Discipline of Letters*, pp. 152-167): the pictures drawn of him were accused of being all tints & no anatomy. His wine merchant, writing to Lady R. after his death, confessed with some searching of conscience, that they had sometimes concocted unnecessary business letters to him for the sole purpose of receiving his replies (154). He says of Lord Balfour, "I don't believe he'll make a letter-writer; he gets to the point at once, & then stops" (155). He put

spoke to me with contempt of Bradley who says things, in a printed book, which are really only fit to say in free conversation. It is a drill sergeant's idea of literature, with Macaulay for the Great Book. Macaulay—God's Ape—he stinks in my nostrils.

280 Saintsbury turned up the other day. Now he's gone, just in time, for Ch. Collins is coming to dinner.

281 There's nothing in Brandes; he's just a Continental Jew culture-monger. He doesn't know what poetry is. 282 —cares passionately about real things, like apples, & nothing for words ending in "-ation". I like Shelley better than Byron, as a book, but if they were alive & I knew them I know I should take to Byron & have no patience with Shelley.

286 Wasn't Blake just a little hampered for lack of Education*.. He never knew what the tragedy of thought is. Pain, fear, cruelty, jealousy—all that, but misgiving never.

I'm sick of my own syntax. Everything I write seems pretentious.

292 I'm sick of "the serious business of scholarship". Doctorates are given daily to men who would never have got to be shop-walkers if they had been drapers' assistants.

296 I begin to hate criticism. Nothing can come of it. In a few more years all professors of literature will be as illiterate as zoologists, or more so.

298 A Rhodes Scholar read a paper a month or so ago to a sort of research class of mine. It was empty, magniloquent, abstract, flatulent, pretentious, confused & sub-human. I could have wept salt tears. The young man wanted a clean heart & a new spirit, not a little top-dressing. 299 A society becomes the happy hunting ground of cantankerous people who have all their afternoons to spare.

300 As people grow important they become more & more like a newspaper—with all the right columns. No-one could possibly be really popular except by being like a newspaper.

talk 1st, letters 2nd, & books a long way after both. "Like the men of the Basque nation who take to their beds & receive congratulations when their wives have a child." "The flowers & fruits of style grow on the tree of character... One whole nation, the Bengalis, mimic Burke's speech. The effect is exactly like what may sometimes be seen in the branches of the trees of an Indian forest — the monkeys are behaving in a strange & unnatural manner, a manner that is unintelligible until the cause is discovered. A man has passed that way" (157). "bottled men" [university men] (159). Humour: "thinking in fun while feeling in earnest" (161). Cowper: "I remember that Samuel Cox the Counsel, walking by the sea-side as if absorbed in deep contemplation: 'I was wondering that such an almost infinite & unwieldy element should produce a Sprat'" To Mr Phillimore the picture.

302 Very few men can afford to refuse a Baronetcy. I know one who refused, & doubtless he thought well of himself that day. But then he is not really a distinguished man, so the years have passed, & he is plain Mister, & the world has not heard his name, & most of his acquaintances have long ago forgotten that "he could an if he would". I fancy he regrets his heroic choice.

306 I've just struck out "profound" before "thought". There's no such thing, except in melodrama; there's only thought.

309 Some of the audience kept on gaping, waiting for the point, when the dear little point had just gone by, as quiet as a mouse, under their very noses.

337 When you remember *things said*, it means that the talk had lumps in it & did not go with a rush. The very few times in my life that I have purposefully said "a good thing", I have always felt like an undertaker bringing in the body. Then there is a great deal of praise of the dead, & much discomfort.

345 G. Macmillan & John Murray are playing billiards downstairs, *not together*. Dog doesn't eat dog.

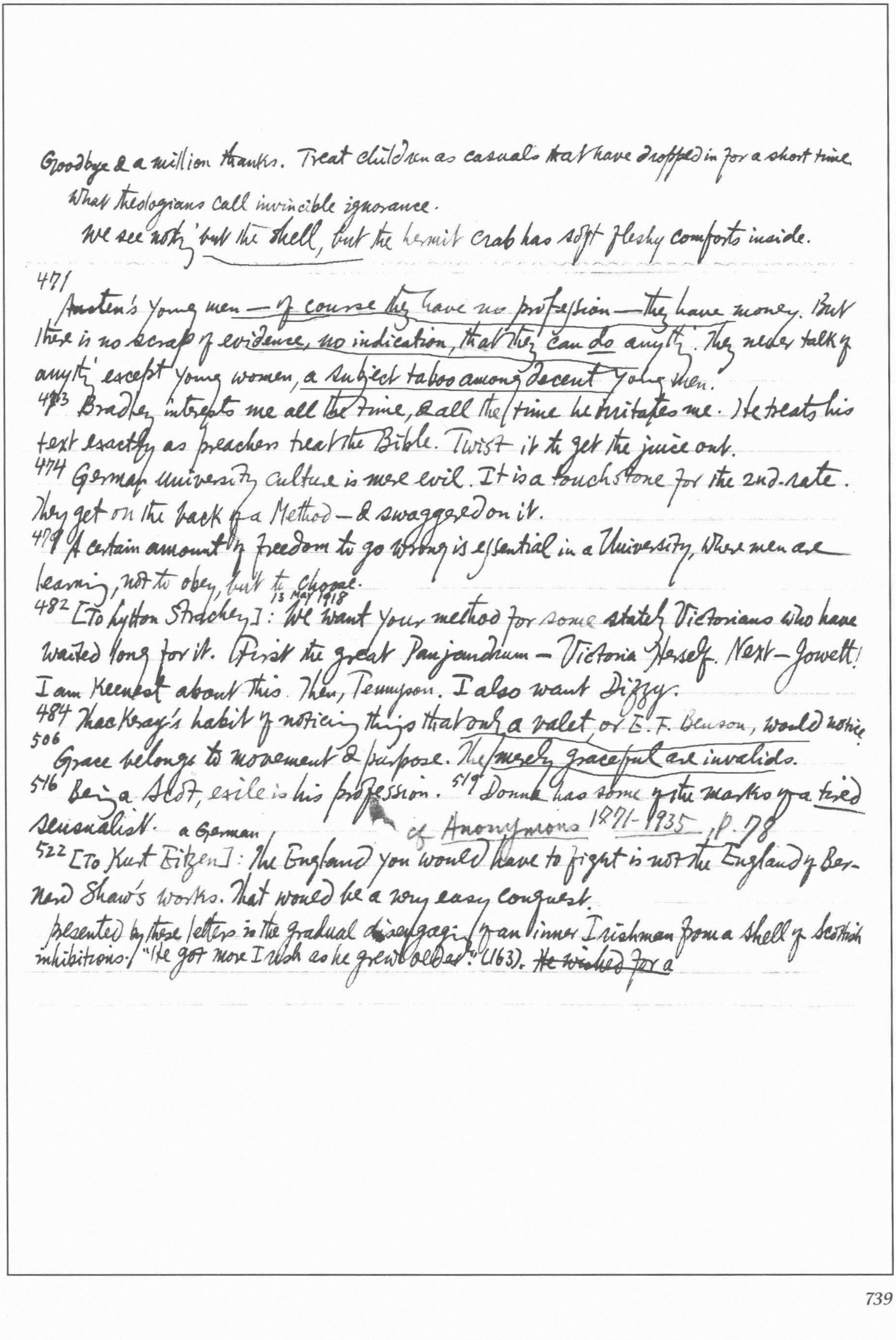
360 Knighthood is like a bereavement, all very well for a week, but tedious as a fixture. We have all got to try to make the title pay for our robes.

373 When poets ask for criticism, what they want is praise. Sometimes they do not find it out till they have been criticised unfavourably. Then they knew.

375 Mrs Clough on —'s books: "I always feel as if I were a dog trying to read a book by a cat."

388 The only good don in Oxford is Charles Fisher. If I were the Dean I should sack him to-morrow, & call on him 5 yrs later to accept his thanks.

455 Although the world is fair to see, / The Artist will not let it be; / He fiddles with the works of God, / And makes them look uncommon odd.



Goodbye & a million thanks. Treat children as casuals that have dropped in for a short time.

What theologians call invincible ignorance.

We see nothg but the shell, but the hermit crab has soft fleshy comforts inside.

471

Austen's young men—of course they have no profession—they have money. But there is no scrap of evidence, no indication, that they can do anythg. They never talk of anythg except young women, a subject taboo among decent young men.

473 Bradley interrupts me all the time, & all the time he irritates me. He treats his text exactly as preachers treat the Bible. Twist it to get the juice out.

474 German university culture is mere evil. It is a touchstone for the 2nd-rate. They get on the back of a Method—& swagger on it.

479 A certain amount of freedom to go wrong is essential in a University, where men are learning, not to obey, but to choose.

482 [To Lytton Strachey] 13 May 1918: We want your method for some stately Victorians who have waited long for it. First the great Panjandrum—Victoria Herself. Next—Jowett! I am keenest about this. Then, Tennyson. I also want Dizzy.

484 Thackeray's habit of noticing things that only a valet, or E. F. Benson, would notice.

506 Grace belongs to movement & purpose. The merely graceful are invalids.

516 Being a Scot, exile is his profession. 519 Donne has some of the marks of a tired sensualist.

a German of Anonymous 1871-1935, p. 78

522 [To Kurt Eitzen]: The England you would have to fight is not the England of Bernard Shaw's works. That would be a very easy conquest.

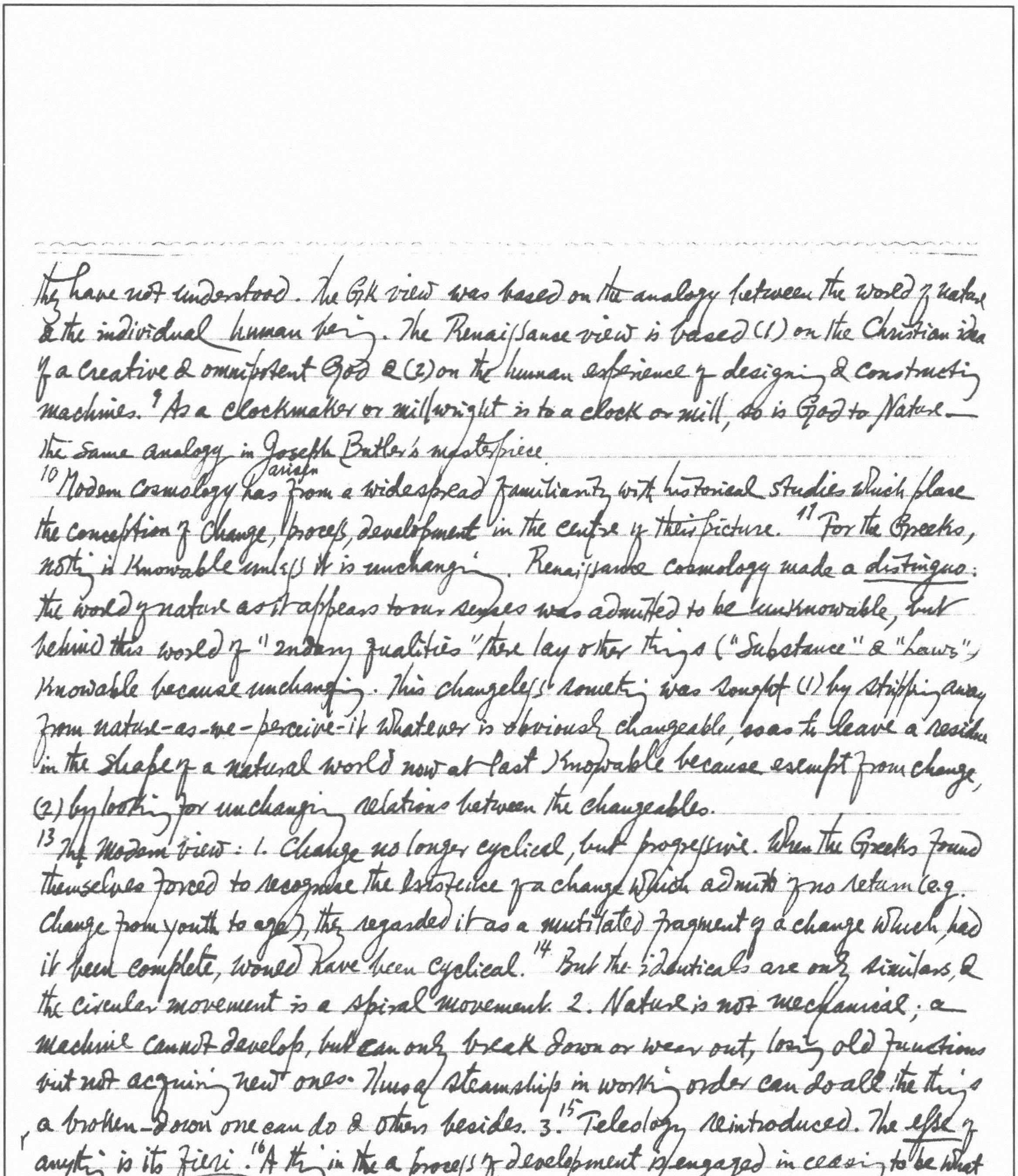
presented by these letters is the gradual disengaging of an inner Irishman from a shell of Scottish inhibitions. "He got more Irish as he grew older" (163). ~~He wished for a~~

The Idea of Nature, by R. G. Collingwood

Hegel at the end of the Preface to the *Philosophie des Rechts*: "When philosophy paints its grey in grey, a form of life has aged; & grey in grey does not enable us to make it young again, but only to know it. The Owl of Minerva begins to fly only at the coming of dusk."[1] Marx turned this mistake upside down when he wrote: "Philosophy hitherto has confined itself to interpreting the world: the point, however, is to change it" (*Theses on Feuerbach*, xi).[2] What Hegel represents as a necessary feature of all philosophy Marx represents as a defect to which philosophy was subject until he, Marx, revolutionised it.

[3] Greek natural science was based on the principle that the world of nature is saturated or permeated by mind. The world of nature is not only alive but intelligent; not only a vast animal with a "soul" or life of its own, but a rational animal with a "mind" of its own.[4] A plant or animal participates in its own degree psychically in the life-process of the world's "soul" & intellectually in the activity of the world's "mind".

[5] The Renaissance view is antithetical to the Greek view. The natural world is a machine devoid both of intelligence & of life.[6] For Descartes, body is one substance & mind is another. Just as the fundamental axiom of Greek thought about mind is its immanence in body, so the fundamental axiom of Descartes is its transcendance.[7] How can mind have any connexion with something utterly alien to itself, something essentially mechanical & non-mental, namely nature? Berkeley (& Hume, Kant & Hegel) never meant that nature is in itself mental, made of the stuff of mind; on the contrary he set out from the assumption that nature is radically non-mental or mechanical. [Secondly he never meant that nature is an illusion or dream of mind: it is the work of mind & not existing in its own right, but a work really produced &, because really produced, really existing.[8] Respect the personal attainments & academic positions of Profs Broad & Moore must not blind a[9] reader to the fact that they are publishing untrue statements about something [Idealism]



they have not understood. The Gk view was based on the analogy between the world of nature & the individual human being. The Renaissance view is based (1) on the Christian idea of a creative & omnipotent God & (2) on the human experience of designing & constructing machines.[9] As a clockmaker or millwright is to a clock or mill, so is God to Nature — the same analogy in Joseph Butler's masterpiece

[10] Modern cosmology has arisen from a widespread familiarity with historical studies which place the conception of change, process, development in the centre of their picture.[11] For the Greeks, nothing is knowable unless it is unchanging. Renaissance cosmology made a distinguo: the world of nature as it appears to our senses was admitted to be unknowable, but behind this world of "2ndary qualities" there lay other things ("Substance" & "Laws"), knowable because unchanging. This changeless something was sought (1) by stripping away from nature-as-we-perceive-it whatever is obviously changeable, so as to leave a residue in the shape of a natural world now at last knowable because exempt from change, (2) by looking for unchanging relations between the changeables.

[13] The Modern view: 1. Change no longer cyclical, but progressive. When the Greeks found themselves forced to recognise the existence of a change which admits of no return (e.g. change from youth to age), they regarded it as a mutilated fragment of a change which, had it been complete, would have been cyclical.[14] But the identicals are only similars, & the circular movement is a spiral movement. 2. Nature is not mechanical; a machine cannot develop, but can only break down or wear out, losing old functions but not acquiring new ones. Thus a steamship in working order can do all the things a broken-down one can do & others besides. 3.[15] Teleology reintroduced. The esse of anything is its fieri.[16] A thing in the a process of development is engaged in ceasing to be what it now is (e.g. a kitten) to become what it now is not (e.g. a cat). 4 Substance

Being happy is an activity which requires a whole lifetime, & cannot exist in less (*Eth. Nic.* 1098a18).

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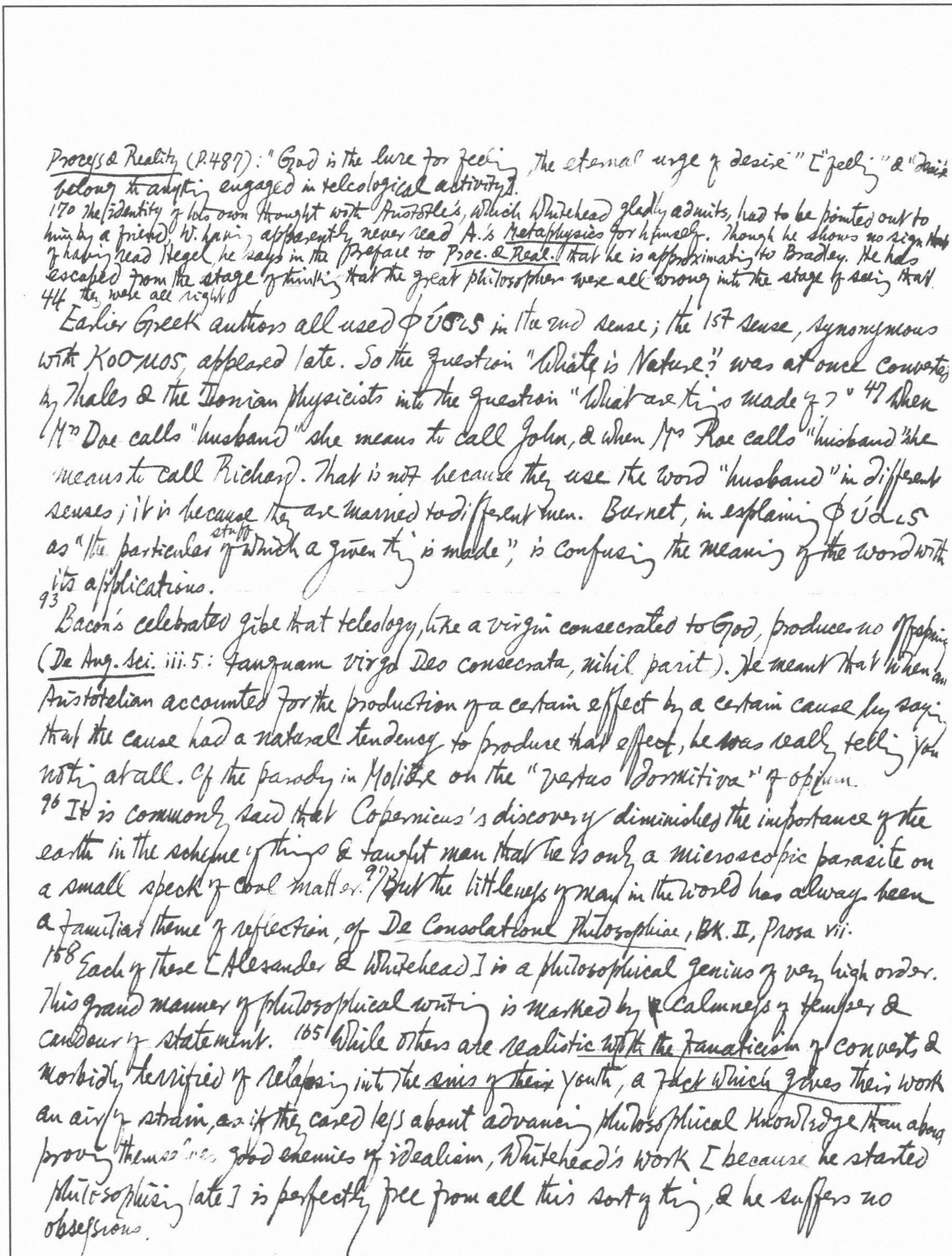
resolved into function. In any machine, structure is one thing, function another; for a machine has to be constructed before it can be set in motion. But in the world of human affairs there is no such distinction.17 The so-called structures of society are really complexes of function, kinds of way in which human beings behave.

25 Natural processes have one type of character within one range of magnitude in space & time, & another when their space-range & time-lapse is different. If an historian had no means of apprehending events that occupied more than hour, he could describe the burning down of a house but not the building of a house; the rejection of a picture by the hanging committee of the Royal Academy but not the painting of it; the assassination of Caesar but not his conquest of Gaul. To the question: "What kinds of events happen, or can or might happen, in history?" the answers would be extremely different if one habitually thought of an event as something that takes an hour & the other as something that takes 10 years. 26 The shorter our standard time-phase for an historical event, the more our history will consist of destructions, catastrophes, murder & sudden death — *tout casse, tout passe, tout lasse*. But destruction implies the existence of something to destroy. 27 Historical myopia: the habit of seeing short-phase historical events & not seeing those whose time-rhythm is longer.

43 "Nature" is used in a collective sense for the sum total or aggregate of natural things. But its original & proper sense refers to a "principle", a *principium*, ἀρχή, or source, e.g. the nature of ash is to be pliant, the nature of oak to be tough, a man has an affectionate nature. It refers to something which makes its possessor behave as it does; this source of its behaviour being something within itself: had it been outside it, its behaviour proceeding from it would have been due to "constraint". Cf a man who walks fast because he is energetic, & one who walks as fast because a big dog is pulling him along by a lead.



Process & Reality (P.487): "God is the lure for feeling, the eternal urge of desire" ["feeling" & "desire" belong to anything engaged in teleological activity].

170 The identity of his own thought with Aristotle's, which Whitehead gladly admits, had to be pointed out to him by a friend, W. having apparently never read A.'s *Metaphysics* for himself. Though he shows no sign of having read Hegel, he says in the Preface to *Proc. & Real.* that he is approximating to Bradley. He has escaped from the stage of thinking that the great philosophers were all wrong into the stage of seeing that they were all right.

44 Earlier Greek authors all used φύσις in the 2nd sense; the 1st sense, synonymous with κόσμος, appeared late. So the question "What is Nature?" was at once converted by Thales & the Ionian physicists into the question "What are things made of?" 47 When Mrs Doe calls "husband" she means to call John, & when Mrs Roe calls "husband" she means to call Richard. That is not because they use the word "husband" in different senses; it is because they are married to different men. Burnet, in explaining φύσις as "the particular stuff of which a given thing is made", is confusing the meaning of the word with its applications.

93 Bacon's celebrated gibe that teleology, like a virgin consecrated to God, produces no offspring (*De Aug. Sci.* iii.5: tanquam virgo Deo consecrata, nihil parit). He meant that when an Aristotelian accounted for the production of a certain effect by a certain cause by saying that the cause had a natural tendency to produce that effect, he was really telling you nothing at all. Cf the parody in Molière on the "virtus dormitiva" of opium.

96 It is commonly said that Copernicus's discovery diminished the importance of the earth in the scheme of things & taught man that he is only a microscopic parasite on a small speck of cool matter. 97 But the littleness of man in the world has always been a familiar theme of reflection, cf *De Consolatione Philosophiae*, Bk. II, Prosa vii.

158 Each of these [Alexander & Whitehead] is a philosophical genius of very high order. This grand manner of philosophical writing is marked by calmness of temper & candour of statement. 165 While others are realistic with the fanaticism of converts & morbidly terrified of relapsing into the sins of their youth, a fact which gives their work an air of strain, as if they cared less about advancing philosophical knowledge than about proving themselves good enemies of idealism, Whitehead's work [because he started philosophising late] is perfectly free from all this sort of thing, & he suffers no obsessions.

The Novel & the Modern World, by David Daiches

Fiction has become the maid of all work, usurping the functions of the mediaeval romance, the 17th-century sermon, the 18th-century essay, the 19th-century treatise. 3. The attitude to life of the 18th century could be called Christian rationalist. Richardson may have thought Tom Jones a reprobate & Fielding may have considered Pamela a self-regarding minx, but in presenting their different points of view they were talking the same language. R. would never have denied that the events in Tom's life selected by Fielding were important, though he might have interpreted them differently. They worked within the frame of reference of the same civilisation. The criterion of significance was based on a community of belief, & only in terms of that belief was communication possible. 5 The public belief gives the novelist a storehouse of symbols with guaranteed responses; it enables him to construct a plot by selecting & patterning events which, on this public criterion, are significant. For a love story to end in marriage as the final reward of virtuous love as a conclusion rather than as a beginning. When public truth is shattered into innumerable private truths, when community of belief disintegrates, the artist's *raison d'être* is threatened. Heraclitus: "Those who are awake have a world in common, but every sleeper has his own little personal world." 7. After the World War, what ought to have been a brave new world has turned out a waste land. 8 In the Restoration period the seduction of a girl by a young man was a comedy, in the 18th & 19th centuries it was a tragedy; but in all cases it was something significant, one way or the other. To a 20th-century mind it is simply a wholly unimportant detail. 9. Compensating by technique for the lack of any point of view at all in the author. New developments in psychology arrived very opportunely & encouraged writers to beg the question of value by confining their world to the limits of an individual mind & assessing value solely in terms of the consciousness

Wordsworth hissed "The devils!" on seeing the statue of Cupid & Psyche embracing.

Finnegans Wake:
Joyce: "Fadograph" (coinage from "fade" & "photograph"). ~~Guenesi~~ "Guenesis" ("Genesis" + "Guiness" — the Bible & drink). "This daylit dielate night". "a poor trait of the artless" (Portrait of the Artist). "an ideal reader suffering from an ideal insomnia"!
"The girls somersaults off her bisexcycle". "They were yung & easily freudened."

*The "moonlight & roses" romantic . . . of that mind." 10 This is the significance of the "Stream of consciousness" technique.

12 [on Symbolists] We only become self-conscious about symbolism when we have lost our natural, common symbols.

20 Trollope, by giving a rounded description of the characters at the point when they are introduced into a story, shows us a known constant in varied circumstances, & our pleasure lies in recognising the truth of the resulting description of behaviour. 21 Jane Austen (e.g. Emma in the 1st ch.) shows us a partially known variant in varied circumstances, & our pleasure lies in the progressively enhanced knowledge of that variant which the resulting description of behaviour brings us — until there comes a point at which the variant becomes a constant. Hardy (e.g. Michael Henchard in Mayor of Casterbridge) shows us an unknown defining itself by its reactions to the circumstances with which it is brought into contact. 31 If Joyce's method had been applied to King Lear it would have been possible, within a chronological framework comprising 1 day in Lear's life before the tragedy occurred, to make the reader aware of those potentialities in his character that in the play we do not see until they are made actual by events. The "stream of consciousness" method is able to achieve by depth what the traditional method achieves by extension. It provides a method of presenting character outside time & place.

87 The degeneration of the short story into the extended epigram.

"Contemporary literature", says T.S. Eliot, "tends to be degrading." ✓

They disorder these things better in France (on "le dérèglement des sens").

To defend the bad against the worse. Splendid empty poems that exist by surface tension.

Creative Criticism & Other Essays (1931), by J. E. Spingarn.

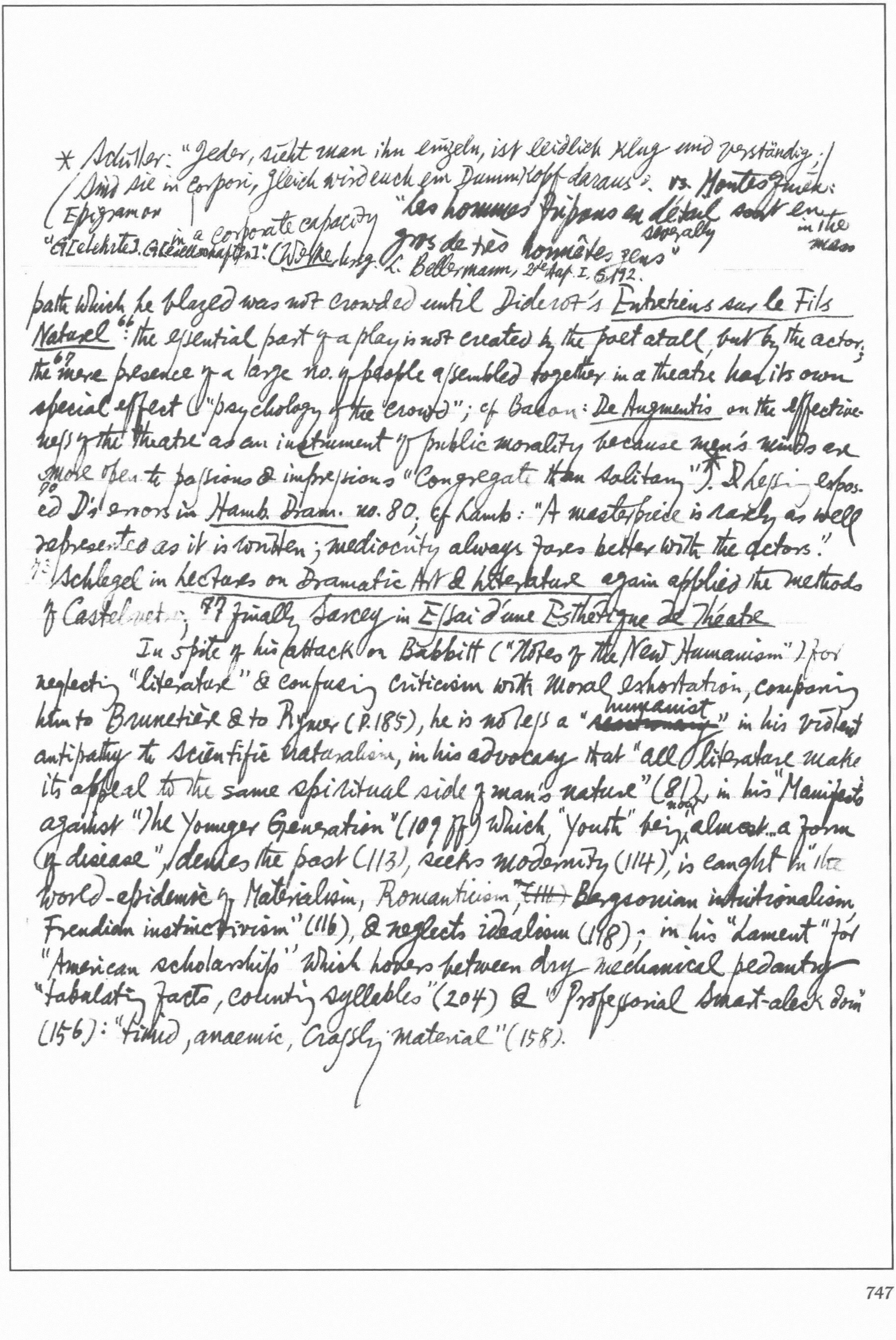
Flaubert: "What droll creatures these college professors are whenever they talk about art." The official critics of the Revue des deux mondes espoused the cause of old gods with the new weapons of science. Some of the sparks that were beaten out on the anvil of controversy have become fixed stars.

Aretino, St Evremond, Lemaître — Scaliger, Boileau, Brunetière
10 In every age impressionism (or enjoyment) & dogmatism (or judgment) have grappled with one another. 11 They are the 2 sexes of Criticism; they continue to exist side by side, ever falling short of their highest powers, unless mystically mated.

20 We have done with all the old rules... 22 the genres.... 25 the theory of style... 29 the confusion between the Drama (cf. infra 52 ff) & the theatre... 31 technique as separate from art. 32 Wilde's "The critic as artist", amid much perversity & paradox, is illumined by some flashes of real insight.... 33 the history & criticism of poetic themes.... 35 the evolution of lit. etc.

40 Democracy is a political ideal, & since when has a political ideal acquired the right to be regarded as a touchstone for poets? Only in a world where commas are Buddhist & exclamation points Mohammedan will it be reasonable to ask whether ~~iamb~~ vers libres are democratic or the reverse.

52 ff. Dramatic Criticism & the Theatre: 59 Aristotle sharply distinguishes between the poetic & histrionic arts (cf Poet. ch. 14, 26). 60 Corneille in his 3 Discours dismissed the whole subject of stage decoration & scenery. Dryden tells us that it is his ambition as a playwright to be read. 61 Voltaire, in the notes to Olympie: "What has the stage decoration to do with the merit of a poem?" The poet laureate Pye in his Commentary on the Poetics: "This is independent of the stage effect, & would be as strong in a room as on the stage". The 1st to challenge this theory was Castelvetro [cf. Lit. Crit. of the Renaissance, 71 ff]. For nearly 2 centuries the



* Schiller: "Jeder, sieht man ihn einzeln, ist leidlich klug und verständig; / Sind sie in Corpori, gleich wird euch ein Dummkopf daraus". vs. Montesquieu:
(Epigramm or | in a corporate capacity "les hommes fripons en détail sont en gros de très honnêtes gens" severally in the mass
"G[elehrte]. G[esellschaften]": (Werke hrsg. L. Bellermann, 2te Auf. I. S. 192.

path which he blazed was not crowded until Diderot's *Entretiens sur le Fils Naturel*[66]: the essential part of a play is not created by the poet at all, but by the actor; the[67] mere presence of a large no. of people assembled together in a theatre had its own special effect ("psychology of the crowd"; cf Bacon: *De Augmentis* on the effectiveness of the theatre as an instrument of public morality because men's minds are more open to passions & impressions "congregati than solitary")*. [90] Lessing exposed D's errors in *Hamb. Dram.* no. 80; cf Lamb: "A masterpiece is rarely as well represented as it is written; mediocrity always fares better with the actors." [73] Schlegel in *Lectures on Dramatic Art & Literature* again applied the methods of Castelvetro; [87] finally Sarcey in *Essai d'une Esthétique de Théatre*

In spite of his attack on Babbitt ("Notes of the New Humanism") for neglecting "literature" & confusing criticism with moral exhortation, comparing him to Brunetière & to Rymer (P. 185), he is no less a "~~reactionary~~ humanist" in his violent antipathy to scientific naturalism, in his advocacy that "all literature make its appeal to the same spiritual side of man's nature" (81), in his "Manifesto" against "The Younger Generation" (109 ff) which "youth" being now "almost... a form of disease", derides the past (113), seeks modernity (114), is caught in "the world-epidemic of Materialism, Romanticism, ~~(111)~~ Bergsonian intuitionalism, Freudian instinctivism" (116), & neglects idealism (118); in his "Lament" for "American scholarship" which hovers between dry mechanical pedantry "tabulating facts, counting syllables" (204) & "Professorial smart-aleck dom" (156): "timid, anaemic, crassly material" (158).

Self "imprisoned in the body like an oyster in his shell" (*Phaedrus*, §250)
& cf Downey: *Creative Imagination*
the most lucid discussion of mysticism is McTaggart's Essay in *Philosophical Studies*

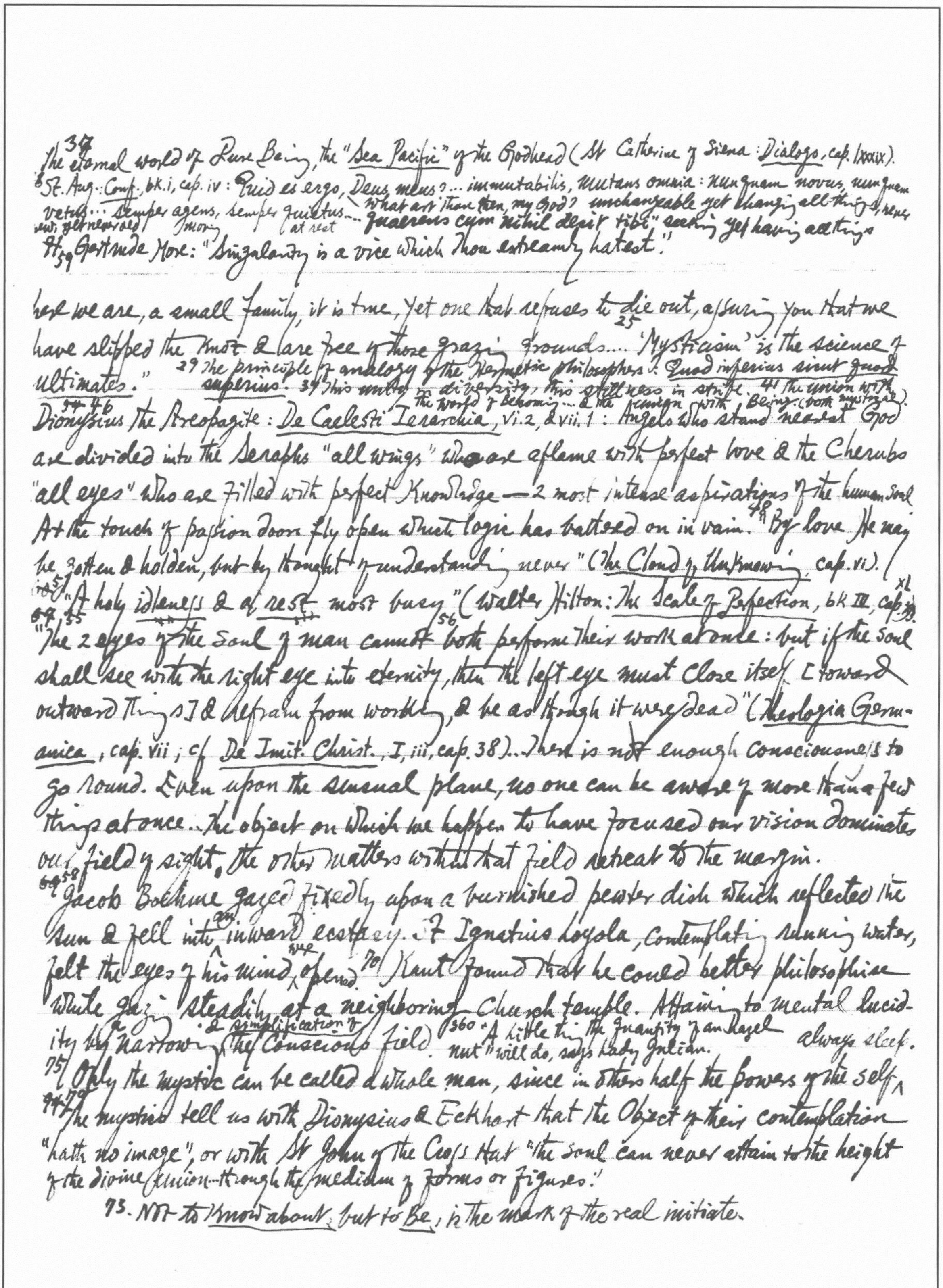
Mysticism, by Evelyn Underhill (Reprint of the 12th ed., 1962, Methuen).

[3] A type which refuses to be satisfied with that which other men call experience, & is inclined to "deny the world in order that it may find reality". [4] "Some see Truth as Dante saw *Beatrice*: ~~a figure~~ an adorable yet intangible figure, found in this world yet revealing the next. To others she seems rather an evil ~~yet~~ but an irresistible enchantress: enticing, demanding payment and betraying her lover at the last. Some have seen her in a test tube, & some in a poet's dream.. [5] This conscious self "imprisoned in the body like an oyster in his shell" (Plato, *Phaedrus*, §250).

[8, 9] James once suggested ... a consideration of the changes which would be worked in our ordinary world if the various branches of our receiving instruments happened to exchange duties; if, for instance, we heard all colours & saw all sounds. The visionary Saint-Martin (1743-1803) "I heard flowers that sounded, & saw notes that shone".. Since music is but an interpretation of certain vibrations undertaken by the ear, & colour an interpretation of other vibrations performed by the eye, all this is less mad than it sounds.. Beauty would still be ours, though speaking another tongue. The bird's song would then strike ~~our~~ retina as a pageant of colour;*[23] we should see the magical tones of the wind, hear as a great fugue the repeated & harmonized greens of the ~~free~~ forest, the cadences of stormy skies.

[19] The mystic calls suffering the "gymnastic of eternity", the terrible initiative [20] "caress of God". ..Pain which plunges like a sword through creation, leaving on the one side cringing & degraded animals & on the other side heroes & saints, is one of those facts of experience which are intractable from the point of view of a merely materialistic philosophy. [22] 3 strait & narrow ways going out towards the Absolute: in religion, in pain, in beauty[21] (cf *Phaedrus*, §250; Augustine: *Confess.*, X, xxvii: "Oh, Beauty so old & so new, too late have I loved thee!") the mystics recognise at any rate the fringe of the real.

[24] Patmore: *The Rod, the Root, & the Flower*: "*Aurea dicta*", cxxviii: "Oh, taste & see! Ours is an experimental science. We can but communicate our system, never its result.... If philosophy has taught you anything, she has surely taught you the length of her tether, & the impossibility of attaining to the doubtless admirable grazing land which lies beyond it.... But



37 The eternal world of Pure Being, the "Sea Pacific" of the Godhead (St Catherine of Siena: Dialogo, cap. lxxxix).

38 St. Aug.: Conf., bk. i, cap. iv: Quid es ergo, Deus meus?... immutabilis, mutans omnia: nunquam novus, nunquam vetus... semper agens, semper quietus... quaerens cum nihil desit tibi" What art thou then, my God? unchangeable yet changing all things, never new, yet never old, moving, at rest... seeking yet having all things.

44 59 Gertrude More: "Singularity is a vice which Thou extreamly hatest."

here we are, a small family, it is true, yet one that refuses to die out, assuring you that we have slipped the knot & are free of those grazing grounds.... 25 'Mysticism' is the science of ultimates." 29 The principle of analogy of the Hermetic philosophers: Quod inferius sicut quod superius. 34 This unity in diversity, this stillness in strife. 41 The union with the world of Becoming ... & the reunion with Being (both mystical).

54 46 Dionysius the Areopagite: De Caelesti Ierarchia, vi.2, & vii.1: Angels who stand nearest God are divided into the Seraphs "all wings" who are aflame with perfect love & the Cherubs "all eyes" who are filled with perfect Knowledge — 2 most intense aspirations of the human soul. At the touch of passion doors fly open which logic has battered on in vain. 48 "By love He may be gotten & holden, but by thought of understanding never" (The Cloud of Unknowing, cap. vi).

105 51 "A holy idleness & a rest most busy" (Walter Hilton: The Scale of Perfection, bk II, cap. XL).

64 55 "The 2 eyes of the soul of man cannot both perform their work at once: but if the soul shall see with the right eye into eternity, then the left eye must close itself [toward outward things] & refrain from working, & be as though it were dead" (Theologia Germanica, cap. vii; cf De Imit. Christ., I, iii, cap. 38)... 56 There is not enough consciousness to go round. Even upon the sensual plane, no one can be aware of more than a few things at once. The object on which we happen to have focused our vision dominates our field of sight, the other matters within that field retreat to the margin.

69 58 Jacob Boehme gazed fixedly upon a burnished pewter dish which reflected the sun & fell into an inward ecstasy. St Ignatius Loyola, contemplating running water, felt the eyes of his mind were opened. 70 Kant found that he could better philosophise while gazing steadily at a neighboring church temple. Attaining to mental lucidity by a narrowing & simplification of the conscious field. 360 "A little thing the quantity of an hazel nut" will do, says Lady Julian.

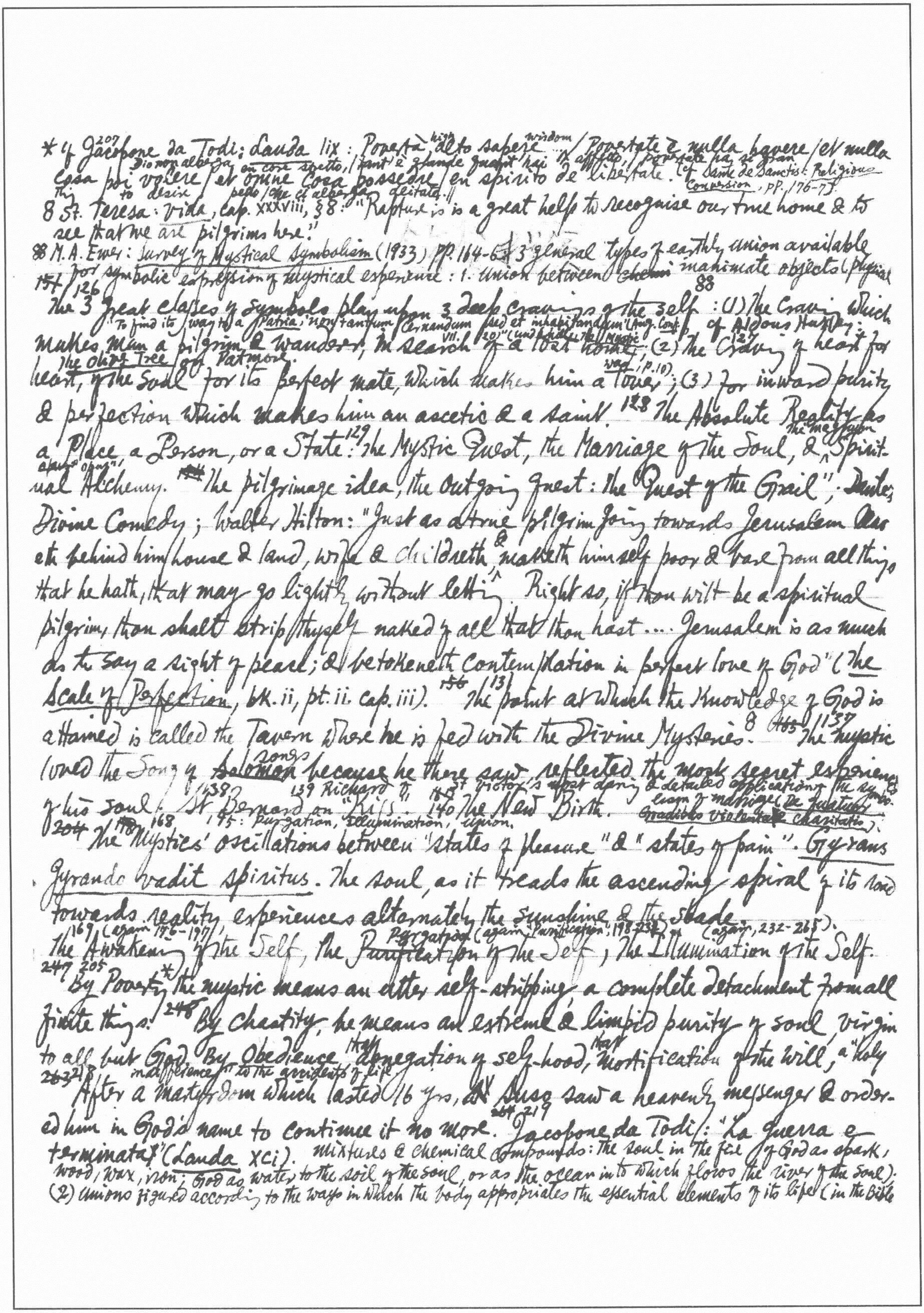
75 Only the mystic can be called a whole man, since in others half the powers of the self always sleep.

94 79 The mystics tell us with Dionysius & Eckhart that the Object of their contemplation "hath no image", or with St John of the Cross that "the soul can never attain to the height of the divine union ... through the medium of forms or figures."

93. Not to Know about, but to Be, is the mark of the real initiate.

89 Arthur Symons exclaimed about St John of the Cross: "This monk give lessons to lovers!"
* ~~cf ix~~ 80 Saint-Martin: "All mystics speak the same language & come from the same country."
** cf lxxxviii: "Earth cannot escape the sky; let it flee up or down, the sky flows into it, &
makes it fruitful whether it will or no. So God does to man."
85 The beautiful old English tract, An Epistle of Discretion: "For silence is not God, nor
9580 speaking is not God; fasting is not God nor eating is not God; onliness is not nor company is not
God... He is hid between them... He may not be known by reason... but he may be loved... such a
The articulate mystic sometimes forgets to explain that his utterance is but symbolic — a desp-
blind shot with the sharp
erate attempt to translate the truth of that world into the beauty of this. dart of longing love may
never fail of the prick,
HO 92 Like the "devout lover" of romance, the mystic serves without hope of reward. He obtains
the which is God" (in E. Gar-
satisfaction because he does not seek it. dner, ed. The Cell of Self-Knowl-
edge, p. 108)
H59 96 Attempts to limit mystical truth to the formulae of any one religion, are as futile as the
attempt to identify a precious metal with the die which converts it into current coin.
The dies which the mystics have used are many... But the gold from which this diverse
coinage is struck is always the same precious metal: always the same Beatific
Vision of a Goodness, Truth, & Beauty which is one.*
HO 97 The theory of Emanations declares God's utter transcendence; e.g. Dionysius, Dante
external to the world which He illuminates & vivifies
of Par. i. 1-3. The Absolute Godhead is conceived as removed by a vast distance
98 St Thomas (Summ. Contra Gentiles I. iv. cap. i)
from the material world of sense. St. Aug. Conf. bk. XIII. cap. xi: "We ascend thy ways
the mood of the penitent, the "sick soul"!
& sing a song of degrees": the language of pilgrimage, of exile. HO 99 The theory of Im-
manence: the earth is "crammed with heaven". The quest of the Absolute is no longer
a journey, but a realization of something which is implicit in the self & in the universe.
but is pregnant with all things 103
The Indwelling God. cf Plotinus: "God is not external to any one" (En. vi. 9); Boehme: "If
St Teresa on the immersion of the world in God: "a sponge filled with water" (Relacion,
thou conceivest a small minute circle, as small as a grain of mustard seed, yet the
ix. 10; cf Augustine, Conf. VII. v). 101
Heart of God is wholly & perfectly therein" (The Threefold Life of Man, cap. vi, §71; Eckhart:
"God is nearer to me than I am to myself; He is just as near to wood & stone, but
108 the Sufis: "only when one sees oneself
they do not know it" (Bed., lxxix).** as separate from God, can 138 one reach out to God." Vaughan: The Night
~~1802~~ 119
cf 414 Night, the perfect symbol of pure undifferentiated Being, the "deep ~~yet~~ but dazzling darkness"
of the Dionysian school,8 "dark from its surpassing brightness... as the shining of the
sun on his course is as darkness to weak eyes" (Tauler: "Third Instruction"); Dante's
Par. xxxiii. 67-85.
"somma luce" & Hildegarde's lux vivens.

8 "~~Precipitate thyself into the mysterious radiance of~~ the ~~2..~~ 347 Divine Dark... invisible because of
its dazzling splendours" (De Mystica Theologia, I. i). cf St John of Cross: En una Noche Escura



* cf Jacopone da Todi: Lauda lix: Povertà (high) alto sapere (wisdom) … / Povertate è nulla havere / et nulla
(Dio non alberga en core stretto, / tant'è grande quant'hai l'affetto; / povertate ha sì gran
cosa poi volere / et omne cosa possedere / en spirito de libertate. (cf Sante de Sanctis: Religious
thing — to desire — pecto / che ci alberga deitate.) Conversion, pp. 176-7).

8 St. Teresa: Vida, cap. xxxviii, § 8: "Rapture is a great help to recognise our true home & to see that we are pilgrims here."

88 M. A. Ewer: Survey of Mystical Symbolism (1933), pp. 164-6 & 3 general types of earthly union available for symbolic expression of mystical experience: 1. union between ~~chemi~~ inanimate objects (physical

~~154~~ 126 The 3 great classes of symbols play upon 3 deep cravings of the self: (1) The craving which makes man a pilgrim & wanderer, in search of a lost home ("To find its way to a Patria; non tantum cernandum sed et inhabitandam" (Aug. Conf. VII. 20) (and to the Mystic 12) cf Aldous Huxley); (2) the craving of heart for heart, of the soul for its perfect mate (The Olive Tree 80 of Patmore), which makes him a lover (wayf. p. 10); (3) for inward purity & perfection which makes him an ascetic & a saint. 128 The Absolute Reality as a Place, a Person, or a State. 129 The Mystic Quest, the Marriage of the Soul, & the mystery of Spiritual Alchemy ("agape" "opus"). ~~131~~ The pilgrimage idea, the outgoing quest: the "Quest of the Grail"; Dante's Divine Comedy; Walter Hilton: "Just as a true pilgrim going towards Jerusalem leaveth behind him house & land, wife & childreth, & maketh himself poor & bare from all things that he hath, that he may go lightly without letting. Right so, if thou wilt be a spiritual pilgrim, thou shalt strip thyself naked of all that thou hast … Jerusalem is as much as to say a sight of peace; & betokeneth contemplation in perfect love of God" (The Scale of Perfection, bk. ii, pt. ii. cap. iii). ~~136~~ 13 The point at which the knowledge of God is attained is called the Tavern where he is fed with the Divine Mysteries. 8 ~~135~~ 137 The mystic loved the Song of ~~Solomon~~ Songs because he there saw reflected the most secret experience of his soul. 138 St Bernard on "Kiss". 139 Richard of St Victor's ~~great~~ daring & detailed applications of the symbolism of marriage (De Quatuor Gradibus Violentae Charitatis); ~~184~~ 140 The New Birth. 175: Purgation, Illumination, Union.

~~204~~ ~~170~~ 168 The Mystics' oscillations between "states of pleasure" & "states of pain". Gyrans gyrando vadit spiritus. The soul, as it treads the ascending spiral of its road towards reality, experiences alternately the sunshine & the shade.

169 (again 176-197), The Awakening of the Self, the ~~Purification~~ Purgation (again Purification, 198-232) of the Self, The Illumination of the Self (again, 232-265).

247 205 By Poverty* the mystic means an utter self-stripping, a complete detachment from all finite things. 248 By chastity, he means an extreme & limpid purity of soul, virgin to all but God. By Obedience that abnegation of self-hood, that mortification of the will, a "holy indifference" to the accidents of life.

~~263~~ 218 After a martyrdom which lasted 16 yrs, ~~at~~ Suso saw a heavenly messenger & ordered him in God's name to continue it no more. ~~264~~ 219 Jacopone da Todi: "La guerra è terminata!" (Lauda xci). mixtures & chemical compounds: the soul in the fire of God as spark, wood, wax, iron; God as water to the soil of the soul, or as the ocean into which flows the river of the soul). (2) unions figured according to the ways in which the body appropriates the essential elements of its life (in the Bible

"Every common bush afire with God"; Vaughan: "Each bush & oak doth know I Am".

306 Orison has nothing in common with petition. It is not articulate, a wordless conversation in Heaven.

God is light & air, which enters at every crack, & water, which in one form or other we all receive daily; Bread, Fish, Milk, Wine). 3. human relationships — that of son to father, wife to husband.

~~328~~ H. Pongs would have assigned 1 & 2 to the second type of metaphoric intuition, that of Einfühlung

273 (1) The immediate or inarticulate voice, which the auditive mystic knows so well, but finds it so difficult to define; (2) the distinct interior voice, perfectly articulate, but recognised as speaking only within the mind; (3) hallucination, the exterior voice which appears to be speaking to the outward ear.

303 he must "sink into his nothingness": into that blank abiding place where, very clear Reason cannot come

298 ~~302~~: "a journey towards the centre" Introversion: Recollection & Quiet. 310 314 "Recollected" = "the scattered senses gathered together", sinking into itself. 306 323 Quiet, at once active & passive, is not limp self-abandonment, but rather the [illegible] ~~a~~ constantly renewed self-giving & self-emptying of a burning love. 343 329 Rapture & Ecstasy differ from Contemplation in being wholly involuntary. 375 331 Contemplation — consciousness of being in immediate relation with God — is a brief act: "A flash", "an instant", "the space of an Ave Maria": "With the flash of one hurried glance, it attained to the vision of That Which Is" (St. Aug. Conf. bk. vii. cap. xvii). 441 Ecstasy — enjoying the supreme participation in Divine Reality; cf Laude, xci: "Conjunctione"; 378 Richard of St. Victor: "Copula". 376 ~~440~~ Rapture: "sudden, quick & sharp ... you feel it as a cloud, or a strong eagle rising upwards & carrying you away on its wings" (St Teresa: Vida, cap. xx. §3). ~~450~~ 381 The Dark Night of the Soul: the once-possessed power of contemplation ~~is~~ now seems wholly lost; the self, impotent & blank and, is tossed back from its hard won point of vantage; ~~455~~ 382 an example of the law of ~~from~~ reaction from stress — a period of fatigue & lassitude following that of sustained activity; 383 ~~457~~ "aridity" Mystics called it ludus amoris (the Game of Love) in which God plays "hide & seek" with the questing soul; 46[illegible] the sense of being abandoned by God. The Unitive Life: 500 415 Deification — Man becomes 418 vergottet (Theol. Germ. cap. xli). 502 420 God, said St Augustine, is the Country of the soul: its Home, says Ruysbroeck. The mystic in the unitive state is living in & of his native land; no exploring alien, but a returned exile. 511 God & the Soul "knitted with ghostly glue of grace"

504 421 Boehme described the Union between the Word & the Soul: "Behold a bright flaming piece of iron, which of itself is dark & black, & the fire so penetrateth & shineth through the iron, that it giveth light. Now, the iron doth not cease to be" (The Threefold Life of Man, cap. vi. 88)

31 Coventry Patmore: "Lovers put out the candles & draw the curtains when they wish to see the god & the goddess

(cf. Wellek & Warren: Theory of Literature, pp. 210 ff.) which feels its way into the alien, & de-animises or unsubjectivizes itself in contradiction to the mythic metaphor which projects personality upon the outer world of things & animizes Nature. Einfühlung is subdivided into the "mystic" & the "magic"

°At the "Cultural & Scientific Conference for World Peace" at the Hotel Waldorf-Astoria, N.Y. in March 1949, Louis Untermeyer ingratiated himself with the Stalinoid audience with a reference to "a dirty, 4-letter word, Hook" (Horizon, May 1949, p. 312)

Reason, Social Myths & Democracy, by Sidney Hook°

With bated breath the rest of the world seems to be living from one news broadcast to another.

4 It is hard to find a man who willingly fights only for survival. Else why he risk death in the struggle for it? A man can almost always purchase his life if he is prepared to pay enough for it. To refrain from doing something is just as much an action, because it has consequences, as to throw oneself into the thick of things.

7 The bogey of an infinite regress is laid when we realize that although one problem always involves others, it doesnot involve all problems, & it is possible to settle problems even when the answers suggest new problems. 8 We can use scientific method & be wrong about the future; but no matter how wrong we are, since scientific method is self-corrective, we become less & less wrong as we continue its practice. 9 Hitler may say: "I go my way with the assurance of a somnabulist"; whoever is responsible for H.'s successes, does not act as a somnabulist. Scientific methods are employed to implement the goals of totalitarian states; but there is no room in a totalitarian culture for the scientific approach, with its critical probing of alternatives.

12 In the social sciences, where agreement is found it is largely the result of a dogma imposed by indoctrination or force, & not by the acceptance of a common method. Russell: "The reason why so many people fail to find the truth is that they are not looking for it."

13 Abstractions are necessary for all developed speech; the crucial difference between abstractions that may legitimately be used & those that may not is that the former can be analysed in a certain way, & the latter cannot. 14 The absurd confusion of the 2 by Stuart Chase who himself uses plenty of words he can neither "touch" nor "see". E.g. 15 "The will of the people is sovereign in the U.S." Some one will perhaps advance as evidence the municipal, state & national elections. But the dispute continues even where there is no question about the existence of elections. Thus they who assert this proposition mean something other or more than this. 16 In some other contexts, the terms will & sovereign do have a clear meaning [illegible] marginalia, e.g. the will of a monarch (his written or spoken commands) or the sovereignty of a dictator whose decision puts the machinery of government in action. → marginalia to Journal of History of Ideas [illegible] March, 1974 → [illegible]

; & in the higher communion the night of thought is the light of perception" (The Rod, the Root, & the Flower. "Aurea dicta", xiii).→

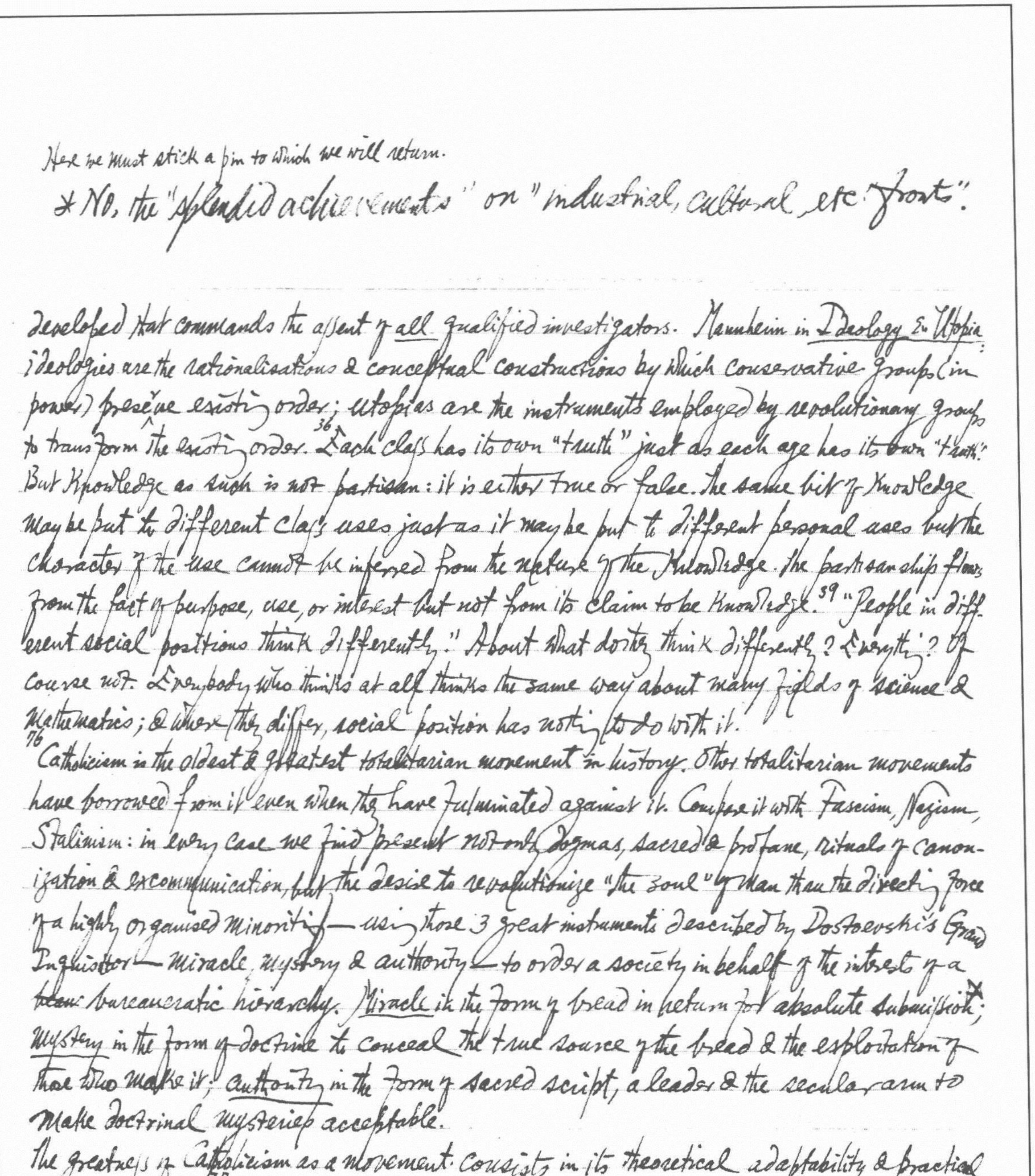
People of the most diverse political allegiance will say: "Our party believes in the defense of individual liberty." Each accuses the other of "betraying liberty". But liberty to do what?[17] to invest capital wherever it can get the highest return? to hire & fire? etc. These different liberties are incompatible with each other.

But men do not fight & die for capitalised nouns which they cannot properly define to themselves or others.[22] Under certain circumstances an unanalyzable abstraction hides something — a purpose, a plan, a commitment. Vicious abstractions never tell us anything which is literally true or false of the world, as those who utter them presume they do, but they enable us to predict about the way those who utter them are probably going to act in certain situations.

[30] We judge social ideals or ends in the light of their causes & consequences; & since actual consequences depend upon observable means, it follows that we judge ends by means, not by intentions or by foreseen consequences alone. Whenever ends & means are not related, ends cannot be tested. Whenever anyone says, "My ends are good but my means are bad," we reply, "Your ends are never better than your means." / What society will be 15 years from now will depend upon what is done, the observable means & techniques used, during the next 14 years, i.e., this year, next year, & the year thereafter, & not upon a *promise* of what will happen in the 15th year. If anyone says that the next 14 years will be a transitional period of cruelty & oppression but that the 15th year will be a paradise, he either does not know what he wants or he does not admit what he wants.

[33] Hegel in his *Phänomenologie* establishes the fact that a difference in historical perspective often makes a difference to (a) *what* one sees (b) *how* one sees it, & (c) how one *evaluates* what is seen. Marx accepts this view that all ideas are *Zeitgebunden* but adds another determinant: differences in *social & class* status likewise introduce differences in attention, evaluation, & patterns of action.[34] In the field of natural sciences a body of knowledge has been

of Hugo, *Les Contemplations*, Liv. I, no. 20, "A un poète aveugle": "Quand l'oeil du corps s'éteint, l'oeil d'esprit s'allume" (*Oeuvre poétiques complètes*, Montréal: B. Valiquette, p. 330).



Here we must stick a pin to which we will return.

* No, the "splendid achievements" on "industrial, cultural etc fronts".

developed that commands the assent of all qualified investigators. Mannheim in Ideology & Utopia: ideologies are the rationalisations & conceptual constructions by which conservative groups (in power) preserve the existing order; utopias are the instruments employed by revolutionary groups to transform the existing order.[36] Each class has its own "truth" just as each age has its own "truth". But Knowledge as such is not partisan: it is either true or false. The same bit of knowledge may be put to different class uses just as it may be put to different personal uses but the character of the use cannot be inferred from the nature of the knowledge. The partisanship flows from the fact of purpose, use, or interest but not from its claim to be knowledge.[39] "People in different social positions think differently." About what do they think differently? Everything? Of course not. Everybody who thinks at all thinks the same way about many fields of science & mathematics; & where they differ, social position has nothing to do with it.

[76] Catholicism is the oldest & greatest totalitarian movement in history. Other totalitarian movements have borrowed from it even when they have fulminated against it. Compare it with Fascism, Nazism, Stalinism: in every case we find present not only dogmas, sacred & profane, rituals of canonization & excommunication, but the desire to revolutionize "the soul" of man thru the directing force of a highly organised minority — using those 3 great instruments described by Dostoevski's Grand Inquisitor — miracle, mystery & authority — to order a society in behalf of the interests of a ~~[illegible]~~ bureaucratic hierarchy. Miracle in the form of bread in return for absolute submission*; mystery in the form of doctrine to conceal the true source of the bread & the exploitation of those who make it; authority in the form of sacred script, a leader & the secular arm to make doctrinal mysteries acceptable.

The greatness of Catholicism as a movement consists in its theoretical adaptability & practical resourcefulness.[77] It is just as ready, if necessity arise, to baptize Marx as it once baptized Aristotle! It has a place & function for every type of mind & personality. In the past it has found use for a St Francis Assisi & a Torquemada just as today it can find uses for a Maritain & a Coughlin.

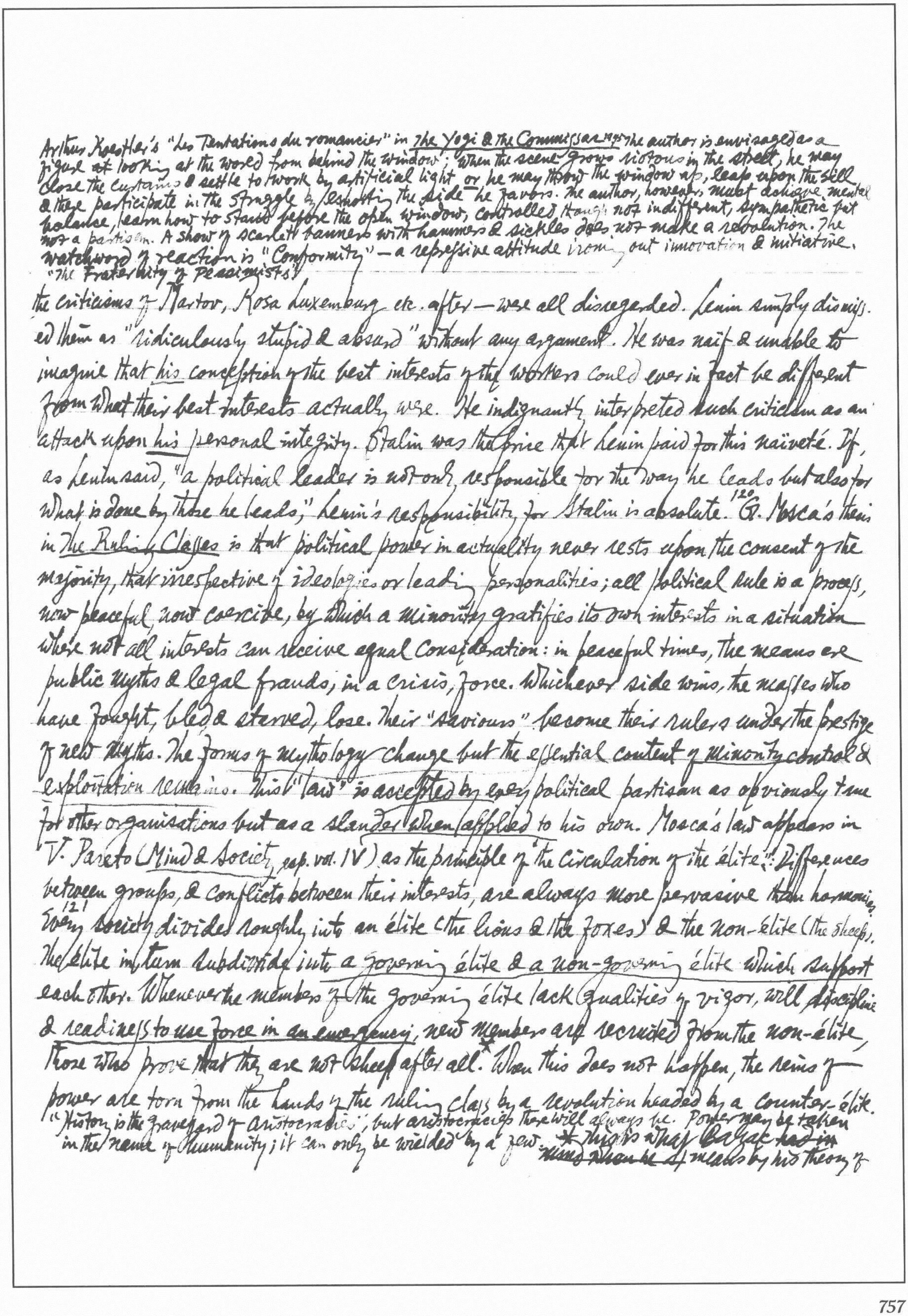
*cf E. Gilson: The Unity of Philosophical Experience: "Against the crude, yet fundamentally sound craving of Marxism for positive & dogmatic truth, the scepticism of our decadent (philosophy call non-Thomistic philosophy) has not a chance" (p. 294).

According to Maritain (True Humanism), the socialist movement is a Christian heresy. Marxism has a dogmatic metaphysics which, false though it is, makes socialism superior to bourgeois nominalism which has no metaphysics.*

[105] Of Marxism as of Christianity it is easy to say that it has never been tried.[105] The Stalinists, who have long since betrayed the ideals of socialism, still call themselves Marxists, just as in the past many groups that surrendered their Christianity still insisted that they were Catholics.

[107] There is no questioning the desire of Marxists to be scientific. But the orthodox Marxist conception of science has its limitations. The 19th-century formulations of Engels were already antiquated at the time he penned them — a deistic view of the world without Deity. The conclusions of science were celebrated but its methods hardly studied. These conclusions sometimes became fixtures of the Marxist mind despite their untenability in the light of new scientific advances. Marxism looked to experience, but only to confirm Marxist pronouncements, not to test them.[108] "Cause", "condition", "occasion" were used interchangeably. Whether the state power in fact was proletarian, needed no further proof in Lenin's eyes other than his own consciousness that he & his party "expressed" the "real" needs of the proletariat.[109] They never scrutinized their professed goals in terms of the programs & methods which they claimed the situation enacted from them, never criticised their ends-in-view by the consequences of their means in action. At most they were scientific about means toward limited objectives, never about ultimate ends. This fear of revising their ideals led, on the one hand, to a terminological fetishism, &, on the other, to a vicious, because unacknowledged, revision of socialist ideas in practice. Socialism could not be touched or discredited no matter what Marxists did.

[114] The party of professional revolutionists is an instrument by which political power can be won, but not an instrument by which socialism ~~could~~ can be achieved.[115] The warnings of the syndicalists & the anarchists, the arguments of Mosca, Pareto & Michels before the Russian Revolution,



Arthur Koestler's "Les Tentations du romancier" in *The Yogi & the Commissar* 1945 The author is envisaged as a figure at looking at the world from behind the window; when the scene grows riotous in the street, he may close the curtains & settle to work by artificial light *or* he may throw the window up, leap upon the sill & there participate in the struggle by exhorting the side he favors. The author, however, must achieve mental balance, learn how to stand before the open window, controlled though not indifferent, sympathetic but not a partisan. A show of scarlett banners with hammers & sickles does not make a revolution. The watchword of reaction is "Conformity" — a repressive attitude ironing out innovation & initiative. "The Fraternity of Pessimists"

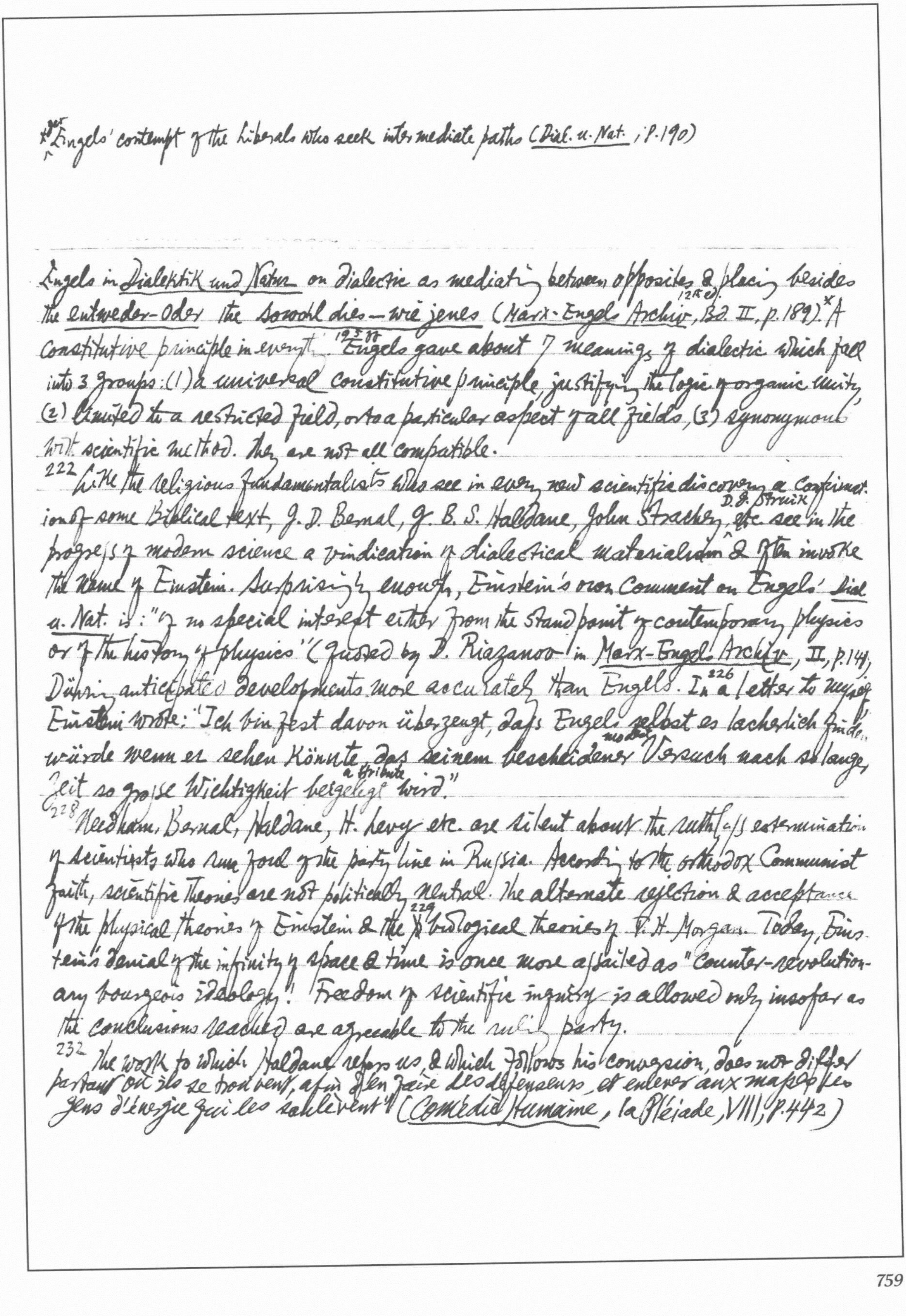
the criticisms of Martov, Rosa Luxemburg etc. after — were all disregarded. Lenin simply dismissed them as "ridiculously stupid & absurd" without any argument. He was naïf & unable to imagine that *his* conception of the best interests of the workers could ever in fact be different from what their best interests actually were. He indignantly interpreted such criticism as an attack upon *his* personal integrity. Stalin was the price that Lenin paid for this naïveté. If, as Lenin said, "a political leader is not only responsible for the way he leads but also for what is done by those he leads," Lenin's responsibility for Stalin is absolute.[120] G. Mosca's thesis in *The Ruling Classes* is that political power in actuality never rests upon the consent of the majority, that irrespective of ideologies or leading personalities; all political rule is a process, now peaceful, now coercive, by which a minority gratifies its own interests in a situation where not all interests can receive equal consideration: in peaceful times, the means are public myths & legal frauds; in a crisis, force. Whichever side wins, the masses who have fought, bled & starved, lose. Their "saviours" become their rulers under the prestige of new myths. The forms of mythology change but the essential content of *minority control & exploitation remains*. This "law" is *accepted by every* political partisan as obviously true for other organisations but as a *slander when applied* to his own. Mosca's law appears in V. Pareto (*Mind & Society*, esp. vol. IV) as the principle of "the circulation of the élite": Differences between groups, & conflicts between their interests, are always more pervasive than harmonies.[121] Every society divides roughly into an élite (the lions & the foxes) & the non-élite (the sheep). The élite in turn subdivides into *a governing élite & a non-governing élite* which support each other. Whenever the members of the governing élite lack qualities of vigor, will, discipline & *readiness to use force in an emergency*, new members are recruited from the non-élite, those who prove that they are not sheep after all.* When this does not happen, the reins of power are torn from the hands of the ruling class by a revolution headed by a counter-élite. "History is the graveyard of aristocracies"; but aristocracies there will always be. Power may be taken in the name of humanity; it can only be wielded by a few. * This is what Balzac ~~had in mind when he~~ means by his theory of

179 Despite Trotsky's latter-day theory, his own *practices* smack of Stalin's techniques. Trotskyism is Stalinism *manqué*.

R. Michels: *Political Parties*: Political power in behalf of any ideal, no matter how exalted, can be won only by organisation. All organization, no matter how democratically conceived, inevitably involves the emergence of a leadership. All democratic movements are self-defeating, doomed by "*the iron law of oligarchy*": "the majority of human beings, in a condition of eternal tutelage, are predestined by tragic necessity to submit to the domination of a small minority, & must be content to constitute the pedestal of an oligarchy"

125 under no system operated by finite creatures in a finite world can all men be equally served in everything. What is just as important, they cannot be equally served at once. Consequently there will be some differences in standards of living, no matter what level the productive forces of society will reach. Marx's dictum "From each according to his capacities, to each according to his needs" only a guiding principle... Every administrator entrusted with responsibility to make decisions, may function as a tyrant. Especially, when efficiency is a desideratum, is it easy to palm off injustice as a necessary evil. The situation is one that must be met by contriving checks & controls, independent of party affiliation. 144 Grant that the lot of the Russian worker is better than that of the prerevolutionary worker. What is that supposed to prove? The superiority of socialism? But the lot of the workers in any advanced industrial society can be shown to be better than their estate in some earlier phase. 145 All that has been achieved has been the industrialization of the country, following the pattern of capitalist development in the West. That Russia has done this in a shorter time than capitalist countries is not surprising. Except in organization, she was a follower & not an initiator. 171 By their curiously mystical, but highly convenient, doctrine that the Communist Party knew better than the working class itself what was good for it, the Bolshevik leaders could pretend that any workers who disagreed with them were agents of the enemy. Bukharin used to say "jestingly" that the Bolsheviks believed in the existence of many political parties — one in power, & the others in jail.

the *homme fort* in *Le Médecin de campagne*: "pour vivre, aujourd'hui comme autrefois, les gouvernements doivent s'assimiler les hommes forts en les prenant



x Engels' contempt of the Liberals who seek intermediate paths (Dial. u. Nat. ; p. 190)

Engels in Dialektik und Natur on dialectic as mediating between opposites & placing besides the entweder-oder the sowohl dies—wie jenes (Marx-Engels Archiv, 12te ed. Bd. II, p. 189).x A constitutive principle in everything. 193ff Engels gave about 7 meanings of dialectic which fall into 3 groups: (1) a universal constitutive principle, justifying the logic of organic unity, (2) limited to a restricted field, or to a particular aspect of all fields, (3) synonymous with scientific method. They are not all compatible.

222 Like the religious fundamentalists who see in every new scientific discovery a confirmation of some Biblical text, J. D. Bernal, J. B. S. Haldane, John Strachey, D. J. Struik etc. see in the progress of modern science a vindication of dialectical materialism & often invoke the name of Einstein. Surprisingly enough, Einstein's own comment on Engels' Dial. u. Nat. is: "of no special interest either from the standpoint of contemporary physics or of the history of physics" (quoted by D. Riazanov in Marx-Engels Archiv, II, p. 141). Dühring anticipated developments more accurately than Engels. In[226] a letter to myself Einstein wrote: "Ich bin fest davon überzeugt, dass Engels selbst es lächerlich finden würde wenn er sehen könnte, dass seinem bescheidener modest Versuch nach so langer Zeit so grosse Wichtigkeit beigelegt a tribute wird."

228 Needham, Bernal, Haldane, H. Levy etc. are silent about the ruthless extermination of scientists who run foul of the party line in Russia. According to the orthodox Communist faith, scientific theories are not politically neutral. The alternate rejection & acceptance of the physical theories of Einstein & the[229] biological theories of T. H. Morgan. Today, Einstein's denial of the infinity of space & time is once more assailed as "counter-revolutionary bourgeois ideology"! Freedom of scientific inquiry is allowed only insofar as the conclusions reached are agreeable to the ruling party.

232 The work to which Haldane refers us, & which follows his conversion, does not differ partout où ils se trouvent, afin d'en faire des défenseurs, et enlever aux masses les gens d'énergie qui les soulèvent" (Comédie Humaine, la Pléiade, VIII, p. 442)

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in principle from the work which preceded his conversion. In his *Science & Life*, he says: "I had gastritis for about 15 yrs until I read Lenin & other writers, who showed me what was wrong with our society & how to cure it. Since then I have needed no magnesia." The comicality is that Mr H. should regard this as bearing in any way upon the validity of dialectical materialism. After all, the Church can make older & better substantiated claims for the beneficial effects of religious faith on the human stomach.

260 In the famous *dialektischer Dreitakt*, the confusion between the concepts of contraries, contradictories, opposition & otherness is palpable. Just as Nicholas von Cusa calmly uses *coincidentia oppositorum* interchangeably with *connexio oppositorum*, so Hegel speaks of the *Einheit* & *Identität* of *Widersprüche* & *Gegensätze* as if they meant the same.

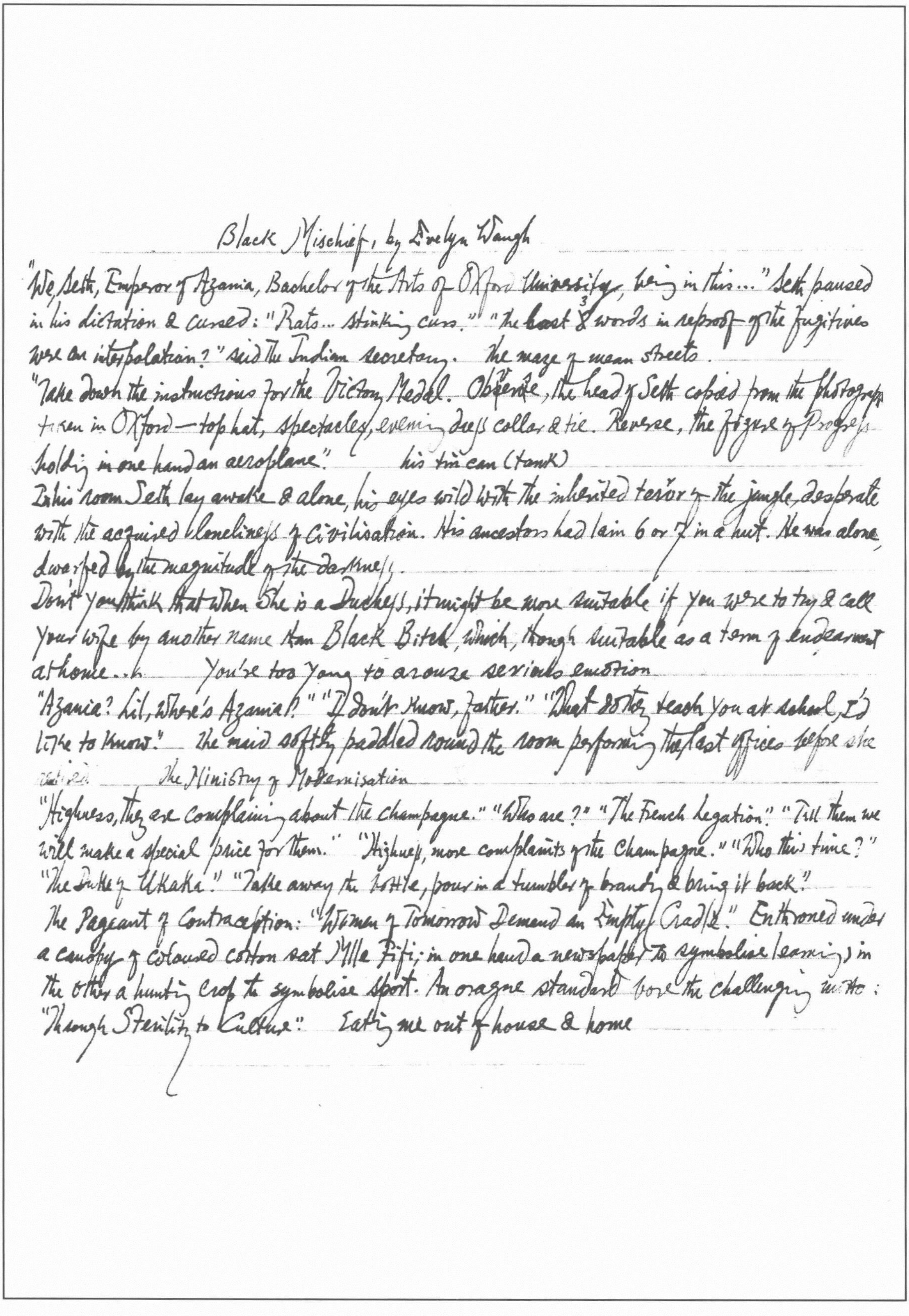
270 The *acceptance* of the Darwinian theory which is a sociological fact, is not a part of the scientific *structure* of that theory, nor is the *social interpretation* which one class or another reads or misreads into that theory. 271 The dissemination of a scientific theory may be forbidden because of religious & political opposition; but, ultimately, it is the consensus of opinion among scientists themselves which determines the fate of the theory. 272 Newton's God had no more to do with N.'s science than Einstein's or Pasteur's with his. Their religious belief is not a heuristic principle in their research.

274 Revolutionary Mythology & Genetics.

She's doing time in prison in default of damages.

The Emperor arrived in a bad temper, scowled at the station master, & bestowed only the most sour of smiles on the press photographer.

Women of all complexions in recently fashionable gowns, immense imitation jewels.



Black Mischief, by Evelyn Waugh

"We, Seth, Emperor of Azania, Bachelor of the Arts of Oxford University, being in this…" Seth paused in his dictation & cursed: "Rats… stinking curs." "The last 3 words in reproof of the fugitives were an interpolation?" said the Indian secretary. The maze of mean streets.

"Take down the instructions for the Victory Medal. Obverse, the head of Seth copied from the photograph taken in Oxford—top hat, spectacles, evening dress collar & tie. Reverse, the figure of Progress holding in one hand an aeroplane." his tin can (tank)

In his room Seth lay awake & alone, his eyes wild with the inherited terror of the jungle, desperate with the acquired loneliness of civilisation. His ancestors had lain 6 or 7 in a hut. He was alone, dwarfed by the magnitude of the darkness.

Don't you think that when she is a Duchess, it might be more suitable if you were to try & call your wife by another name than Black Bitch, which, though suitable as a term of endearment at home… You're too young to arouse serious emotion

"Azania? Lil, where's Azania?" "I don't know, father." "What do they teach you at school, I'd like to know." The maid softly paddled round the room performing the last offices before she retired. The Ministry of Modernisation

"Highness, they are complaining about the champagne." "Who are?" "The French Legation." "Tell them we will make a special price for them." "Highness, more complaints of the champagne." "Who this time?" "The Duke of Ukaka." "Take away the bottle, pour in a tumbler of brandy & bring it back."

The Pageant of Contraception: "Women of Tomorrow Demand an Empty Cradle." Enthroned under a canopy of coloured cotton sat Mlle Fifi; in one hand a newspaper to symbolise learning, in the other a hunting crop to symbolise sport. An orange standard bore the challenging motto: "Through Sterility to Culture". Eating me out of house & home

* cf *infra* p. 50 ff: The richer the human spirit builds its forms & symbols, the more it appears to depart from the original sources of these forms & symbols. The human spirit finds itself caught in the toils of its own creations. In Bergson's words: a veil between us & reality. Whitehead in *Process & Reality* also thinks that language, though valid to a certain extent for practice, has created a set of categories which distort reality.: The redesigning of language to conform to reality conceived of as "events" (cf Bergson: "Moulded on reality"). 53. Plato in the *7th Letter* peevishly attached language: "no

Language & Reality, by W. M. Urban

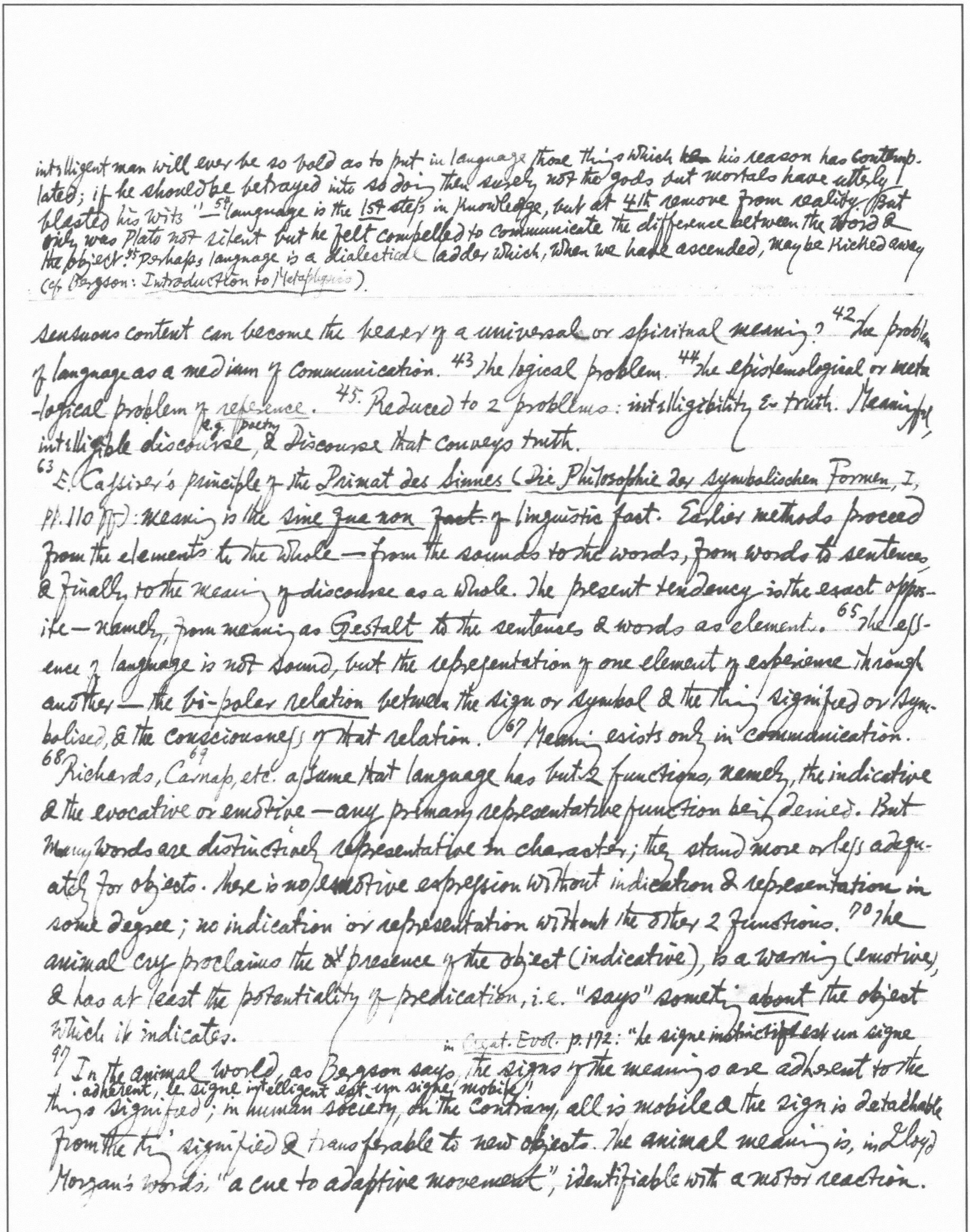
21 In a very real sense the limits of my language are the limits of my world. The Upanishads: "If there were no speech, neither right nor wrong would be known, neither true nor false... Meditate on speech." 22 Parmenides: "Name is everything, everything that mortals have established in confidence that it is the truth," but it *is* true that until something has been fixed by names there is little if anything of which either true or false, or even meaning, can be predicated.

24 The Stoic philosophy of language, with its postulate of natural language & the *Ursprache*, signalized the final triumph of the Natural trust in language. 25. "In the beginning was the Word & the Word was with God." 27 Locke realized that meditation upon language must be, if not the propaedeutic, at least the constant accompaniment of philosophical reflection (*Essay*, Bk III, ch. ix, sect. 21). 28 Berkeley even proposes "to confine my thought to my own ideas, divested from words." He even doubts whether language has contributed more to the hindrance or the advancement of the sciences (*Principles*, sect. 21) But Spinoza (*Treatise on the Improvement of Understanding*) & Hobbes (*Leviathan*) ~~already~~ before Locke.

33 Paul Valéry: "We see speech dwindling in importance in every field where accuracy is on the increase." 34 Words no longer consummate the mind's possession of its objects, so science bursts through natural language. But in the last analysis, words alone can give meaning to these systems of purer notation & interpret them — what Hönigswald calls the essential *Worthaftigkeit des Denkens*. 35 The conception of metaphysics as the science that seeks to dispense with symbols, e.g. Bergson & Whitehead,* is based upon a definite philosophy of language.

36 Is language merely a form of animal behavior, "the sounds of the forest corrupted & complicated by anthropoid apes"? (*Anatole France* : *Revolt of the Angels*) ** Is its function to mirror the world, to be a vehicle by which the spirit comes to self-consciousness as Novalis says? 37 The problem of *linguistic validity* or the "natural rightness of names" (Plato: *Cratylus*). 41 The problem of language as the bearer of meaning: How can a particular

** France, *Le Jardin d'Épicure*: "Songez-y, un métaphysicien n'a, pour constituer le système du monde, que le cri perfectionné des singes et des chiens!"



intelligent man will ever be so bold as to put in language those things which ~~ha~~ his reason has contemplated; if he should be betrayed into so doing then surely not the gods but mortals have utterly blasted his wits" — [54] language is the 1st step in knowledge, but at 4th remove from reality. But only was Plato not silent but he felt compelled to communicate the difference between the word & the object. [55] Perhaps language is a dialectical ladder which, when we have ascended, may be kicked away (cf Bergson: *Introduction to Metaphysics*).

sensuous content can become the bearer of a universal or spiritual meaning? [42] The problem of language as a medium of communication. [43] The logical problem. [44] The epistemological or metalogical problem of *reference*. [45]. Reduced to 2 problems: intelligibility & truth. Meaningful, intelligible e.g. poetry discourse, & Discourse that conveys truth.

[63] E. Cassirer's principle of the *Primat des Sinnes* (*Die Philosophie der symbolischen Formen*, I, pp. 110 ff): meaning is the *sine qua non* ~~fact.~~ of linguistic fact. Earlier methods proceed from the elements to the whole — from the sounds to the words, from words to sentences & finally to the meaning of discourse as a whole. The present tendency is the exact opposite — namely, from meaning as *Gestalt* to the sentences & words as elements. [65] The essence of language is not sound, but the representation of one element of experience through another — the *bi-polar relation* between the sign or symbol & the thing signified or symbolised, & the consciousness of that relation. [67] Meaning exists only in communication.

[68] Richards, Carnap[69], etc. assume that language has but 2 functions, namely, the indicative & the evocative or emotive — any primary representative function being denied. But many words are distinctively representative in character; they stand more or less adequately for objects. There is no emotive expression without indication & representation in some degree; no indication or representation without the other 2 functions. [70] The animal cry proclaims the ~~of~~ presence of the object (indicative), is a warning (emotive), & has at least the potentiality of predication, i.e. "says" something *about* the object which it indicates.

[97] In the animal world, as Bergson says in *Creat. Evol.* p.172: "le signe instinctif est un signe adhérent, le signe intelligent est un signe mobile", the signs of the meanings are adherent to the things signified; in human society, on the contrary, all is mobile & the sign is detachable from the thing signified & transferable to new objects. The animal meaning is, in Lloyd Morgan's words, "a cue to adaptive movement", identifiable with a motor reaction.

The Namenhunger of the child, his passion for names.

* The reductionist or behaviourist theory of language equates both the meaning of the word & the meaning of the thing with our way of reacting.

99 The intrinsic vs the extrinsic meaning of things. When I am tired, seeing a chair, I sit down. The meaning is an integral part of the datum, i.e., blended with it & as much a part of it as any of the sense qualities. Of course the meanings were not always there; once I did not know what chairs "were for". We may also say that meaning here is just our name for cues to adaptive movement. But even this primary intrinsic meaning is variable to a degree not found in animal meaning: in a certain context the meaning of the chair may be to use it for a weapon of defense.[100] Intrinsic meaning does not point beyond the datum of which it is the meaning; this is true of both forms, practical & aesthetic.[101] The very essence of extrinsic meaning lies in its pointing or reference: one perceptual object suggests or indicates another. Thus cloud means rain, but it does not mean rain in the primary sense; it means doing something, e.g., seeking shelter. Into the situation enters a certain individuation of both the sign & the thing signified, a certain polarity of indicator & indicated, which is not present on the level of intrinsic meaning. It involves a consciousness of sign as sign & interpretation; intrinsic meaning does not.*

110 Certain sounds mean the fire engine, but the word "fire-engine" implies at least 2 subjects; in other words, a "speech community". "Marriage", e.g., means one thing in the mouth of an anthropologist, another in the mouth of a jurist, & still another in the mouth of a priest. It is impossible to think meaningfully of the object in terms of this word without implied reference to the universe of discourse or the speech community in which the word is used. The meaning of words has been acquired only in communication, & the communicability of this meaning is part of the meaning. The character of semantic meaning is triadic!

111 Transitive meaning is a relation between the sign & the thing signified such that the sign may be transferred from one entity to another & in that transference stand meaningfully for the 2nd.[112] Verbal meaning in general of the transitive type—hence the mobility of linguistic signs. Also the essence of metaphor, which is carrying over a word as an expressive sign for one

object to another object related to the 2nd in a definite way. e.g. "Kid", the name for the young of a certain animal, transferred to the human child. When an object is transferred in space, the object quits its former position in process of assuming the 2nd, but when a name is transferred from one thing to another, the name does not thereby cease to belong to the former.

[113] Linguistic meaning non-symmetrical. In the perceptual meaning situation the position of sign & thing signified may be interchanged. The sound of the [*sic.*] striking match means the flame, but the flame might also mean the sound, as is seen in cases in which, because of distance, light travels more rapidly than the sound. The word "tree" is a sign for the perceived tree, but not *vice versa*.[114] The verbal sign has the characters of communicability & transference e.g. "Tree of life"; the actual tree is at most a stimulus for association & imagination. A verbal sign does not signify things in the same way as a perceptual sign does.[121] [In verbal communication] it is only expressions, not things that are understood. We say we understand a machine, etc. only in a derived sense. If we understand a machine it is because it is an expression of intelligence, speaks, as it were, a certain language & embodies a meaning. Things we merely recognise; it is only expressive signs, language of some sort, that we understand.

[122] A collection of meaningless sounds may be made a sign for an object; it has signification which may be recognised, but there is no understanding.[123] Strictly speaking, *single* words are not understood; they are, as H. Ammann (in *Die menschliche Rede*) says, known or not known. The single words that are understood, are sentence words. I say, indeed, I did not understand the last word in a sentence, but closer analysis shows that what I mean is that I did not recognise it. To know a word is not to know what it designates.[125] Language is elliptical & in every use of language the context which is assumed must be supplied. In the sentence "pope is derived from the Latin papa" there is one *suppositio*; in the sentence, "the Pope is old", another*.

[135] Speech is *die erlebte Rede*; language is the petrifact which results from abstracting speech

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*cf *infra*, 197-203 on "context of situation" or "universe of discourse" or "suppositio".

Stein: *A. B. C. of Aesthetics*: The scientific symbol, being merely a name, is external to the thing symbolised, whereas the aesthetic symbol is internal to the thing symbolised. The aesthetic symbol is not a label, but a sample.

from the speech community in which alone it has reality.

[139] Otto Erdmann (*Die Bedeutung des Wortes*, kap. IV) points out that besides the *Bedeutung* of words there is always *Nebenbedeutung*. Both are forms of connotation. The 1st is the indirect reference to the ideas with which the word is bound up as a sign; the 2nd is also indirect reference, but to the feeling or emotion with which the word is bound up as an expression — not to a particular emotion, but rather to an accumulated mood. [140] Erdmann also distinguishes an intuitive (*anschauliche*) connotation from both the conceptual & emotional: language in some fashion *pictures* reality, conjures up & makes us relive objects, situations, & characters. [141] In some languages of the North American Indians, washing is represented by 13 different verbs, cf Cassirer, I, 257 ff according as the washing has to do with hands, face, etc. The universal is not yet detached from the sensuous content.

[142] In "Nansen skates", Nansen is a grammatical proper noun & may therefore be supposed to stand for a particular. But, as Stout points out, it is really a universal. Nansen perceived is must be Nansen eating or N. skating or N. sleeping. The individual N. is a universal, as a connecting link of his own manifold states & qualities (cf *Manual of Psychology*, pp. 502 ff).

[14[illegible]] Onomatopoeic words are forms of "intrinsic expressiveness" — "self-authenticating". The *ouatou-ou-ou-ou* of the Botocudos in Brazil is not only an indication of the ocean, but also an intuitive representation. In the line [146] "Gather ye rosebuds while ye may", the meaning is primarily emotive, but the conceptual meaning of indication still remains an indispensable part. As the intuitive meaning, it can best be seen ~~in~~ at the point of metaphorical transfer. The term "rosebuds" still stands for the objects to which the universal primarily refers: otherwise it would be meaningless in any context. [147] In the process of transfer all the intuitive meanings present in the primary ~~mean~~ experience (freshness, bloom, charm, etc), which were suppressed in the formation of the concept, spring into being again. This intuitive element makes possible the transfer. "Grau, teurer Freund, ist alle Theorie / Und grün des Lebens goldener Baum." The golden tree,

* 尹文子大道篇上. 語曰好牛…好則物之通稱牛則物之定形以通稱隨定形不可窮極者也設復言好馬則復連于馬矣則好所通無方也設復言好人則彼屬于人也則好非人人非好也則好牛好馬好人之名自離矣故曰名分不可相亂也…故名宜屬彼分宜屬我我愛白而憎黑韻商而舍徵好膻而惡焦嗜甘而逆苦白黑商徵膻焦甘苦彼之

which is also green, is sheer nonsense. But, as Erdmann rightly points out, there is no contradiction here: Green, in contrast to grey, has intuitive meaning, while the meaning of gold is almost exclusively emotive in character.

[162] The defective analysis of logical positivism (cf. Max Scheler: Der Formalismus in der Ethik und die materielle Wert-Ethik, Kap. iii)(1): Between an interjection "Ah" before a picture or landscape & the assertions that "This picture is beautiful" or "This is a good picture", there is a difference of essence. The "ah" means nothing & intends nothing. In the latter assertions I am reacting to a quality or meaning of the landscape. The value word is not a Scheinwort, but detaches & embodies some intuitive meaning which is expressed in the judgment & evoked in the hearer.(2) [163] Not only can we distinguish between the feeling attitude & the value meaning; we can also distinguish between the qualities for which value words stand & our feeling towards those qualities. Actions may be & are described as frivolous, daring, proud, cowardly, etc. That these words represent qualities detached & named, & not mere feelings of like & dislike or of praise & blame is evident from the fact that, any one of these qualities may be apprehended by 2 or persons at the same time, but reacted to by feeling in opposite ways. You may like the proud action, I may dislike it, but both of us acknowledge it to be proud. The quality remains the same; we both apprehend the same thing. We employ the same linguistic form in "This man is tall" & "This man is noble": if the latter is merely a Scheinsatz, an expression of mere feeling, why, asks Scheler, has it been disguised in the form of a proposition?* [105] The fact that the value qualities cannot be experienced (erlebt) other than emotionally does not mean that they themselves are these emotions, any more than the dependence of the intuition of the melody upon the sensations of the sounds means that the melody is identical with the sounds.

The normative problem or linguistic validity: the logical ideal of pure notation. Jespersen: "No language has arrived at perfection, but from the beginning the tendency has been one of progress towards this ideal." (Language its Nature, Development & Origin, p. 442).

名也 愛憎韻舍好惡嗜逆我之分也

*cf Cassirer, I, ~~Repr.~~ [illegible] ff.

*cf *Memoirs of Casanova*, II, 244, 248

from *Contes Drolatiques*, "Les Joyeulsetez du Roy Loys le Unziesme" "~~Ainsy~~ firent processionellement les chanoines sans pouvoir se libérer du plus de leurs saulces, et se retrouvèrent bientost tous en présence de Loys unze, aussy empeschez qu'auparavant et se resguardèrent avecques intelligence, en se comprenant du cul mieulx qu'ils ne se comprirent iamais de bouche; car iamais il n'y ha d'équivocque dans les transactions des parties naturelles, et tout y est rationnel, de facile entendement" (*Œuvres Complètes* Calmann-Lévy, 1892. T. XLIX, p. 133)

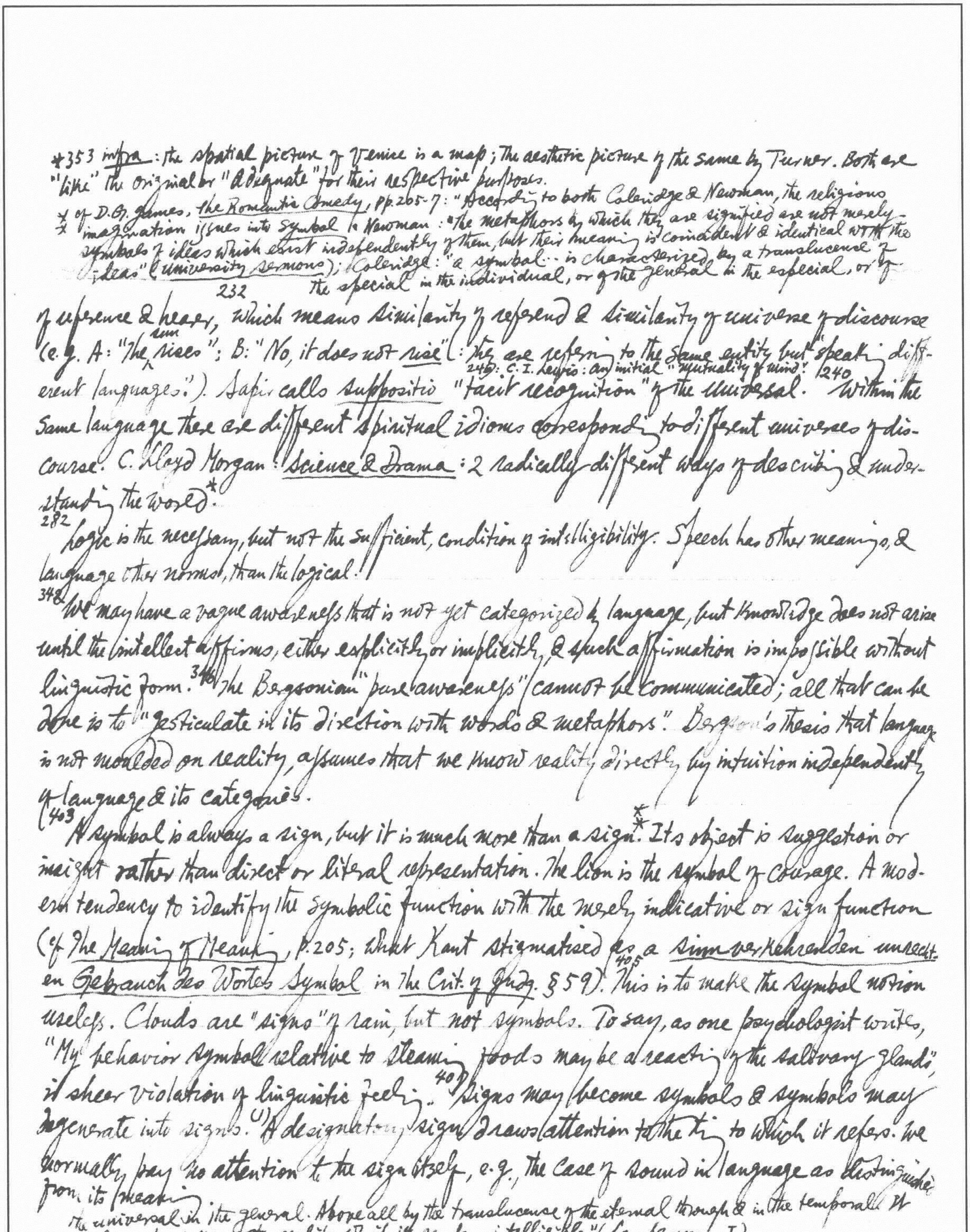
F. P. Ramsey: "In a perfect language each thing would have its own name ... all sentences or thoughts would be perfectly clear" (*Foundations of Mathematics*, p. 283).

177 What we ordinarily call metaphor, begotten by individual phantasy, is but a little remainder of "radical metaphor", a universal & necessary element of natural speech construction. Metaphor is essentially discovery of new meanings & their fixation & determination by means of old names. The transfer of the coldness of ice to the coldness of a reception — a recognition of natural affinity. 179 I am bringing to light some character of the reception which could not be determined & expressed except by such a transfer — analogous predication.

182 Cassirer's law: the development of language is from copy or imitation to analogy & from analogy to symbol (Mimischer, analogischer, symbolischer Ausdruck). In the 1st stage, the word *is* the thing: no real difference is made between the verbal sign & the "thing" to which it refers. This initial stage is broken up as soon as transfer of signs takes place. In the symbolic stage, while the element of representation (*Darstellung*), the *sine qua non* of all linguistic meaning, still remains, the relation of similarity which conditions the representation becomes more & more partial & indefinite.*185 The upward movement of language from the physical to the spiritual. e.g. "We *came* to *look upon* the *low ebb* of morals as an *outcome* of bad *taste*" (Jespersen, p. 353): nearly every word is a dead metaphor, having lost their physical reference. Words for relations have a primary spatial meaning: "standing for", "beyond our knowledge", "in my power", etc.*

220 Only that which is verifiable, says the logical positivist, is meaningful. But this criterion itself cannot be verified in the sense of its own formula. The empirical criterion is itself metempirical or on its own assumption meaningless. Wittgenstein is aware of this paradox.

230 Linguistic communication is embedded in & presupposes behavioral communication. The "language" of eyes, gesture, etc. Balzac: "Where we cannot understand each other with our heads, we can with our tails."* 231 All communication of meaning involves a similarity



*353 *infra*: the spatial picture of Venice is a map; the aesthetic picture of the same by Turner. Both are "like" the original or "adequate" for their respective purposes.

* cf D. G. James, *The Romantic Comedy*, pp. 205-7: "According to both Coleridge & Newman, the religious imagination issues into *symbol*. To Newman: "the metaphors by which they are signified are not merely symbols of ideas which exist independently of them, but their meaning is coincident & identical with the ideas" (*University Sermons*); Coleridge: "a symbol .. is characterized by a translucence of the special in the individual, or of the general in the especial, or of

232 of reference & hearer, which means similarity of referend & similarity of universe of discourse (e.g. A: "The sun rises"; B: "No, it does not *rise*": they are referring to the same entity but "speaking different languages."). 240: C. I. Lewis: an initial "mutuality of mind." 240 Sapir calls *suppositio* "tacit recognition" of the universal. Within the same language there are different spiritual idioms corresponding to different universes of discourse. C. Lloyd Morgan: *Science & Drama*: 2 radically different ways of describing & understanding the world.*

282 Logic is the necessary, but not the sufficient, condition of intelligibility. Speech has other meanings, & language other norms, than the logical.

348 We may have a vague awareness that is not yet categorized by language, but knowledge does not arise until the intellect affirms, either explicitly or implicitly, & such affirmation is impossible without linguistic form. 348 The Bergsonian "pure awareness" cannot be communicated; all that can be done is to "gesticulate in its direction with words & metaphors". Bergson's thesis that language is not moulded on reality, assumes that we know reality directly by intuition independently of language & its categories.

403 A symbol is always a sign, but it is much more than a sign.** Its object is suggestion or insight rather than direct or literal representation. The lion is the symbol of courage. A modern tendency to identify the symbolic function with the merely indicative or sign function (cf *The Meaning of Meaning*, p. 205; what Kant stigmatised as a *sinnverkehrenden unrechten Gebrauch des Wortes Symbol* in *The Crit. of Judg.* § 59). 405 This is to make the symbol notion useless. Clouds are "signs" of rain, but not symbols. To say, as one psychologist writes, "My behavior symbol relative to steaming foods may be a reacting of the salivary glands", is sheer violation of linguistic feeling. 407 Signs may become symbols & symbols may degenerate into signs. (1) A designatory sign draws attention to the thing to which it refers. We normally pay no attention to the sign itself, e.g., the case of sound in language as distinguished from its meaning.

the universal in the general. Above all by the translucence of the eternal through & in the temporal. It always partakes of the reality which it renders intelligible" (*Lay Sermons*, I).

* In other words, sinnliche Schein des Idee, Concrete Universal, 理趣. cf E. L. Stahl: "The Genesis of Symbolist Theories in Germany" (The Modern Language Review, July 1946, pp. 306-317) in Commonplace Book, 557 § Why not prose from S.171) § "Der letzte Philosoph", Ästhetik, II ter Teil, für Nos., Einleitung? Nachgelassene Werke (Nietzsche's Werke, Alfred Kröner, Bd. X) §.149: "Nun aber giebt es keine "eigentlichen" Ausdrücke und kein eigentliches Erkennen ohne Metapher... Die gewöhnlichsten Metaphern, die usuellen, gelten jetzt als Wahrheiten und als Maass für die seltneren... Das Erkennen ist nur ein Arbeiten in den beliebtesten Metaphern... Das Pathos des Wahrheitstriebes setzt die Beobachtung voraus, dass die verschiedenen Metapherwelten mit einander uneins sind und kämpfen." cf infra "Über Wahrheit und Lüge" §1 (S.189 ff) im aussermoralischen Sinne esp. S.194 ff

(2) An expressive or significant sign calls to mind a certain idea, & the idea is attended independently of sign, e.g., the Cross. (3) Substitute or pronominal signs, e.g. those used in mathematics. They merely "stand for". 408 Hegel: Philosophy of the Mind (E.T.) p. 76: "In the symbol the original characters of the more or less visible object are identical with the import which it bears as symbol; in the sign, the natural attributes of the intuition & connotation of which it is a sign, have nothing to do with each other." 18 H. Höffding: The Philos. of Religion, p. 77: "It is characteristic of all symbols that images & ideas are taken from the narrower, more intuitible relations & used as expressions for more universal & ideal relations which, because of their pervasiveness & ideality, cannot be directly expressed." cf Kant: Crit. of Judg., B. 248-9. 412 Words are often merely designatory signs, merely means by which we pay attention to their referend. The word rose is a verbal sign for a certain object, which "by any other name would smell as sweet." But when I say "gather ye rosebuds while ye may", "rosebuds" is no longer merely an indicative sign; it becomes a symbol, in that there is a second reference depending on the meaning of the sign to which we also now pay attention. 413 Symbolic language is found where the intuitive elements of the language function for the non-intuitive or conceptual. There is no symbolic element in language where the element of metaphor is not present.*

Principles of symbolism: (1) 422 Every symbol stands for something. A symbol is a surrogate, with a reference beyond itself. (2) 423 Every symbol has a dual reference. The original characters of the intuitible object are in a sense identical with the import that it bears as symbol. The symbol therefore refers to the original object & to the object for which it now stands. When it loses its reference to the original object it becomes a mere sign, a depotentialised symbol. Analogical predication is the very essence of the symbolic function. (3) 424 Every symbol contains both truth & fiction. If it is taken literally, with exclusive reference to the primary domain, 460: Urban's account of aesthetic attitude as "the balance of impulses" (Valuation, p. 219) is accepted by Ogden & Richards (Foundations of Aesthetics, p. 89).

Allen Reynolds Thompson in Humanism & America, ed. Norman Foerster, "The Dilemma of Modern Tragedy": If the modern dramatist writes on the basis of naturalistic assumptions he cannot achieve the tragic; if, on the other hand, he writes on the basis of the transcendental assumptions of classical tragedy, he is not "realistic" in the modern sense.

it is a fiction & misrepresents. If it is taken wholly as a sign without reference to the intuitive domain out of which it springs, it is again a fiction, & becomes a sign. 425 (4) Of Dual Adequacy: adequate from the standpoint of representing the object qua object, or adequate from the standpoint of expressing the object for our special type of consciousness. 427 The object characterised by the symbol "is so", but it is also "not so". Negation of the symbol as copy is the very condition of its affirmation as symbol.

429 Interpretation is the expansion of a symbol. The symbol is a contraction of meaning, a shorthand expression. 433 The substitution of non-metaphorical for the metaphorical.

470 The metaphor becomes a symbol when by means of it we embody an ideal content not otherwise expressive. The merely illustrative metaphor is not symbolic.

573 The language of religion is evocative & invocative. 658 Metaphysical symbol is fundamental metaphor. All thinking, as Nietzsche saw, is "arbeiten mit den beliebsten Metaphoren." Whitehead: "Philosophers can never hope finally to formulate these metaphysical 1st principles… Words & phrases must be stretched toward a generality foreign to their ordinary usage; & however such elements of language be stabilized as technicalities, they remain metaphors mutely appealing for an imaginative leap" (Process & Reality, p. 4).

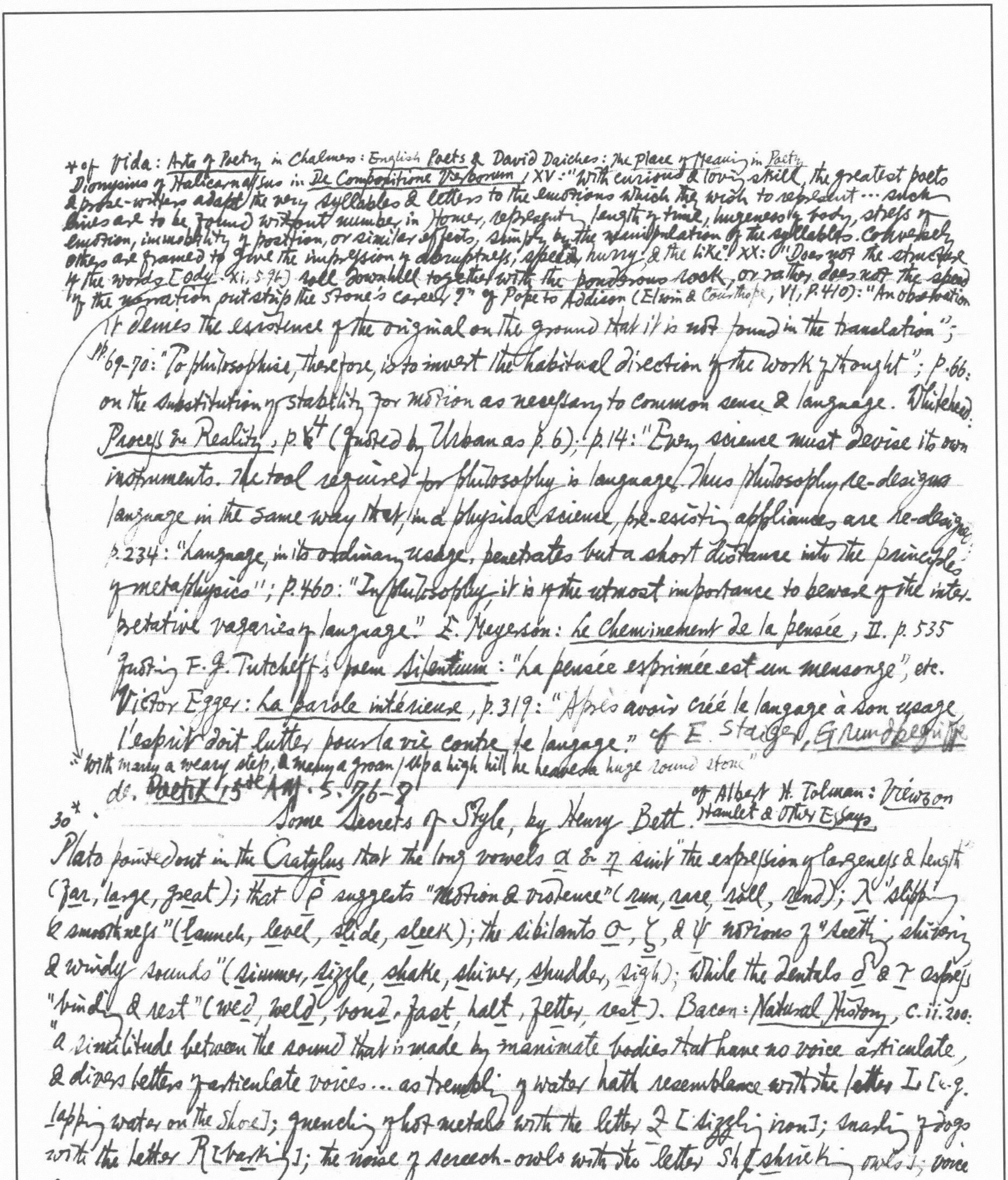
Tiresome repetition & recapitulation; could be cut down to a third of its present size. Though freer from Americanisms than most of his compatriots & showing a desire to write British, style verbose & heavy. Writing with a soft pen; could never make a point clearly or effectively. Knowledge of literature too poverty-stricken; hence no reference to "Symbolist poetry"! Inability of finding examples. Elaborate division of a chapter into numerous sections, useless. Heavily obliged to Cassirer. The 1st philosopher to distrust language is Plato in his 7th Epistle, 342b: 1. Name, 2. Definition, 3. image, 4. Knowledge, 5. Reality: 343a "For this reason [weakness of language] no man of intelligence will venture to express his philosophical views in language". Cf. "the weakness inherent in language; & for this reason, no man of intelligence will ever venture to commit to it the concepts of his reason, especially when it is unalterable — as is the case with what is formulated in writing" (tr. R. G. Bury, "Loeb", p. 535).

∧ Diderot: Lettres sur les sourds et les muets: "notre âme est un tableau mouvant, d'après lequel nous peignons sans cesse... l'esprit ne va pas à pas comptés comme l'expression... la diction la plus vive est encore une froide copie de ce qui se passe dans notre entendement." Novalis: Fragmente, 1843 (hrsg. von E. Kamnitzer, S. 589); Valéry

* L. A. Post: Thirteen Epistles of Plato, p. 96: "the inadequacy of language.. Hence no intelligent man will ever be bold as to put into language those things which his reason has contemplated, especially not into a form that is unalterable" Post, p. 97: "Names, I maintain, are in no case stable."

Harward: The Platonic Epistles, p. 137*); "no durable permanence in names & definitions" (p. 138); [illegible] 名可名,非常名. Études hist. I, 30 argument against the man who "ventures to put anything whatever into writing on questions of this nature" (p. 138). Cassirer's explanation of this passage: "Die Sprache wird als ein erster Anfangspunkt der Erkenntnis anerkannt, aber sie ist auch nicht mehr als ein solcher Anfangspunkt... Sprache und Wort streben nach dem Ausdruck des reinen Seins, aber sie erreichen ihn niemals, weil sich in ihnen ~~die~~ der denoting Bezeichnung dieses reinen Seins immer die Bezeichnung eines anderen, einer zufälligen nature Beschaffenheit des Gegenstandes add to beimischt. Daher bezeichnet das, was die eigentliche Kraft der Sprache ~~aus~~ ausmacht, immer auch ihre eigentliche Schwäche, die sie zur Darstellung des höchsten, des wahrhaft philosophischen Erkenntnisgehalts unfähig macht" (Philos. d. Symbol. Form., I, S. 63, 65). Bergson: Ess. sur les Don. Im., p. vii: "Nous nous exprimons nécessairement par des mots, et nous pensons le plus souvent dans l'espace. En d'autres termes, le langage exige que nous établissions entre nos idées les mêmes distinctions nettes et précises la même discontinuité qu'entre les objets matériels.... une traduction illégitime de l'inétendu en étendu"; pp. 99-100: "~~Le~~ Nous tendons instinctivement à solidifier nos impressions, pour les exprimer par le langage... le mot aux contours bien arrêtés, le mot brutal, qui emmagasine ce qu'il y a de stable, de commun et, par conséquent, d'impersonnel dans les impressions de l'humanité, écrase ou tout au moins recouvre les impressions délicates et fugitives de notre conscience individuelle"; p. 126: "La pensée demeure incommunicable avec le langage." L'Évol. Créat., p. 4 on language being only "équivalent statique" to the durée; p. 329: "la représentation du devenir en général, devenir indéterminé, simple abstraction." An Introduction to Metaphysics (E. T. by T. E. Hulme) in La Pensée et le Mouvent, 201 ff, p. 9: "Metaphysics then is the science which claims to dispense with symbols"; p. 32: [Confusion between the point of view of intuition & that of analysis]: "Seeking for the original in the translation, where naturally it cannot be,

Dio Chrysostom, 12th Discourse, §68: "Homer avoided no sound, but in short imitated the voices of rivers & forests, of winds & fire & sea, & also of bronze & of stone, & in short, of all animals & instruments" (Loeb ed. II, p. 71)



+ cf Vida: Arts of Poetry in Chalmers: English Poets & David Daiches: The Place of Meaning in Poetry
Dionysius of Halicarnassus in De Compositione Verborum, XV: "With curious & loving skill, the greatest poets & prose-writers adapt the very syllables & letters to the emotions which they wish to represent … such lines are to be found without number in Homer, representing length of time, hugeness of body, stress of emotion, immobility of position, or similar effects, simply by the manipulation of the syllables. Conversely others are framed to give the impression of abruptness, speed, hurry & the like". XX: "Does not the structure of the words [Ody. xi, 596] roll downhill together with the ponderous rock, or rather does not the speed of the narration outstrip the stone's career?" cf Pope to Addison (Elwin & Courthope, VI, p. 410): "An observation …

It denies the existence of the original on the ground that it is not found in the translation";
pp. 69-70: "To philosophise, therefore, is to invert the habitual direction of the work of thought"; p. 66: on the substitution of stability for motion as necessary to common sense & language. Whitehead: Process & Reality, p. 6⁴ (quoted by Urban as p. 6); p. 14: "Every science must devise its own instruments. The tool required for philosophy is language. Thus philosophy re-designs language in the same way that, in a physical science, pre-existing appliances are re-designed". p. 234: "Language, in its ordinary usage, penetrates but a short distance into the principles of metaphysics"; p. 460: "In philosophy, it is of the utmost importance to beware of the interpretative vagaries of language." E. Meyerson: Le Cheminement de la pensée, II. p. 535 quoting F. J. Tutcheff's poem Silentium: "La pensée exprimée est un mensonge", etc. Victor Egger: La parole intérieure, p. 319: "Après avoir créé le langage à son usage l'esprit doit lutter pour la vie contre le langage." cf E. Staiger, Grundbegriffe der Poetik, 1st Aufl. S. 76-9
"With many a weary step, & many a groan / Up a high hill he heaves a huge round stone"

30*. Some Secrets of Style, by Henry Bett. cf Albert H. Tolman: Views on Hamlet & Other Essays

Plato pointed out in the Cratylus that the long vowels α & η suit "the expression of largeness & length" (far, large, great); that ρ suggests "motion & violence" (run, race, roll, rend); λ "slipping & smoothness" (launch, level, slide, sleek); the sibilants σ, ζ, & ψ notions of "seething, shivering & windy sounds" (simmer, sizzle, shake, shiver, shudder, sigh); while the dentals δ & τ express "binding & rest" (wed, weld, bond, fast, halt, fetter, rest). Bacon: Natural History, c. ii. 200: "a similitude between the sound that is made by inanimate bodies that have no voice articulate, & divers letters of articulate voices … as trembling of water hath resemblance with the letter L [e.g. lapping water on the shore]; quenching of hot metals with the letter Z [sizzling iron]; snarling of dogs with the letter R [barking]; the noise of screech-owls with the letter Sh [shrieking owls]; voice of cats with the diphthong Eu [mewing]; voice of cuckoos with the diphthong Ou [cuckoo]; sound of strings with the letter Ng [twanging]."
– on Sisyphus' Stone I happened to find in D. of H.'s treatise, who treats very largely upon these verses"; Observations on Homer: "Virgil never failed to bring the sound of his line to a beautiful agreement with its sense … & D. of H. has pointed out many of Homer's beauties in this kind in his treatise"; Essay on Criticism, III, 665-6 on D. of H. who can "call new

* ^ Milton: "Torn from Pelorus, or the shattered side / Of thundering Etna" 8 Pope to Walsh: "It is not enough that nothing offends the ear, but a good poet will adapt the very sounds, as well as words, to the things he treats of. So that there is ... a style of sound: as in describing a gliding stream, the numbers should run easy & flowing; in describing a rough torrent or deluge, sonorous & swelling ... This is evident everywhere in Homer & Virgil. [Then 8 lines from Vida] ... We have one excellent example of it in our language, Mr Dryden's Ode on St Cecilia's day, entitled Alexander's Feast" (Elwin & Courthope, VI, 56).

31

The litera canina is found prominently not only in words like bark & snarl, but in words that convey a sense of rending or breaking, like ῥακίω, ῥακόω, ῥήγνυμι, deripio, ruina, rumpo. The sound prevails in descriptions of harsh noises (crash, creak, grate, hoarse, rasp, rip, row, roar, rumble). Cf Horace: "Ut gratas inter mensas symphonia discors" (Ars Poet. 374);
to jarring discords at a pleasant feast

Macbeth: "The raven himself is hoarse / That croaks the fatal entrance of Duncan" *; Dryden: "And rouse him like a rattling peal of thunder" (Alexander's Feast).[32] The sound of trumpet: Lucretius: "Et reboat raucum retro cita barbara bombum" (IV, 546-7); Shakespeare: "With harsh resounding trumpets' dreadful bray"; Milton: "At the warlike sound / Of trumpets loud & clarions, be upreared / His mighty standard"; Dryden: "The trumpet's loud clangour excites us to arms"; Tennyson: "The shattering trumpet shrilleth high." Anything that suggests the sound of war; cf Marvell's apostrophe of Cromwell: "Thee, many ages hence, in martial verse, / Shall the English soldier, ere he charge, rehearse." The grinding of hinges when a heavy door is opened or closed: "Dirae ferro et compagibus artis / Claudentur Belli portae" (Aeneid, I, 294-5);
The dire portals of war shall be shut with bars of iron

[33] "Tum demum horrisono stridentes cardine sacrae / Panduntur portae" (VI, 573-4); cf Milton on the gates of hell: "With impetuous recoil & jarring sound, / The infernal doors, & on their hinges grate / Harsh thunder." The roaring sea: "That parts / Calabria from the hoarse Trinacrian shore" (Milton; substitute: "That divides / Ausonia from the dim Sicilian coast" & observe the difference); "The solid roar / Of thunderous waterfalls & torrents hoarse" & "hoarse with loud tormented streams / And all the everlasting cataracts / And all the headlong torrents far & near."
Then at length the accursed portals, grating on their horrid-sounding hinges, are thrown open

[34] The letter S derives both shape & sound from the snake; it therefore prevails in the names of the reptile, like ὄφις, anguis, serpens*, & in words like συρίζω, σφαραγέομαι, susurro, sibilo, sigh, sizzle, suck, swish, that suggests a hissing or whistling sound, & in words like sinuosus, shuffle, squint, which suggest a sly or twisting movement.

sparkles forth from every line [of Homer]," ¶ "Every word has a melancholy cadence, & the poet has not only made ↓ the sands & the arms but even his very verse to lament with Achilles" (Observations); "I have followed the significance of the nos. & the adapting them to the sense much more even than Dryden, & much oftener than any one minds it ... in all my poems" (cf. Spence: Anecdotes, p. 316)

*Milton had no horror of sibilants: "The sable-stolèd sorcerers bear his worshipt ark" (Christ's Nativity), etc.

But the wounded serpent twists its sinuous coils, stiffens his bristling scales, & hisses with his mouth

Virgil: "Saucius at serpens sinuosa volumina versat, / Arrectisque horret squamis, et sibilat ore" (~~Æ~~Aeneid, XI, 753-4). Pope: "Like a wounded snake drags its slow length along": the long vowels & the sibilants convey the sense of the slow crawl.[35] Milton's horrid list: "Scorpion & asp & amphisbaena dire / Cerastes horned, hydrus, & ellops drear, / And dipsas"; whenever he mentions the serpent or the Tempter in the serpent's form, it is "the serpent, subtlest beast of all the field", or "the spirited sly snake", or "the serpent sly, insinuating", "a dismal universal hiss, the sound of public scorn"; "These their long dimension drew, / Streaking the ground with sinuous trace."[36] The whistling flight of an arrow: "Thousands of years before the silent air / Was pierced by whizzing shaft of hunter keen" (Wordsworth); "At last his sail-broad vans / He Satan spreads for flight, &, in the surging smoke / Uplifted, spurns the ground" (Milton). More sibilants in Eng. than in any other language. The proportion has been increased by an inflexional change of which Addison complained—the substitution of "s" for "eth" in "seeketh", "speaketh", etc. [37] In spite of his care "to kick out the geese", Tennyson employed as much alliteration upon S as other poets:* "Eternal process moving on / From state to state the spirit walks; / And these are but the shattered stalks, / Or ruined chrysalis of one"; "Short swallow-flights of song that dip / Their wings in tears & skim away" (The S's associated with D, P, T, along with the prevalent syllables, indicate rapidity & brevity of action).[38] Tennyson was alert to the danger, because his style ran naturally to alliteration: "Why, when I spout my lines 1st, they come out so alliteratively that I have sometimes no end of trouble to get rid of the alliteration".

[40] S associated with L suggests something slow & sleepy (slack, slouch). Tennyson: "About a stone-cast from the wall / A sluice with blacken'd waters slept" (Mariana).[41] STR implies strain (strait, strangle, struggle, strife, cf στραγγαλίζω, στρέφω, string, strangulo, straff, sträuben, strecken). Tennyson was once criticised for the opening lines of The Lotus Eaters: "'Courage!' he said, & pointed toward the land, / 'This mounting

FOX: "I can find words, but Mr Pitt always finds the word."
Sir Wm Watson on Gray "who on worn thoughts conferred / That second youth, the perfect word, / The elected & predestined phrase."

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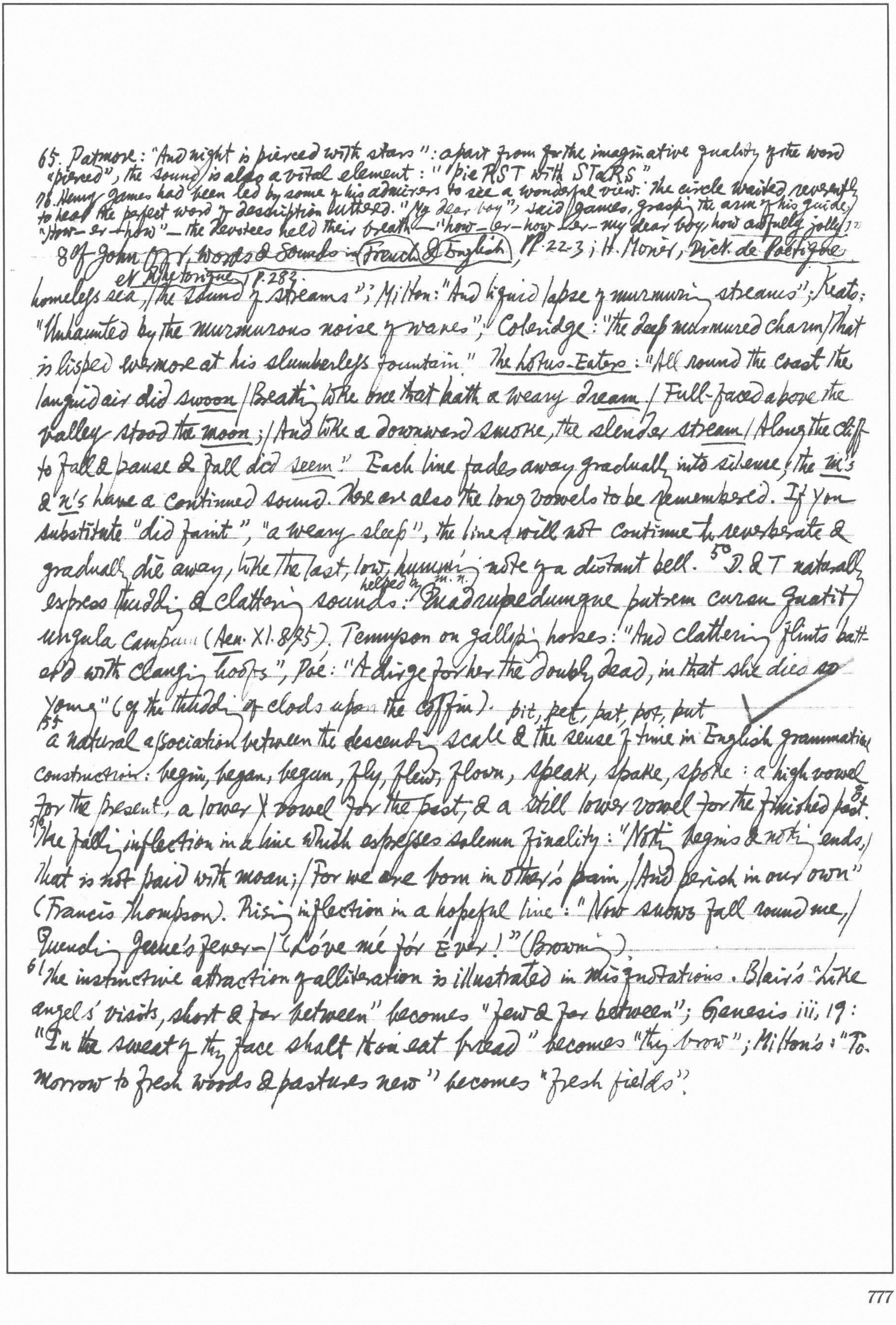
wave will roll us shoreward soon!" / In the afternoon they came unto a land / In which it seemed always afternoon." Tennyson: "The strand was my 1st reading, but the no-rhyme of land was lazier." [42] It almost suggests that the narrator is too tired to think of another word. Besides, strand begins with a sound that characterises many of the words that do suggest strain.

The initial aspirate H almost suggests the gasp that goes with any strong exertion (heat, haul, heave, heavy, hew, hoist, hurl, hurry). Spenser: "His heavie hand he heaved up on hye." L. prevails in any description of a long line, especially a streaming ray of light: [43] "With thy long levelled rule of streaming light" (Comus); "On the level quivering line of the waters crystalline" (Shelley); "Nor cast one longing, lingering look behind" (Gray).

associated with r.
[44] G is a guttural — gutter, γαργαρεών, gorge, Gurgel (Ger. throat); gurgle, gargle.

The labial letters are amongst the 1st sounds produced by an infant, predominant in words that describe a babyish & unintelligible speech: βάβαξ (a chatterer), βάρβαρος, babble, gabble, jabber, gibberish. Also the sounds made by water when it is agitated; bullo, bulla, boil, bubble, ripple, plop, drip. associated with l. The witches' boiling cauldron in Macbeth: "Double, double, toil & trouble, / Fire burn & cauldron bubble." Tennyson's brook: "I chatter over stony ways / In little sharps & trebles, / I bubble into eddying bays / I babble on the pebbles." [46] The sound & shape of M are alike derived from the sea — the murmuring sound & the undulating line — the moan of the sea or the hum of insects. [47] Virgil on the sound of the ghosts humming like bees: strepit omnis murmure campus (VI, 707). Shelley: "The melodies of birds & bees, / The murmuring of summer seas"; Keats: "The murmurous haunt of flies on summer eves"; Arnold: "All the live murmur of a summer's day"; Tennyson: "The moan of doves in immemorial elms / And murmuring of innumerable bees". S + M = hissing splash + deep murmur, both belonging to the sound of the waves.

under his semi-
Spumea
savage breast murmur the surge, foaming
semifero sub pectore murmurat unda (Aeneid X, 212). Tennyson: "The moaning of the



65. Patmore: "And night is pierced with stars": apart from ~~for~~ the imaginative quality of the word "pierced", the sound is also a vital element: "pieRST with STaRS".

78. Henry James had been led by some of his admirers to see a wonderful view. The circle waited reverently to hear the perfect word of description uttered. "My dear boy", said James, grasping the arm of his guide, "how—er—how"—the devotees held their breath—"how—er—how—er—my dear boy, how awfully jolly!"

8 Cf. John Orr, *Words & Sounds in French & English*, pp. 22-3; H. Morier, *Dict. de Poétique et Rhétorique*, p. 282.

homeless sea, / the sound of streams"; Milton: "And liquid lapse of murmuring streams"; Keats: "Unhaunted by the murmurous noise of waves"; Coleridge: "the deep murmured charm / That is lisped evermore at his slumberless fountain." *The Lotos-Eaters*: "All round the coast the languid air did swoon / Breathing like one that hath a weary dream. / Full-faced above the valley stood the moon; / And like a downward smoke, the slender stream / Along the cliff to fall & pause & fall did seem." Each line fades away gradually into silence; the m's & n's have a continued sound. There are also the long vowels to be remembered. If you substitute "did faint", "a weary sleep", the lines will not continue to reverberate & gradually die away, like the last, low, humming note of a distant bell. 50 D & T naturally express thudding & clattering sounds helped by m. n.: Quadrupedumque putrem cursu quatit ungula campum (Aen. XI. 875). Tennyson on galloping horses: "And clattering flints battered with clanging hoofs", Poe: "A dirge for her the doubly dead, in that she died so young" (of the thudding of clods upon the coffin). pit, pet, pat, pot, put ✓

55 a natural association between the descending scale & the sense of time in English grammatical construction: begin, began, begun, fly, flew, flown, speak, spake, spoke: a high vowel for the present, a lower vowel for the past, & a still lower vowel for the finished past.

58 The falling inflection in a line which expresses solemn finality: "Nothing begins & nothing ends, / That is not paid with moan; / For we are born in other's pain, / And perish in our own" (Francis Thompson). Rising inflection in a hopeful line: "Now snows fall round me, / Quenching June's fever— / 'Lóve mé fór Éver!'" (Browning).

61 The instinctive attraction of alliteration is illustrated in misquotations. Blair's "Like angels' visits, short & far between" becomes "few & far between"; Genesis iii, 19: "In the sweat of thy face shalt thou eat bread" becomes "thy brow"; Milton's: "To-morrow to fresh woods & pastures new" becomes "fresh fields".

Charlotte Brontë writes of "a very unique child"; George Eliot writes of "the workhouse, emphatically called the College"; Macaulay, in the essay on Milton, writes of "the observation of the Sabbath"; Byron in Childe Harold: "They spake a mutual language".

The school inspector illustrated the importance of punctuation to the illiterate mayor: "The mayor says the inspector is a fool" — "now put a comma after mayor & another after inspector."

Someone has said that Browning was born with a stammer, but that Meredith cultivated one.

Tennyson said there were only 2 lines he could understand; the 1st, "Who will, may hear Sordello's story told", & the last, "Who would has heard Sordello's story told", & they were both lies! The gargoyles of literature like Carlyle & Browning!

The effect upon me is rather like that produced upon the company at the Cheerybles' party when the old workman who was returning thanks got mixed, & finished a confused sentence by saying, "Leastways, in a contrairy sense, which the meaning is the same."

Witness: "The husband is practically to be living with another woman." Sir W. S. Gilbert: "Do you suggest that he can do that sort of thing theoretically?"

[99] Shakespeare often forces a noun to serve as an adj. or a noun or an adj. to serve as a verb: "was beastly dumb'd by him", "a lethe'd dulness"; Keats[100]: "mountained o'er the flood" (Endymion), "on the citied earth" (Lamia), "stubborn'd with iron" (Hyperion).

[101] With Francis Thompson it became a mannerism: "Unbanner your bright locks"; "Ere Autumn's kiss sultry her cheek with flame". cheshire cheese ~~cf. Chester Greenough, a memoir~~

[103] Armstrong: "Not that which Cestria sends, tenacious paste / of solid milk"; Thompson: "To the rocks / Dire-clinging, gathers his ovarious egg food"; "the ~~gliffe~~ glittering forfex" or "the fatal engine" in The Rape of the Lock; Cowper: "The stable yields a stercoraceous heap / Impregnated with quick fermenting salts." [105] Even Wordsworth*: "Black hair & vivid eye & meagre cheek, / His prominent feature like an eagle's beak" — Nose§; "And sitting on the grass partook / The fragrant beverage drawn from China's herb" — tea (cf. Cowper: "The cups / That cheer, but not inebriate"). "It was against this that Wordsworth rebelled, though he himself ~~was~~ is capable of 'itinerant vehicle' for 'stage-coach' & in a long poem he speaks of the body as 'this corporeal frame'."

Q: "While the capital difficulty of verse consists in saying ordinary things, the capital difficulty of prose consists in saying extraordinary things" — H. J. C. Grierson, Rhetoric & English Composition; Stevenson criticised the sentence "for all I ken officially" in Barrie's A Window in Thrums.

* cf. J. A. Greig: Francis Jeffrey, p. 234. § 106 some one with an enquiring mind once went through a collection of English love poems & counted the [illegible] references to the different features: the eyes mentioned 84 times, the lips 28, the brow 17, & the nose only once! The solitary reference was perhaps Tennyson's: "And lightly was her slender nose / Tip-tilted like the petal of a flower." (cf. the handkerchief in French Othello & Eastman: Enjoyment of Laughter)

P. G. Wodehouse's commissionaire, on returning the hat to Ambrose Wiffin: "Here you are, sir. Here's your 'at. A little worse for wear, this 'at is, I'm afraid, sir. A gentleman happened to step on it. You can't step on a 'at not without 'urting it. That 'at is not the 'at it was."

Tibbie should say: "for all I ken 'at she's telled me."
[119] Letters are, as Seneca said, "like soldiers, apt to desert & drop off on a long march." It is amusing to remember that when the errand-boy says "Yes 'm", the one letter is the sole survivor of nine, for *mea domina* has become progressively *madame*, *madam*, *ma'am*, 'm.
[120] Our language has more scope for the contrast between a long Latin word & a short Saxon word in apposition, e.g. Herrick's "The liquefaction of her clothes" & Wordsworth's "An incommunicable sleep". [121] Combination of stateliness & vigour. In the double phrases in the *Book of Common Prayer*, "truth & justice", "trust & confidence", "sickness & mortality", the noun of Latin orig. in generally comes last, doubtless because it is longer & more resounding. [127] Shakespeare: "In the dark backward & abysm of time", "in shallows & in miseries"; Milton: "his original brightness", "bitter constraint & sad occasion dear"; Wordsworth: "transient sorrows", "temperate will". [129] The Saxon word more vivid & poignant: The Ancient Mariner says "a frightful fiend" rather than "a terrific demon." [130] A novelist of the baser sort might *write*—for men are capable of almost anything when they get a pen into their hands: "He saw an apparition, & it reduced him to a condition of mortal terror"; but if he had really seen the thing himself he would *say*: "I've seen a ghost, & I'm frightened to death." [131] *Thompson* would rewrite Wordsworth's "She dwelt among the untrodden ways" thus: "By fonts of Dove, ways incalcable, / Did habitate / A maiden largely inamable / & illaudate."
[156] *Antonomasia*, i.e. a person is referred to by way of some description, & not by his name. To avoid monotony. [157] But the descriptive phrase must have a real connexion with the context. Thus in the *Paradise Lost*, Satan is "the infernal Serpent" when he "deceived the mother of mankind"; "the Arch-Enemy" after he has "defied the Omnipotent to arms"; "the apostate Angel" when he is vaunting himself as "irreconcilable to our grand Foe"; "the lost Angel" when in "profoundest Hell". One can refer to Wordsworth as "the author of the *Excursion*", but not in the context when W. was young & unknown, but after 1815.
→ D. B. Wyndham Lewis on the *Golden Treasury*: "Some ten per cent. to God or to his Saints, / Twenty per cent. to ~~N~~ nature women other proxies. / And all the rest, God help us, to complaints / of chaps pursuing & turned down by doxies"

*"On Style in Literature: its Technical Elements": §4. Contents of the phrase on "the inseparable group of PVF" etc.

*cf Aristotle, Rhetoric XII.2.

164 "Longinus remarked that a sense of hurry & animation is given a sentence when the copulative is omitted, & alleged an example from Xenophon: "Locking their shields together they thrust, fought, killed, died". If Caesar's famous despatch had read, "Veni, et vidi, et vici"*, it would not have nearly such a sudden & summary effect. The insertion of the conjunction slows down the movement, for the very action of making a definite connexion between the verbs really separate them. "I came, & I saw, & I conquered", suggests that there were 3 separate moments — an arrival, a survey, & a victory. "I came, I saw, I conquered", suggests a rapidity of action which merges all these into one. Cf Exodus XV. 9: "The enemy said, I will pursue, I will overtake, I will divide the spoil" — the effect of fierce haste; Antonio's letter: "Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit"165 — the omission of the conjunction creates the sense of a rapid succession of misfortune & a hurried message. There are half a dozen "ands" in the 1st stanza in which Tennyson describes the awakening of The Sleeping Beauty, but it is noticeable how the movement speeds up in the next quatrain when they are all omitted: "The hedge broke in, the banner blew, / The butler drank, the steward scrawl'd, / The fire shot up, the martin flew, / The parrot scream'd, the peacock squall'd."

214 "Stevenson pointed out in a famous essay* how much Milton's greatest prose paragraph owes to the sound of the words with which it closes: "I cannot praise a fugitive & cloistered virtue — not without dust & heat." The same effect is produced by the same means in Landor's: "There are no fields of amaranth on this side of the grave: there are no voices, O Rhodope, that are not soon mute, however tuneful: there is no name, with whatever emphasis of passionate love repeated, of which the echo is not faint at last." The effect of finality215 in the Litany: "That those evils, which the craft & subtlety of the devil or man worketh against us be brought to nought"; Johnson216 to Lord Chesterfield: "But it has been delayed till I am indifferent & cannot enjoy it; till I am

death of a child are veiled in language of great mystery: "The still affection of the heart / Became an outward breathing type, / That into stillness past again."

Schiller: "Was er weise verschweigt, zeigt nur den Meister des Stils."
Dryden's happy tr. of Persius: "Who, like the hindmost chariot-wheels, art curst, / Still to be near, but ne'er to reach the 1st."
8 Cf Erdmann: *Bedeutung des Wortes*, 162 ff on etymology ("Magister" & "Minister") & 215 on Goethe's: "Grau, teurer Freund, ist alle Theorie, / Und grün des Lebens goldner Baum" (*Faust I*, 2038-9)

solitary, & *cannot* impart *it*; till I am known & *do not* want *it*." Upon the dentals depends the decided & final contempt. 218 Of Shelley: "The world is weary of the past, / Oh, might it die or *rest at last*."

236 The adjective has a greater chance of being the one suggestive word than any other part of speech. *Shakespeare*: "The *uncertain* glory of an April day", "To be imprison'd in *viewless* winds"; Wordsworth: "Keep an *incommunicable* sleep." [illegible] ⑧

We can speak of "a womanly *virtue*", "a *disgusting* sight", "a weekly *journal*". But Dr Johnson is justified in his criticism of Addison's lines: "I *bridle in* my struggling Muse with pain, / That longs to *launch* into a bolder strain": "To bridle a goddess is no very delicate idea; but why must she be bridled?—because she longs to launch, an act which was never hindered by a bridle: & whither will she launch?—into a nobler strain. She is in the 1st line a *horse*, in the 2nd a *boat*; & the care of the poet is to keep his *horse* or *boat* from *singing*."

253 *A dog* & *a horse* suggest a farmer or a sportsman today; a *hound* & a *steed* suggest a king, a paladin.

260 Dr Johnson's prose always reminds me of Touchstone's remark: "Therefore, you clown, abandon—which is in the vulgar leave—the society—which in the boorish is company—of this female—which in the common is woman". He said of *the Rehearsal* "It has not wit enough to keep it sweet", & then after a pause, "It has not vitality enough to preserve it from putrefaction". The 263 Johnsonian tradition was maintained by Mr Micawber.

Bernard Groom, *The Diction of Poetry from Spenser to Bridges*, p. 203: Periphrases in Byron like "the trembling fair" (*The Corsair*), "the finny people" (*The Island*); p. 214: the phrase "bristled grunters" in *The Princess* agrees with the mock-heroic tone of that poem, so does the playful description of a Chinese puzzle: "laborious orient ivory sphere in sphere". P. 216 In *Morte d'Arthur* a beard is called "the ^knightly growth that fringed his lips." A Victorian shyness to call things by their right names: in *The Marriage of Geraint* an anticipated baby is called "another gift of the high God, / Which, maybe, ← shall have learn'd to lisp you thanks"; in *The Miller's Daughter* the birth & untimely

* cf III.76: 'A cook, a conjuror, a rhet'rician, / A painter, pedant, a geometrician, / A dancer on the ropes, & a physician. All things the hungry Greek (*Graeculus esuriens*) exactly knows: / And bid him go to heav'n, to heav'n / he goes.' 103 si dixeris "Aestuo", Sudat.

Roman Society From Nero to Marcus Aurelius, by Samuel Dill

60 Some of the associates of Juvenal were of very doubtful position, & more than doubtful morals. It has been remarked that Martial's Epigrams on Juvenal all contain some obscenity (VII.24; VII.91; XII.18). The sham philosopher whose cloak covers all the vices of dog & ape. 75 The "noctes Neronis" made many a debauchee & scattered many a senatorial fortune. A Messalina or a Nero or a Petronius developed a curious taste for the low life that seeks & festers in the taverns & in the stews. *Bohemianism for a time became the fashion.* Experts in vice. 77 He condemns eccentricities, or mere harmless aberrations from old-fashioned rules of propriety, as ruthlessly as he punishes lust & crime. The blue-stocking who is a purist in style, & who balances with deafening volubility, the merits of Homer & Virgil (vi.436: Committat vates et comparat; inde Maronem / Atque alia parte in trutina suspendit Homerum. / Cedunt grammatici, vincuntur rhetores), the eager gossip, the virago, seem to be almost as detestable in J.'s eyes as the *doubtful person who has had 8 husbands in 5 years*, or the "august harlot" (118: *meretrix Augusta*): "All filth without, & all a fire within / Tired with the toil, unsated with the

cf Gibbon, Decline & Fall, cap. XL on Theodora

sin" (Dryden's tr. of 130: Et lassata viris necdum satiata recessit). 78 The truth is that J. is as much shocked by the "New Woman" as he is by the vicious woman. 79 The elder Cato dreaded a rich wife as much as J. (Plut. / Cato *Major*, c. XX; Juv. vi. 165, 460). 81 At war with a great movement towards the equality of the sexes.

88 There was the Hellenism represented by Homer & Plato & Chrysippus; & there was the Hellenism of the low comic stage, of the pimp & the parasite. 91 The Orontes is pouring its pollutions into the Tiber; Rome is becoming a Greek town (iii, 60 sqq.) 93 In the countless arts of doubtful repute, the Greek was always an adept.* But it was his success as a courtier & accomplished flatterer of the great, which chiefly aroused the scornful hatred of Juvenal. The *adulandi gens prudentissima* would hardly have been guilty of the simple & obvious grossness of flattery which J. attributes to them (iii. 100). / They knew their trade better, & were livelier companions than the Roman plebeians who snatched the dole & disdained themselves for receiving it.

352 The Roman nature never took very kindly to anyth' under the name of philosophy (D. Chrys. Or. LXXII. 2; Pers. V. 189; Petron. Sat. 71; Tac. Agr. 4; Hist. IV. 5; Plin. Ep. I. 22; Quintil. XI. 1, 35; XII. 2, 6). Cassius called Aurelius "philosopha anicula". (Boccacio: De Genealogia Deorum, XIV. V on "philosophers

Juvenal of the Greeks: Scire volunt secreta domus, atque inde timeri (They desire to know the secrets of the family & thus make themselves feared).

198 cf Cicero: "Nihil tam absurdum dici potest ut non dicatur a philosopho" (There is nothing so absurd but it may be said by philosophers.

"To love Rome at Tibur & Tibur at Rome" was the expression of the educated Roman's feeling. In spite of the charm of the country & the rural retreat (Sen. De Tranq. xii; Juv. iii. xi; Plin. Ep. i. 3; i. 6; i. 9; vii. 30; ix. 36; Mart. iii. 58; i. 56; iv. 66; iv. 90; vi. 43; Virg. Aen. vii. 630 sqq.; Hor. Carm. i. 17) to any real man of letters or affairs, the fascination of Rome was irresistible. To Pliny, as to Symmachus (i. 101; ii. 26; v. 78), the prospect of never again seeing the city, so seductive & so wearying, would have been absolutely intolerable. Martial, when he retired to Bilbilis, seems to pity Juvenal wandering restlessly through the noisy Suburra (XII. 18). Yet in the preface to this last book, he seems to feel his banishment as keenly as Ovid felt his among the frozen rivers of Scythia (Trist. ii. 196; iii. 2, 21; cf. Hor. Sat. ii. 7, 28). He misses in the "provincial solitude" the sympathetic public to appreciate his verses & the concourse of elegant idlers to supply the matter for them (XII. Praef.: illam judiciorum subtilitatem, illud materiarum ingenium, bibliothecas, theatra, conventus, quasi destituti desideramus).

299 Sen. Ep. 89, §8: Nec philosophia sine virtute est, nec sine philosophia virtus. The philosopher as the generis humani paedagogus (Ep. 89, §13; 117, §§30, 31). In Nat. Quaest. Prol. §11, S. exalts the contemplation of infinite distances & mysterious depths & majestic order of the stellar world far above the struggles of our mundane life. The earth shrinks to a mere point in infinitude, an ant-hill where the human insects mark out their Lilliputian territories & make their wars & voyages for their lifetime of an hour. The serene sapiens contra mundum who will not demean himself to notice the insults & injuries of the spiteful crowd (De Ira, ii. 28). 331 Many of the headings of the Imitation might be attached to paragraphs of S.

going about with downcast eye to appear inseparable from their thoughts & pacing slowly to make the uneducated think that they stagger under an excessive weight of speculation" (C. G. Osgood: Boccaccio on Poetry, p. 34); Sidney: Apology for Poetry on philosophers moving "with sullen gravity," etc.)

An Irish surgeon: "Two of the wounds are mortal, but the 3rd can be cured provided the man keeps strictly quiet for at least 6 weeks".

The Psychology of Laughter, by Boris Sidis.

23 There is laughter of enjoyment, the more the difficult becomes easy; but the more the easy is difficult, the more occasion for laughter — the ascending laughter of triumph & the descending laughter of derision (at the awkward, etc).

The Germans' addiction to compounding long words: e.g. Hegel's "Sichinsichselbstreflectiren", "Insichzurückgegangenseien", etc.

97 The vain person is anxious for the recognition of his superiority by his neighbor. As soon, however, as the neighbor becomes aware of the fact that his recognition is looked for he immediately feels his superiority over the vain person.

258 Many of the jokes are logical in character. The pun is the fallacy of equivocation: Petitio principii: "Where do you live, Pat?" "With Mike." "Where does Mike live?" "With me." "But where do you & Mike live?" "Together." Non sequitur.

Jacob Faithful, by Capt. Marryat.

The frequent punning is due to the taste of his generation, perpetually tickled by Theodore Hook.

Locomotion was not to my mother's taste — gin was. Being of this domestic habit, she was always to be found when wanted; but, although always at hand, she was not always on her feet.

My father's whole amusement was his pipe; &, as there is a certain indefinable link between smoking & philosophy, my father, by dint of smoking, had become a perfect philosopher. His 3 sayings: "It's no use crying!"; "Take it coolly"; "Better luck next time". He could neither write nor read; but although he did not exactly, like Cadmus, invent letters, he had accustomed himself to certain hieroglyphics which might be considered as an artificial memory.

Mother: "I presume, if I fell overboard, you would be taking it coolly." "You would be taking it coolly, at all events."

Our dog had been dead &, in all probability, had been converted into Epping sausages at 1s. per lb. Mother died of spontaneous combustion, an inflammation of the gases generated from the spirits absorbed into the system.

Ch. XI. Young Tom to the Domine on dead languages: "If they're dead, why not let them rest in their graves?"
Ch. XIII. The Domine's song: "*Amo, amas* — I loved a lass, / For she was tall & slender; / *Amas, amat* — she *laid me flat, / though of the feminine gender*." (According to Eric Partridge: *Dictionary of Slang*, Art. "Gender": I laid her flat, / And tickled her feminine gender. cf Walter de La Mare, *Love*, p 403 John O'Keefe.

The Domine's features could not laugh, but his trachea did. The chuckle rose no higher than the rings of the windpipe & then it was vigorously thrust back again by the impulse of gravity into the region of his heart, & gladdened it with hidden mirth in its dark centre.
taking a large pinch of snuff (the major part of which was composed of hair & cotton abrasions, which had collected in the corner of his pocket).
"Give me my stick," said Old Tom, "A safe stool must have 3 legs." "At all events, I meant to blush, so we'll take the will for the deed."
Mrs Turnbull: "Do, pray, Mr Turnbull, leave *h*us, *h*if you please .... I wish to *h*explain to you that there are certain *h*improprieties in your behaviour which I cannot put *h*up with. *H*ive thought of a plan which may *h*act as an *h*impediment to your vulgarity. Recollect, Mr T., whenhever I say that *H*ive an 'eadache, it's to be a sign for you to 'old your tongue." "Well, Drummond," said Mr T., "What are coals worth now?" "Mr T., I've got such an 'eadache." This was of course a matter of condolence from all present, & a stopper upon Mr T.'s mouth. M. et Mme de Tagliabue: "Charmés de vous voir, Mme Tom-balle." "*Ve*," replied Mrs T., who thus exhausted her knowledge of the French language. "Mme, do you soup, or you fish?" — "Merci, no soup — *poisson*." — "Don't be afraid; we're a French cook; you won't be *poisoned* here," replied Mr T., rather annoyed.
These rooms could not be spoken of as large & small, but as small & smaller.
Mary Stapleton [the coquette]: "Still, Jacob, old or young, it's much the same. I would like to have them all at my feet, & that's the truth."

Francis Carco: L'Homme Traqué

Une femme sans âge qu'on appelait « la mère tout le monde »
"Ça, c'est mon lit!" La voix de Lampieur en prononçant: "Mon lit", venait d'avoir un tel accent qu'une femme ne pouvait s'y tromper.

*Cf Béroalde Verville: "Mais de quoi sont composées les affaires du monde? Du bien d'autrui."

La Question d'Argent, par A. Dumas fils.

La Nature m'attriste. Dieu s'impose trop quand il est sans intermédiaire.
Je n'aurais jamais supposé qu'une si mignonne créature pût être si lourde! Chaste ignorance de la jeunesse!
Acte Ier: La comtesse: Il [Jean Giraud] a passé le Rubicon des parvenus. Il a avoué son père [un jardinier]; maintenant, on ne l'arrêtera plus.
Jean Giraud: Enfin le plus grand éloge que je puisse faire de l'argent, c'est qu'une société comme celle où je me trouve ait eu la patience d'écouter si longtemps le fils d'un jardinier qui n'a d'autres droits à cette attention que les pauvres petits millions qu'il a gagnés.
Acte II: René: A 24 ans, on est une jeune femme. Élisa: Non; on est une vieille fille.
Jean (sc. VIII): Les affaires, c'est bien simple, c'est l'argent des autres.*
Acte IV: Mathilde: Il ne soupçonne même pas qu'il m'aime, mais il m'aimera. Ce ne serait pas la peine que les verbes eussent un futur, si l'on ne s'en servait pas.

The Sacred Flame, by W. Somerset Maugham

In the days of my far-distant youth. I have much to be thankful for as the lady said when her husband was run over by a motorbus just as he was stepping out of the office after insuring his life. I am a night owl. It will do no harm if we're all civil to one another, at least for a little while longer.

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